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VARIETY

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BACHELORS' BEDROOMS AND PIX

Films Oppose Universal Copyright Partly Because of Distrust of USSR

RKO has joined Warner Bros., Loew's, and Paramount in opposing U. S. entry in the Universal Copyright Convention, proposed new international system for protecting the rights of authors and composers. Universal is the only film company that favors this country's participation in the Convention. Twentieth-Fox, although it has taken no official position, is reported siding with the majority of the film companies. Columbia has remained neutral, presenting no position for or against the proposal.

Film interests, to date, are the only group that has registered opposition to the new international plan. The copyright committee of the American Bar Assn. has approved U. S. participation and has made known its position to the subcommittee of the Senate Foreign Relations committee which is studying the plan.

Two statements, originating from film sources, have been filed with

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Reward

Hollywood, May 4.

Jack Pennick, former Marine sergeant who trained Pharaoh's army for "The Egyptian," has had a new job thrust upon him.

He has been assigned to train 100 Vestal Virgins for their duties in the Temple of Aton sequence in the same picture.

McCrary's Unique N.Y. Mayor Dinner

Tex McCrary, under his square handle of John Reagan McCrary Jr., is staging a unique "Dinner for the Mayor" at the Waldorf-Astoria, N. Y., next Tuesday (11), whereat Mayor Robert F. Wagner Jr. and his "first team" of commissioners will be seated on a top dais as guests of the Citizens Union.

There will be a second publishers & broadcasters dais from which questions will be fired at the Mayor and his "team," the first time "such a toe-to-toe meeting between a Democratic Mayor and a lot of business leaders who probably voted against him," will take place, according to Tex (& Jinx) Mc-

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CODE: NOW WE SEE IT, NOW WE DON'T

Impression is gaining that, despite all the talk of mantaining the Production Code unchanged, the Breen Office is currently taking a much more lenient view in its appraisal of the acceptability of film content.

This is borne out by at least two upcoming pix from major studios—20th-Fox's "Three Coins in the Fountain" and Metro's "Flame and the Flesh." It's also implied in such recent releases as "Act of Love" and "Carnival Story."

Observers are puzzled by the apparent inconsistencies in the position taken by the Code administration. Specifically, there is the comparison between "The Moon Is Blue," which couldn't get the Code seal, and "Three Coins," which did.

When "Moon" came up for review before the company prexies at a N.Y. screening, Metro's Nicholas M. Schenck held that it was inadvisable to pass a film which showed a young girl going to a bachelor's apartment. He felt the implication was that—even though nothing happened in the "Moon" instance—this was not a proper thing to do.

Yet, in "Three Coins," the very same situation occurs. Jean Peters, an American secretary working at the U.S. Embassy in Rome, visits her boyfriend's apartment. She is told he has lost his job. Informing him that she has only a few days left before going home, she asks whether it would help if she stayed

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Sarnoff Eyes Billion-Dollar RCA Gross by '56; Record First Quarter

Brig. Gen. David Sarnoff, board chairman of RCA, said yesterday (Tues.) that he looked forward to 1956 for a "birthday gift" of the first billion-dollar gross in the giant corporation's history. In that year Sarnoff will be marking his 50th with the company and its forerunners. Statement was made at the 35th annual meeting of RCA stockholders, held in Studio 8-H at Rockefeller Plaza in New York, with some 900 participants. RCA current pace (first quarter), if projected through the the year would hit better than $900,000,000, but that's based on a record three-month skein.

RCA topper has been lucky in his requests to his engineers and research factotums. Three years ago, on his 45th anni with RCA, he asked for a threefold 50th birthday present—magnetic tape for tv, electronic airconditioning without moving parts, and a true amplifier of light. The first—magnetic tape for both color and monochrome video—is a technical reality as displayed

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Idiometry

Only a few months ago comics in radio-tv, vaude, niteries, etc., latched on to "humility" (Godfrey-LaRosa incident).

Today the big idiom is "point of order" (Army-McCarthy incident).

Rolf Kaltenborn As HV's Successor

Rolf Kaltenborn is being groomed to follow in the footsteps of his father, H. V. Kaltenborn, doyen of radio commentators. Starting June 27 he'll take over H. V.'s 6:15 p. m. berth on NBC for his preem as a solo newscaster in the summer pinchhitting chore.

Rolf has been an aide to his father since last fall and his researcher for several years. He spent three years with CBS as producer-writer and has served as lecturer and instructor in a number of colleges. He is an author in his own right and collaborator with his father on "The Kaltenborns Edit the News," weekly syndicated newspaper column.

Younger Kaltenborn received his B.A. from Harvard and Ph.D. from Yale and taught political science.

Stanley Warner 'Diversifies' Into Girdle Business

In a diversification aimed at what may be termed "corporate elasticity," the Stanley Warner Corp. has acquired the International Latex Corp. which, among other things, manufactures girdles. The Latex outfit, whose brand name products bear the name Playtex, will function as an autonomous enterprise within the diversification set-up. This is SW's first move outside the entertainment field.

Acquisition of the Latex firm is one of several ventures in other fields contemplated by the theatre chain. According to a Wall St. source, the purpose of SW's "two-way stretch" is to provide a steady

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Need Labor Law Out For 17-Year-Old TV Producer

Hollywood, May 4.

Question before Superior Judge Arnold Prager is: "How old must a television producer be?" Martin Frederick Vuerhard claims he is a packager, a producer and a director, all at the age of 17. His agent, Forrest James Ackerman, asked the court to approve a contract with Vuerhard, who has packaged a sciencefiction show titled "Time Capsule," which he also wants to produce and direct.

Labor code covering contracts for minors provides for youngsters who act, perform or entertain but not for youthful producers.

That Washington Circus

Take that tv camera out of committee chambers and this Congressional circus would be over before you could say Roy Cohn. But having started under kleig lights and full ballyhoo, it's now hard to let go the bear's tail wtihout risking the universal charge of "deal." Meanwhile some lessons in political showmanship are all too apparent. Not the least of these is a frivolous point, Joe McCarthy having sent a memo to the tv cameraman to turn his lens away so that the Senator might blow his nose without all the world watching.

It's all about as private as a fishbowl with its cruel revelation of the horsetrading in Washington. The debate will rage as to whether such candid camera stuff is good democracy or not. Television heretofore has made a headliner of Kefauver, a personality out of Halley, a saint out of Senator Tobey. It now may get Schine a screen test, Ray Jenkins a lecture tour and Joe Welch of Way Back Bay, Boston, reincarnation in the next John P. Marquand novel.

Back in 1837 Samuel F. B. Morse asked the pious question, "What Hath God Wrought?" That's still pat when television presents American party politics naked on the half-shell. Here's the spectacle of a Cabinet member being grilled by a Senator in about the same lashing spirit the Kefauver crime hearings went after Greasy-Thumb Guzik, Frank Costello, Virginia Hill & Co. To show business eyes, everybody is "auditioning," playing to the galleries (of millions) and everybody is well aware of the stakes. McCarthy can go on to greater stardom or lose his following. Stevens can retire as a gentleman and a scholar or to be rated a bum bit player who muffed his party lines.

A lot of history culminates in this circus-by-electronics. When Whitney invented the cotton gin; when Fulton dittoed the steamboat, and also when Alexander Graham Bell did an Ameche, there were complaints about technological progress and its dire effects on humankind, human labor and human relations. Of course the world was quick to digest all this. So, too with progress in communications since Injun smoke signals.

Then came the magic of electronics.

All, in and out of show biz, know all about radio and tv. No question about what it has done to bring the cream of the crop of entertainment to the hinterland coincidental with Broadway. And what it has meant in the realm of communications as regards education and information—not just entertainment.

It brought us a Japanese peace treaty with the same facility as an offshore naval war maneuver was brought into the parlor. And then came Kefauver. And now McCarthy vs. the Army, and vice versa.

Talk about being lammisters from an Equity or an AFTRA card—these pseudo-amateurs make Miner's Bowery tyros out of the pros! When the protagonists or antagonists of a Congressional committee get lens-loused, pity the poor image orthicons. Everybody's ike-struck—that's ike for iconscope, not Eisenhower—and Max Factor takes over. By the way, how many know who's the senior senator from Wisconsin?

Abel.

Cuff o 'Cadillac' Ads Get Caught Between Rails

"Solid Gold Cadillac" has gotten into the middle of the stockholder battle for control of the N.Y. Central Railroad. Show was set to get approximately $40,000 worth of free advertising, but the deal has been stymied, at least temporarily, by threatened court action.

Arrangement, believed unique in show biz annals, called for "Cadillac" to be featured in full-page ads in the New York dailies, plus the Journal of Commerce and the Wall Street Journal. Copy was to have appeared in the various publications over a three-day period, from Monday (3) through today (Wed.).

It would have shown a picture of Josephine Hull, star, and Loring

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Fibber & Molly for TV But Without the Duo

"Fibber McGee & Molly" (Jim & Marian Jordan), one of the oldest radio stanzas going, is being whipped up by NBC for a telepix series but without the duo. Package will be along the lines of "Amos 'n' Andy," whereby Gosden & Correll are in charge of the skein with their telescreen counterparts impersonated. Thus the Jordans would be on the production end.

Veteran pair have a nightly radio quarter-hour on NBC.

Embarrassed By Turnback of UHF Grants, FCC to 'Welcome' Toll-TV?

Federal Communications Commission is willing and ready to proceed with hearings on toll-tv as soon as application for a commercial pay-as-you-see license is filed by Skiatron Electronics & TV Corp., Skiatron stockholders were told last week at their annual meet in N. Y.

Skiatron is readying such an application to the Commission for the Subscriber-Vision system of fee-tv which it has licensed to a group headed by Matthew Fox.

Kurt Widder, Skiatron treasurer and general counsel as well as one of the company's eight directors, said the FCC had been sounded out by three different persons prior to the Fox licensing deal and that each survey had established that, once faced with the issue of toll-tv, the FCC would act on it.

Stockholders were told that the FCC hadn't acted on the Zenith Radio Corp. application for Phonevision since Zenith hadn't been technically ready. They were told further that the urgency of the UHF situation would definitely aid the tollcasters in their bid for a green light since "it is embarrassing to the FCC when UHF broadcasters turn in their licenses" on the grounds that they can't compete with VHF channels.

Meet reelected the entire Skiatron board headed by prexy Arthur Levey, who answered a series of questions from the floor. Among other things he termed "complete nonsense" the assertion made by Millard C. Faught, economic consultant to Zenith, that the Skiatron code could easily be decoded. He pointed out that the code had a half million variations and could literally be changed from minute-to-minute if necessary.

James M. Landis, Skiatron general counsel, didn't attend the

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Art Students League Annual Masque Caper Unmasks Everything

The Art Students League probably throws the most lavish and most abandoned bal masque in the country. Their affair Friday (30) at the Plaza Hotel, N. Y., again proved that the ASL Dream Ball, for the benefit of the League's scholarship fund, is big business. With an attendance estimated at around 2,000, scaled from $5 for members of the League, $10 for general admission, $20 each at the tables, and $25 in the boxes, gross hit $10,500 and that means a lot of prospective Rembrandts are going to be kept in the pigments and canvasses they'd like to be accustomed to.

This bal masque is an annual event dedicated to the mass defiance of convention by those free souls forced by custom and economics to live in a conventional world. It's one of the few occasions in New York where they can defy convention—get applauded for it, and perhaps get a prize in the process.

This Dream Ball reached the apex in the turnout of near nudes and Krafft-Ebingites. The exhibitionism reached its height in several costumes. As the motif was Greek the nudity and costumes fell into several interesting

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Danny Kaye's Socko Click in South Africa

Johannesberg, May 4.

That South Africa may soon be in the middle of a Danny Kaye-itis epidemic is quite possible. Mitting was extra-heavy for the American performer in his opening at the Schlesinger circuit's Colosseum. He's slated for two-a-night for the next 16 days, and is expected to gross better than $280,000.

Kaye, on the boards for an hour and 25 minutes, did essentially the same turn he used in the New York Palace, opening with "Gypsy" and ending with the familiar "Candy Kisses." It's safe to say that he was warmly received throughout. Session kicked off with the Dunhills' terping. Thrush Ann Crowley and ventriloquist Senor Wences, a frequent appearer on Ed Sullivan's American "Toast of the Town," rounded out the evening.

The first show went on at a little past 6 p.m., followed three hours later by the second session. Owners of the 2,100 seat film house have indicated that gross for the 32 Kaye performances will clear £100,000 if receipts continue at their present rate. Pews go for £2.2.0 ($5.907) tops.

Kaye's popularity in South Africa is attested to by a report that special police and "security" guards have been hired by the Schlesinger outfit to fend off Johannesburg street crowds. Policemen surround the comedian's suite at the local Lord Carlton Hotel as well.

Czar's 'Daughter,' In Germany, a Threat To 'Tatiana' Play on B'way

Literary and legit agent Miriam Howell is currently in Paris in an attempt to straighten out prospective Broadway production plans for "Tatiana," an adaptation of a Parisian drama dealing with a supposedly surviving daughter of Czar Nicholas II. Production, announced for the fall by Elaine Perry, are being delayed by the threat of a woman now living in Germany, who claims to be the czar's daughter in question.

Play, by Marcelle Maurette, was a success in Paris and Guy Bolton's English translation, titled "Anastasia," recently closed in London. Because of possible confusion with New York waterfront characters named Anastasia, the piece has been renamed "Tatiana" for Broadway.

Although Miss Perry hopes to go ahead with the show next fall, she is leary of the possibility of litigation, as were various other New York producers who considered the property. It's recalled that Metro was socked for huge damages some years ago in connection with the film, "Rasputin," when a former Russian prince living in New York won a libel suit. The woman in Germany would stand to inherit, if she could legally establish that she is a surviving daughter of the czar, some $80,000,000 of Romanoff funds in the Bank of England.

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The Human Side Of Ol' Kaintuck's Run for the Roses

By NED ARMSTRONG

Louisville, May 4.

The aftermath of the Kentucky Derby always seems to leave the nation's sporting fraternity a little dazed and undone. Something big happened, but what was it?

In one sense, the Derby is the end of turfdom's calendar year. There is no greater, more continuous and richly embellished celebration anywhere in the country. This year was the 80th annual. It isn't a horserace. It's a human event.

A number of very fine horses do run here at the Derby each year, but this is more or less a spectacular and brief sideshow. The big race runs slightly over two minutes but the big party starts a week before and lasts two days after the race.

The main thing about the Kentucky Derby is being here. One revered devotee of this racing event attended the Derby 14 straight years without ever getting to see the big race itself. Too much else was happening of interest.

Kentucky is proud of the Derby and the traditions associated with this unique congregation of men, women and thoroughbreds. Celebrities from everywhere are in vast attendance, but not in particularly

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FRIARS' FUNFEST FOR RED BUTTONS

The Friars' celebrity luncheons are functions that achieve the height of good-natured ribaldry. It's the kind of affair in which stag humor is at its broadest and inside showbiz jibes reach a peak.

Last week's (Thurs.) tribute to Red Buttons at the Park-Sheraton Hotel, N. Y., was probably one of the best of the series given by this showbiz organization. The rostrum was a who's who of the comics currently in town, with one notable exception, Jackie Gleason, whose offices and residence is in one of the larger suites in that inn, failed to come downstairs to pay tribute to a fellow CBS-TV comic on the rostrum. This absence wasn't noted officially, but most of the those in the overflow audience didn't overlook that point.

The Friars shindigs are becoming as noted as the Saints & Sinners affairs and there's generally a better showbiz representation. But-

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'Life of Jean Harlow'

Hollywood, May 4.

Sam Bischoff has closed a deal to film the "Life of Jean Harlow." He will commence screenplay preparations immediately. Deal is with the late star's mother and Arthur Landau, Miss Harlow's representative during her entire film career. Laudau, whom Miss Harlow affectionately called "Pops," will be an integral character in the story. It was under his guidance she rose from obscurity to fame before her death on June 7, 1937.

No casting yet although Marilyn Monroe is the obvious leading candidate.

Little Joe Laurie, Giant of Show Biz, Theatre's Historian, Makes Final Bow

By ABEL GREEN

Joe Laurie Jr., who died at 5:30 early Thursday morning (29) in his 62d year at St. Clare's Hospital, New York, where he had been bedded for six weeks following a heart attack, willed his eyes to the eye bank. But his heart belongs to show biz. It was true in life, and undoubtedly will obtain for many a year to come.

Of all the historians of the theatre, none loved show biz with the ardor and affection as did "little Joe"—"the oldest Junior this side of John D."—whose passion for things theatrical was the epitome of "there's no business like show business." It was a manifestation long before Irving Berlin gave the industry which he, too, loves, its fitting "theme song."

It was this ardor for the theatre which, his intimate and lifetime friend and medico Dr. Richard E. Gordon, felt, cut from under him any will to live. As Joe was prostrate on his bed of pain he realized that, as the multiple maladies hit his speech organs, this was finis to his professional career. For without the power to project that warm gift of gab—that stream of endless humor—Joe felt that this would forever still any vocal communication with his fellow-man. And Joe, unable to tell the latest story, was not even an echo of his garrulous, fraternal self. Dr. Gordon and the St. Clare's hospital attendants who had long since adopted Joe as their No. 1 favorite patient, soon realized that he was fighting the expert medical aid being proferred, and not making any effort to fight for his life.

It started with a coronary, but it developed that Joe had everything wrong. Complications of kidney, liver, gallstones, esophagus and stomach followed the basic heart attack. He fluctuated from over-200 high blood pressure to a low of 120, and never rallied as he couldn't digest any food. In the final three days all this was further complicated by pneumonia. It was not cancer—just a deterioration of the inner organs from a lifetime of irregular sleeping and eating habits which saw him working

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Show Biz Personages At 'New' Gretna Green

Washington, May 4.

A budding Gretna Green in the capital area has attracted a succession of show biz marriages within past fortnight. Teed off by nuptials of tv-film star Martha Raye to Ed Begley, two weeks ago, the orange blossom parade in Arlington, Va., directly across the river from Washington, continued this week with three more weddings of show biz figures.

Former film moppet Jackie Cooper, age 31, was married to 26-year-old Barbara Rae Kraus, member of the production department of a New York ad agency. Couple returned immediately to New York to make curtain time of "King of Hearts," groom's current chore.

On the very same day, Thursday (29), band leader and talent scout Horace Heidt, just winding up a week's nitery stint at Statler Hotel, took the vows with Mrs. Lorraine E. Burton, 39-year-old salad dressing manufacturer from the west coast. Stepping up to the altar immediately after his boss was Dick James Kerr, impressionist with the Heidt troupe, who was married to Burdeen E. Fitzgerald of Encino, Cal. In contrast to the courtroom ceremonies of the preceding two show biz couples, latter two ceremonies were held in church.

Although some fast flackery had jam packed the Arlington courtroom for the Martha Raye-Ed Begley nuptials, the other weddings were held in comparative quiet and sans fanfare. Cooper expressed surprise that there was any audience at all to the ceremony, stating he had flown here from New York to keep things "quiet and simple."

Pulitzer Kudo Third Of Season for 'Teahouse'; Lindbergh Yarn Cited

John Patrick is the top award-winning playwright of the 1953-54 season. His adaptation of Vern Sneider's novel, "Teahouse of the August Moon," has already received three of the major drama awards. Prior to landing the Pulitzer Prize for drama Monday (3), play had already copped the Antoinette Perry and New York Drama Critics Circle awards. "Teahouse" also received the Theatre Club and the Aegis Theatre Club awards.

Pulitzer drama prize, $500 in cash, covers plays produced during the year ending March 31, and is for "the original American play which shall represent in marked fashion the educational value and power of the stage, preferably dealing with American life." Charles A. Lindbergh's autobiography, "The Spirit of St. Louis," which Leland Hayward will produce for Warner Bros., won the $500 prize for an American autobiography "teaching patriotic and unselfish services to the people. Book was published by Charles Scribner's Sons. There was no award this year for fiction, while the $500 prize for a United States history was awarded to Bruce Catton's "A Stillness at Appomattox," published by Doubleday & Co.

DRIVE-IN NEAR JAIL; FREE PIX FOR INMATES

St. Louis, May 4.

Warden Clarence Weismantel and some of the prisoners in the local City Workhouse will be cuffo guests at the new ozoner being constructed a block away from the institution and being readied for a May 12 teeoff. A picture window in the Warden's residence faces the ozoner and Weismantel is converting it into a den with a clear view of the films.

As a friendly gesture Mayor A. Roy Parker, Brentwood, St. Louis County, one of the owners of the ozoner, has run a line and a speaker into the Warden's residence. Prisoners in the south end of a cell block will have a good view of the screen about 1,000 feet away. However, they must eavesdrop without sound. The ozoner is the only one within the local city limits.

Newsreels, Facing Video Competition, Curtail McCarthy Vs. Army

Newsreels have begun to cut down on their coverage of the Army-McCarthy hearings in Washington. Reels feel that they're wasting a lot of footage by lensing the entire proceedings and that public interest in the hearings no longer justifies this expense.

Up till now, each of the reels have been covering the talky sessions with their own cameras, a method wich one editor explained was cheaper than using a pool arrangement. This is due to the fact that, with a pool camera operating, each outfit must pay for a positive print which comes a lot higher than a negative.

Newsreels, which haven't put out any specials on the Army-McCarthy row, are under a distinct handicap time-wise in view of the continuous tv coverage. By the time their material reaches the theatres, the arguments before the committee are already old hat. Most reels will continue their coverage but with a view to highlights only.

McCARTHY PLANS BILL ON EQUAL TIME REPLY

Washington, May 4.

Sen. Joseph McCarthy (R-Wis.) plans to introduce a bill at this session of Congress which would guarantee equal time on radio or tv to anyone who is attacked on free time. The Senator said his bill would apply only where the attack is made on free time.

Under FCC policies, equal time is, in effect, required for presentation of both sides of a controversial issue regardless of whether the initial broadcast is on paid or free time. The Commission does not compel a station or network to grant equal time, but may hold up renewal of license on complaint of unbalanced presentation.

H'WOOD COOL TO INT'L FILM FETE

Par Couldn't, Kazan Can Say 'Hell'

"Hell" hath no fury like Paramount scorned, as Motion Picture Assn. of America directors found out last week as they approved a "Go to Hell" line in the Elia Kazan pic, "Waterfront."

Not long ago, the Production Code Administration nixed a "Hell," reference in the script of the Hal Wallis film, "Cease Fire," a Par release. There was quite a fuss about that one at the time, but the Breen office stood firm in the face of the argument that "Hell" was battlefield jargon.

Y. Frank Freeman, Par production topper, attended the MPAA powwow in N. Y. and has some well-chosen words to say about the "Waterfront" decision.

The MPAA board tackled the "Waterfront" question with a recommendation from Joseph I. Breen that the "Go to Hell" reference be approved as being an integral part of the plot. To add insult to injury, the line is addressed in the film to a priest.

No Refunds For Early Buyers Of C'Scope Gear

Some of the circuits which originally backed 20th-Fox by purchasing CinemaScope equipment, have asked 20th for an adjustment on the prices they originally paid for the CinemaScope lenses.

Company has nixed all such requests arguing that it has incurred very heavy expenditures in getting the CinemaScope train on the rails and moving.

Exhibs felt that, in return for their early support of C'Scope, they got stuck with the higher prices. Pair of lenses originally sold for around $1,800. Since then, 20th has turned marketing of the attachments back to Bausch & Lomb, the manufacturers, and the price has dropped to around $1,000.

Slow Surrender Of RKO Shares

Still coming slowly is the surrender of RKO Pictures stock in exchange for the $6 per share offered by Howard Hughes. For the week ended April 30, a total of 167,663 was turned in and removed from the shares listed by the N. Y. Stock Exchange.

Still outstanding as of the same date were 3,479,392 shares.

In setting terms for his buyup of all RKO assets, Hughes had set May 18 as deadline for completion of the stock transaction. It's now seen likely that this will be extended.

Braille Biopic to Roll In France Next Fall On $175,000 Budget

A theatrical film dealing with the life of Louis Braille, the Frenchman who developed the system of reading for the blind, is being planned by tv producer-director Lawrence Schwab Jr. Basis for Schwab's project will be "Windows for the Blind," a book by J. Alvin Kugelmass. A screen treatment has been prepared by tv writer Hal Hackady who has been represented on such shows as "Lights Out" and "Suspense." Louis Jourdan, who concluded an engagement on Broadway in "The Immoralist" Saturday (1), has expressed interest in portraying Braille.

Film, budgeted at $175,000, will be shot in France, with an October starting date planned. It will be a bi-lingual effort, in English and French, and will involve a co-production deal with a French filmmaker. No release plans have been set as yet, although Schwab is aiming at art house distribution in the U. S.

Schwab, whose tv credits include "The Clock" and "Lights Out," has established Lawrence Schwab Productions for the project. On his board of directors are Robert Barnett, executive director of the

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'STAR' STILL IN LABOR

Garland Film to Be Roadshowed With Intermission

Hollywood, May 4.

Warners' "A Star Is Born," in production since last Oct. 12, turned into the home stretch last Friday with the start of the final musical number starring Judy Garland.

Before its world premiere in July the film is likely to be cut down to about three hours. Present idea is to exhibit it along roadshow lines, with an intermission.

Odlum's Access To RKO Fiscal Data Telltale?

Hollywood, May 4.

Floyd Odlum, head of Atlas Corp., has been given access to all financial data relating to RKO pictures in recent years in a development which further indicated a stock deal with Howard Hughes.

Specific nature of the bargaining with Hughes continued cloudy this week. But the fact that all bookkeeping re the picture company has been made available to Odlum, during his Coast stay, was taken to mean a strong chance of early action.

Odlum's Atlas outfit, which is an investment trust, had been in control of RKO until the spring of 1948. At that time the sale to Hughes was made.

Bigger Budget, No Buckles For New Katzman Sked Of Exploitation Pix

Hollywood, May 4.

Sam Katzman is dropping historical films from his production program at Columbia and concentrating on higher budget pictures based on modern exploitation yarns with name casts, similar to the lineup in. "The Miami Story." Ready for early filming are "Chicago Syndicate," "Jail Bait" and "Party Girl," all with strong exploitation possibilities. Historical films eliminated from the schedule are "William the Conqueror," "Lost City of the Aztecs" and others.

Producer will also lay greater stress on science-fiction properties such as "Monster of the Deep" and "Creature With the Atomic Brain." In addition he will continue making George Montgomery westerns and four serials a year.

ARTHUR KELLY FOR PARIS

Chaplin's Business Rep Will HQ at French Capitol

Arthur W. Kelly, former exec v.p. of United Artists and now Charles Chaplin's picture business rep, has closed shop in N. Y. to take up residence in Paris. He had maintained private quarters in the U.A. homeoffice building.

Kelly, who has family ties in Paris, has in mind to embark on film production in Europe, mainly for tv.

MANY BARRIERS TO IATSE IDEA

While agreeing that an international film fete in the U.S. would be a fine thing, industryites this week threw cold water on the suggestion that such an event be arranged in Hollywood during 1955.

Recommendation came from the research committee of the IATSE Cameramen's Local 659 which wants pix reps from throughout the world invited to a festival on the Coast next year. Group sees such a competition furthering industry progress.

Consensus of opinion in N.Y. is that there are a number of practical obstacles in the way of such a project. One of them is the simple fact that, whereas European audiences are conditioned to imports, Americans on the whole have stuck to their own films and haven't shown an overwhelming interest in foreign productions.

Another problem is financing. In Europe, whether it's Cannes, Venice or Berlin, the respective government chips in heavily to make the festival come off. It helps tourism, and the festivals turn into a sort of international market place for films in an area vitally concerned with the interchange of pix. In the U.S., the government can't be expected to provide coin and the U.S. industry isn't sufficiently interested in long-range progress to fork over the money.

There are other objections. U.S. Customs is one, since certain of the foreign entries undoubtedly would run into difficulties. The

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Anonymous Actor

Hollywood, May 4.

Reason Vincent Price is not billed or mentioned in the distribution of Paramount's "Casanova's Big Night" is that he insisted on being nameless.

Price took the role with the understanding that the studio would not use his name at any time or place. He considered it a "guest appearance," not important enough to be connected with his name.

Rodgers-Skirball-Work-Dembow In New Film Producing Company

Slogan for Writers

Authors Guild is holding a special symposium in N.Y. on May 19 at the Roosevelt Hotel under the title, "Was Dr. Johnson Right?"

Guild goes back to the famous Dr. Samuel Johnson to provide a slogan for writers. Said Johnson back in the 18th century: "No man but a blockhead ever wrote except for money."

William F. Rodgers, former distribution v.p. and board member of Loew's-Metro, revealed in N.Y. yesterday (Tues.) his formation of a new independent production company in partnership with Jack Skirball, vet indie filmmaker; Cliff Work, quondam head of the Universal studio, and Sam Dembow, who has held various exec positions in both distribution and exhibition.

Studio and distribution tieups have yet to be decided upon but the outfit, named Amalgamated Productions, hopefully will have its first film completed by the end of this year, said Rodgers. Latter, as spokesman, and Dembow outlined Amalgamated's plans at a Hotel Astor luncheon-meeting with the press.

All four pards will be officers of the company, Rodgers as president and Skirball as production head in association with Work. Dembow's role was not defined, Rodgers explaining that the specific responsibilities of all four have yet to be fully determined.

Schedule calls for a minimum of

(Continued on page 18)

National Poll By COMPO May Crimp Oscars

Film industry will undertake the "best picture" poll to top all such canvasses in terms of scope if an assortment of problems can be ironed out. Council of Motion Picture Organizations has mapped initial plans to conduct the poll on a national basis. The public will be invited to elect the top film of each month plus, at the end of 12 months, the best of the year.

Idea is to stimulate interest in pix with audiences themselves given a voice on which of Hollywood's outpourings are to be kudoed.

Project has been greenlighted by Wilbur Snaper, Sam Pinanski and Al Lichtman, constituting COMPO's governing committee. Details are to be worked out by the industry organization's press committee.

Public polls have been conducted in past but on a limited basis, such as by trade elements in Columbus, O., and Denver. New endeavor is the first trade try at blanketing the country.

Obstacle noted by film men is the fact that some pix play different areas at different times. Conse-

(Continued on page 18)

Ignoring Raps, Oldsmobile To Sponsor Oscars

Academy Awards next year will again be sponsored by Oldsmobile, leaving the film industry to contemplate its chances to bankroll the event in 1956.

Motion Picture Assn. of America board meet in N. Y. last week didn't even get a chance to discuss the proposal that the industry sponsor its own awards. It was informed that Oldsmobile had picked up its option on the proceedings. NBC already has received an Olds-

(Continued on page 53)

National Boxoffice Survey

Bad Spring Weather Hurts Biz; 'Suite' Sweeps First, 'Cinerama' 2d, 'Walk' 3d; 'Knock,' 'Story' Next

Film biz is very spotty this round, with not too much new product out in release and first-runs having to contend with weather that was more reminiscent of February and March than April and May. Storms and very cold temperatures for this time of year prevailed in many sections of country. First real spring weather was suppplanted by heavy rains and high winds.

Pacing the field is "Executive Suite," the Metro all-star dramatic vehicle. Playing in some 11 key cities covered by VARIETY, it is doing trim to socko biz in most locations. "Cinerama (Indie) again finished second, marking a full year that it has finished among the 10 top grossers in VARIETY's weekly boxoffice survey. It has placed constantly among the first three grossers in recent months.

"Elephant Walk" (Par), just getting under way, is showing enough to cop third money. "Knock on Wood" (Par), likewise just beginning to play the big key cities, is winding in fourth position.

"Carnival Story" (RKO) continues to show real stamina to take fifth spot while "Rhapsody" (M-G) is winning sixth place. "Casanova's Big Night" (Par) is finishing seventh, with "Prince Valiant" (20th), first last week, dropping down to eighth. "Lucky Me" (WB) is ninth.

"Mad Magician" (Col) is showing enough to land in 10th slot. "French Line" (RKO), with some additional bookings, is pushing up to 11th. "Yankee Pasha" (U) rounds out the top 12 pix this week.

"River of No Return" (20th), launched this session, is one of the big newcomers. It is okay in Detroit, fine in N. Y., socko in Philly and terrific in Denver, where opening a new house. "Miami Story" (Col), due next at N. Y. Paramount, also shapes well this round. It is sockeroo in Philly, good in Boston and fine in Cleveland. "Flame and Flesh" (M-G) is nice on N. Y. preem. "Southwest Passage" (UA) is sturdy on initial playdate in Portland.

With some new dates, as a result of censors approving for release in Ohio, "Moon Is Blue" (UA) is stepping out this session. Okay in K.C., it looms nice in Cincy, good in Balto and sturdy in Cleveland. "Rose Marie" (M-G), which has finished its principal big key playdates, is wow in Montreal and still the biggest thing in N. Y., with a strong fifth week at the Music Hall.

"Night People" (20th) is adding some extra revenue with several mild to okay dates currently. "Best Years of Lives" (RKO), out on reissue, is stout in Chi, and okay in Indianapolis.

"Genevieve" (U) looms big in K.C., stout in Boston and Chi, big in Frisco and sturdy in Pitt as well as L.A.

"Jubilee Trail" (Rep) is rated fine in Denver. "Naked Jungle" (Par) is good in St. Louis and Minneapolis and fine in Philly.

(Complete Boxoffice Reports on Pages 8-9)

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Blueprint for New Union of Pop Media Writers Nears Reality; Includes Telemeter Jurisdiction

Hollywood, May 4.

Reorganization plan of the Screen Writers Guild will be voted on at a special membership meeting to be held May 18 at the Beverly Hills Hotel. At the same session, there will be a vote on continuation of the 1% dues assessment.

At the same time, members will hear reports from negotiation committees which are currently talking with Columbia and Republic regarding a vidpix pact for the writers. Guild hopes negotiations will be finalized by the time the meeting is held.

SWG's reorganization committee has been in session for the past year, here and in N. Y., with the Authors League of America and ALA's component Television Writers 'Group' and Radio Writers Guild. General agreement on most points has been achieved except for RWG-east, which has objected to certain features of the plan. RWG-west membership has backed the plan through a membership vote held recently.

Prexy F. Hugh Herbert, in informing members of the meeting, commented, "rather than waiting further for the resolution of these remaining differences, the executive board feels it imperative that the membership be made familiar with the plan as it now stands and given the opportunity to say whether it wants to go ahead as outlined or on some revised basis." He added if the membership okays the plan, SWG will immediately proceed with completion of the Constitution, by-laws and corporate contracts necessary to effect the changeover.

As outlined by chairman Warren

(Continued on page 53)

BORZAGE REPS H'WOOD AT TOKYO FILM FEST

Hollywood, May 4.

Frank Borzage will represent the American motion picture industry at the Southeast Asia Film Festival to be held May 8-20 in Tokyo. He recently returned from the Argentine International Film Festival in Buenos Aires.

Active participants in the Tokyo festival will include Japan, the Philippines, Thailand, Formosa, Indonesia, Singapore and Hong Kong.

English House Manager Guest of Stanley Chain

As part of a reciprocal arrangement, Douglas A. C. Ewin, manager of the Savoy Theatre, Stourbridge, England, and winner of the Associated British Cinemas' champion managers' contest, is enjoying a two-week stay in the U. S. as the guest of Stanley Warner. A winning manager of a similar contest to be conducted shortly by SW will visit England as the guest of the ABC chain.

Ewin, a 34-year-old bachelor, is combining business and pleasure during his U. S. visit. In addition to a round of the Broadway musical shows and niteries, he is studying U. S. theatre operation. He has been attending SW managers' meetings and demonstrations of the various new filming and projection techniques. A specialist in publicity and advertising, Ewin is particularly interested in studying U. S. ballyhoo methods.

He finds the problems of U. S. and English exhibitors similar, with the opinion equally divided on the value of the new processes currently being advocated. The

(Continued on page 15)

Birdwell Sues Laughton

Los Angeles, May 4.

Charles Laughton and 10 John Does were sued for $35,000 in Superior Court by publicist Russell Birdwell, who charges breach of contract.

Plaintiff declares he had an oral deal with Laughton through the latter's agent, Paul Gregory, whereby he was to receive $50,000 over a period of five years. Last August, he says, he was dismissed without cause.

STANLEY WARNER PROFIT

$1,191,000 For 26-Week Period Ending Feb. 27

Stanley Warner Corp. chalked up a net profit of $1,191,000 for the 26-week period ending Feb. 27. Total was arrived at after the deduction of $785,000 for federal income taxes and $75,000 for contingent liabilities. Gross profit was $2,051,000 after the deduction of depreciation amounting to $1,479,000.

Net profit is equivalent to 50c. per share of common stock on the 2,237,696 shares of stock outstanding.

Theatre admissions and miscellaneous income for the 26-week period amounted to $26,781,000. Net profit on the sale of properties was $20,658.

Theatre operating and general expenses amounted to $24,762,033.

Screen Writers Count 231 Films In Coming Year

Hollywood, May 4.

There will be an increase in motion picture studio production for fiscal year now getting under way, with 231 features planned as against 210 in year past, according to survey by F. Hugh Herbert, Screen Writers Guild prexy. Figure doesn't include Columbia sked, Herbert said.

Majority opinion of studio production chiefs is that there will be more writers working at majors this year, more buys of original yarns. Col not included in overall total because production chief Jerry Wald wouldn't comment on situation, Herbert reports. Next year's sked shapes as follows:

Warners, 28 pix plus one in Cinerama, as against 23 last year.

United Artists, 24-26 against 23.

RKO, 20 compared to six.

Universal, 34 against 31.

Metro, 26 against 24.

Paramount, dropping from 20 to 16.

20th-Fox, from 17 to 16.

Republic, from 36 to 31.

Sam Katzman, status quo with 15.

Rep explained cutback due to shift to higher budgeted pix. Last year's product included series oaters since chopped off by Yates.

Van Johnson to Columbia

Hollywood, May 4.

Van Johnson has been inked to term deal with Columbia for one feature annually for five years. It takes effect on termination of his Metro deal where he's doing "last Time I Saw Paris" as his final picture.

He reports to Columbia sometime next month. He's second Metro contractee picked up by Columbia. Janet Leigh was first.

Tracy in Par's 'Mountain'

Hollywood, May 4.

Paramount closed a deal with Metro for the loanout of Spencer Tracy to star in "The Mountain," based on a French novel by Henri Troyat.

Part of the picture, to be made in VistaVision, will be filmed in the Alps, the location of the story.

$1,900,000 'Fraud' Suit Charges Swartlz Frozen Out of C'Scope 'Faces'

Los Angeles, May 4.

Charges of "fraud" were made by Berman Swartlz and other backers and participants in the film version of "New Faces" in a $1,900,000 breach of contract suit in Superior Court, in which they claim they were frozen out of their share of the show. Named as defendants are National Pictures Corporation, 20th-Fox Film Corp., Edward L. Alperson, six Doe co-partnerships and three Doe corporations.

After acquiring the rights to film "New Faces," Swarttz declares, he assigned them to National Pictures for the purpose of producing the picture. Under the agreement, he contends, National was to collect 47½ percent of the profits and he was to receive 20¼ percent. As producer, Swarttz was to get $5,000 when production started and $7,000 more out of the proceeds.

Swartlz further states that the budget was set at $222,000, with the proviso that National would supply additional money if needed. Later, he claims, he was notified that $35,000 more was needed to complete the film and was told to put up the coin or be in default. Still later he was told that Alperson had put up $50,000 to complete the film. As a result, he declares Alperson was awarded 20% of the profits, estimated at around $4,000,000

In addition to Swarttz, the plaintiffs are Berman Swarttz Productions, Inc.; N. Jay Rogers, Sol Rogers, and Ben Rogers, partners in Rogers Brothers; and Eric Bernay as trustee for Eartha Kitt, Robert Clary, June Carroll, Virginia DeLuce, Paul Lynde, Bill Mullikin, Rosemary O'Reilly, George Smiley, Allen Conroy, Jimmy Russell, Polly Ward, Johnny Laverty, Carol Lawrence, Elizabeth Logue and Faith Burwell.

Plaintiffs also asked the court to order the following distribution of the net profits of the show: Arthur Siegel, one percent; June Carroll, one percent; Ronny Graham, four percent; Eric Bernay as trustee, five and one-quarter percent; New Faces, Inc., four percent; Leonard Sillman, seven and one-quarter percent; Conner, Chopnick & Carrell, four percent; Jacqueline Adams, one-quarter of one per-

(Continued on page 16)

20TH'S 'GREATEST PRICE' FOR 'GREATEST STORY'

Hollywood, May 4.

Twentieth-Fox bought the late Fulton Oursler's "The Greatest Story Ever Told" for $100,000 down and a cumulative price potentially amounting to $2,000,000. According to Darryl F. Zanuck it is "the greatest price ever paid for a motion picture property."

Story, based on the life of Christ, has a huge pre-sold audience. It has sold more than 3,500,000 copies in the U. S. alone and has been translated into 12 foreign languages. In addition, it has been widely serialized in newspapers and on the radio.

No 20th Budget Like 'Show Biz' $4,000,000

Hollywood, May 4.

Darryl F. Zanuck okayed a budget of $4,000,000 for Irving Berlin's "There's No Business Like Show Business," the most costly of all 20th-Fox musicals.

Sol C. Siegel production, directed by Walter Lang in CinemaScope, will contain 16 musical numbers. One of them, "Alexander's Ragtime Band," is budgeted at $250,000.

Films Big Users of Shortwave Radio

Washington, May 4.

Motion picture companies make big use of shortwave radio for two-way communication in producing films. A report issued by FCC last week shows that 12 companies are licensed for this purpose. They use a total of 347 transmitters, 13 of which are in fixed locations and the remainder of the mobile type. Equipment is employed for contact between directors and cast for on-location pix.

Special frequencies are allotted by FCC for the service.

20th Double-Duty Track Near?

Engineers of 20th-Fox have developed a double-duty print capable of carrying both magnetic stereophonic and standard optical sound tracks.

Work on the system has been going on for some months under the direction of 20th research topper Earl I. Sponable and his associate, Herbert Bragg. Progress is at the point of practical application and may be revealed at tomorrow's (Thurs.) roundtable on CinemaScope called by 20th.

Details of the method aren't known, but it's understood that there will be no significant change in the 2.55 to 1 CinemaScope aspect ratio. It's indicated, however, that in order to fit both the magnetic and the optical tracks onto a single print, it was likely the fourth magnetic—or surround—track would have to be lost This is the track that activates the speakers in the auditorium itself, and it has been used sparsely so far.

Immediate effect of a print carrying both types of sound would be one of compatibility for exhibs and of considerable savings for 20th since prints good on a house equipped for magnetic stereo sound also would be good in the theatre using standard single-horn sound.

If 30,000,000 Saw 'The Robe' 20th Figures Stress on 'Sequel' a Natural

JOHN HIGHAM IN N.Y.

Bermuda Circuit Gen. Mgr. Books Six Months At a Time

John B. Higham, general manager of Bermuda General Theatres, Ltd., is currently in Manhattan on a booking trip. He comes in twice a year and ties up product for six months.

Previously with the J. Arthur Rank organization in Jamaica, Higham, who originates in Manchester, England, expects that one Bermuda house will in due course have a CinemaScope installation.

He arrived in time to attend the Paramount VistaVision demonstration at Radio City Music Hall last week and will remain another week. He's at the Salisbury.

Expect Football Theatre Telecasts To Spurt in Fall

With the National Collegiate Athletic Assn. code relating to football telecasts placing no restriction on theatre tv, Box Office Television is aiming to step up its closed circuit gridcasts for this fall. The NCAA code also leaves the door wide open for toll-tv.

BOTV already has a pact with Notre Dame for theatre telecasting of the five home games on the South Bend team's schedule. For games which the Irish will play in foreign fields, the closed-circuit promoters will seek to make deals with the host colleges. In addition, BOTV will keep its eye open for all collegiate encounters in the hope of snaring games of national importance that are not slated for home tv.

In presenting the ND games last year, BOTV grossed about $65,000 for five Saturday afternoon games, a showing that is mild at its best. The lineup of theatres varied from eight to a peak of 15, with the admission charges varying from 85c to $2.40.

N. Y. to Europe

Brian Aherne
George Cukor
Irving Dorfman
Harry E. Gould
Hilda Gueden
Alfred Hitchcock
Paul Jaretzki
Frank Kassler
Gene Markey
Gilbert Miller
Charles M. Reagan
Louis De Rochemont
Artur Rubinstein
Fred Schang Jr.
Jennie Tourel
Ramon Vinay

Europe to N. Y.

Irving Berlin
Pamela Berry
Bruce Cabot
Jean Carroll
James Daly
James Jones
Zoltan Korda
John Patrick
Johnnie Ray
Spyros P. Skouras

Twentieth Century-Fox intends to splurge on an unprecedented ad-pub campaign for "Demetrius and the Gladiators," sequel to "The Robe." Pic has been skedded for a mid-June release to coincide with school closings.

Charles Einfeld, 20th ad-pub v.p., figures that some 30,000,000 persons have seen "The Robe," the industry's record grosser to date, which compares to about 12,000,000 or 13,000,000 for the average top grosser. Every effort will be made to get this "Robe" audience into the theatres for the sequel.

Slogan mapped out for "Demetrius" is that "it begins where 'The Robe' left off." Since 20th sees "The Robe" as strictly a family picture, the "Gladiators" campaign will get under way in the mags where a readership of 190,000,000 is being bought. From there on the point-of-sale advertising campaign will be pushed into high gear.

"Demetrius," in CinemaScope and color, costars Victor Mature Susan Hayward, Michael Rennie and Jay Robinson. Story dramatizes the adventures of Demetrius the Greek slave, following his short-lived liberation.

L. A. to N. Y.

Walter Abel
Helen Ainsworth
Lex Barker
Carol Ann Beery
Edgar Bergen
George Bowser
Judy Clark
Russell Crouse
Agnes De Mille
Joan Fontaine
Freeman Gosden
Cary Grant
Renato Gualino
Kay Harrison
Don Hayden
William Holden
Bob Hope
Fred Kelly
Gene Kelly
Phil N. Krasne
Aleen Leslie
William Leicester
Howard Lindsay
Emile Littler
Allyn McLerie
David Miller
Norman Moray
J. Carroll Naish
Gene Norman
Dan O'Herlihy
Milton Pickman
Fred C. Quimby
Clark Ramsay
William F. Rodgers
Jane Russell
Ed Selzer
Don Taylor
Guy V. Thayer
Dimitri Tiomkin
Lana Turner
Robert Wickersham
Teresa Wright

N. Y. to L. A.

Mickey Alpert
Pier Angeli
Norman Baer
Alfred E. Daff
William Fowler
Y. Frank Freeman
Ed Gershman
Julie Harris
Myron Kirk
Jessie Royce Landis
Jack Norworth
John Patrick
Milton R. Rackmil
Loren L. Ryder
Arthur Shimkin
Paul Stewart
Phil Strassberg

FURY DEPARTS FROM THE SOUND

Metro's Switch from Stereosound Quiets 'Undercover' Exhib Howls

By HY HOLLINGER

Both Theatre Owners of America and Allied States Assn. hailed Metro's decision to drop the "must" stereophonic sound requirement as a requisite for the exhibition of CinemaScope pictures. The M-G move came after prolonged and constant behind-the-scene pressure from reps of both Allied and TOA. Unlike the fight with 20th-Fox, which was openly aired in the tradepress and at exhibitor conventions, the exhib orgs followed a different course with Metro, employing persuasion in talks with sales chief Charles M. Reagan and playing up Metro's reputation as "the friendly company."

Another factor in Metro's reversal of its original sound position was the company's untenable position of having different sound policies for C'Scoper in domestic and foreign release. As 50% owner of Perspecta Sound, the stereophonic optical sound system, Metro had agreed to allow a substantial number of theatres abroad (excepting "important" theatres) to play CinemaScope pictures in any way they saw fit, although all prints would be available in Perspecta sound. It announced that it would not send any CinemaScope pix abroad with the 20th-Fox magnetic system. However, until its reversal on Monday (3), it had insisted that all C'Scope pictures in the U. S. be shown with magnetic sound.

Metro's switch to the play-it-as-you-want policy came via ads in the trade papers. Neither an official release was sent out nor were exhibs informed of the move by letter. In a statement by Reagan, Metro said it would release C'Scope pictures "to all theatres capable of presenting them in wide screen and with anamorphic projection." The new policy, it was noted, "is designed to service theatres which present the single

(Continued on page 15)

Conspicuously Present

Allied States Assn. and Theatre Owners of America, both of which have taken strong stands against 20th-Fox's stereorphonic sound policy, will be conspicuously present at tomorrow's (Thurs.) open forum on CinemaScope called by prexy Spyros Skouras at the homeoffice.

Allied will be represented by a "watchdog" committee headed by Wilbur Snaper. TOA will be represented by Alfred Starr, Mike Blank, of Des Molnes; Horace Denning, of Jacksonville, and Al Pickus, of Stratford, Conn.

COMPO Concern With Technical 'Standardization'

Council of Motion Picture Organizations over the past week moved into the field of screen technology with a decision to take steps looking to a semblance of standardization. Idea of industry-wide adoption of one system of pic presentation has been tackled before, but without success. Motion Picture Assn. of America, for one, had set up a special committee to explore the possibilities of a unanimously-acceptable screen process but apparently nothing came of this.

COMPO plan is to call a meeting with the technical experts of all film companies. Views on how to get the industry together on one sound and picture method will be solicited from the engineering masterminds.

COMPO move was voted by the group's governing committee, comprising Al Lichtman, Sam Pinanski and Wilbur Snaper. Regarded in some trade quarters as possibly significant is that Lichtman, who's director of distribution for 20th-Fox, is going along with the undertaking.

Point was made that 20th's stand in behalf of CinemaScope and stereophonic sound, if it persists, would block standardization. For it's clear that entire industry will not adopt C'Scope and stereosound. Being questioned is whether 20th is now willing to give ground from its C'Scope position.

150 Publicity Staffers Get $11 Weekly Boost Via Union's Settlement

Conclusion of new contracts, extending for a two-year period, between five distribs and the Screen Publicists Guild, repping homeoffice pub-ad staffers, will add about $85,000 annually to the payrolls of the film companies. Negotiations were wrapped up this week with Universal and 20th-Fox coming to an agreement with the union on contract terms. Pacts were previously signed with United Artists, Columbia and Warner Bros.

The 20th agreement, concluded in three days after the expiration of the previous pact on April 18, was reached in the quickest time in the history of the SPG's dealings with the distribs. In general, the pacts were concluded this year in record time. Negotiations in past years have been marked by prolonged wrangles. Although UA signed first several months ago, it was not until Col entered the SPG fold several weeks ago that a pattern was established for the remainder of the industry.

The new pacts resulted in an approximate $11 average weekly wage hike for some 150 pub-ad employees. In addition to the wage

(Continued on page 15)

RECORD $4,000,000 NUT FOR COL'S 'JOSEPH'

Hollywood, May 4.

Highest budget in the history of Columbia studio, around $4,000,000, has been allocated to "Joseph and His Brethren." It tops that of "The Caine Mutiny" by more than $1,000,000.

More than 15,000 props, duplicated from originals in the Cairo Museum, are being shipped here from Egypt where director William Dieterle recently spent six weeks filming Technicolor backgrounds.

$5,000,000 WEEK ENDS U SALES DRIVE

Record $5,035,000 in domestic and foreign billings were chalked up by Universal in the final week of its Alfred E. Daff and Charles J. Feldman sales drives. Total is believed to be the highest weekly take of any one company in industry history.

Performance underscored U's unlquely sound position in a business beset with widescreen and sound troubles. Company has been riding the crest of all of the various systems, taking the position that it's here to serve all of its customers with every technical innovation that comes along, and without any reduction in its release sked.

Top U exec in discussing the drive figures commented gleefully: "We're doing all right. And remember, we've not been relying on any gadgets. Our faith is in the quality and boxoffice appeal of our pictures alone."

Domestic billings for the final week of the 17-week sales push totaled $3,200,000 compared with $2,169,000 for the comparable drive period in 1953. Foreign billings were up 15% to $1,600,000, and

(Continued on page 18)

20TH ROUNDTABLE CUES NEW ERA

By FRED HIFT

The long, bitter controversy over the forcing of stereophonic sound is over and the millenium appears on hand for those exhibs who've been clamoring for CinemaScope without frills.

After tomorrow (Thurs.), when 20th-Fox execs and exhibs meet for a roundtable confab in N. Y. to thrash out the question of CinemaScope and related topics, it is a virtual certainty that theatremen will be in a position to show C'Scope films from all distribs as they see fit. The only remaining requirement: A wide screen and a pair of anamorphic projection lenses.

With Metro, its last ally, deserting 20th by dropping all restrictions in connection with C'Scope sound, 20th has been left in an untenable, back-to-the-wall position. While there has been no official announcement—and none is likely to be forthcoming until after tomorrow's powwow—it is an accepted fact among the top echelon at 20th that the company must give way and yield to exhib pressure by letting its C'Scope releases go out with both magnetic multi-channel and standard optical sound.

Up till now, both 20th and M-G had been insisting that only theatres equipped with magnetic stereo sound could book their C'Scope releases. It became obvious when M-G switched to Perspecta sound abroad, that it would not, and could not maintain the barrier in the U.S.

Over 3,200 Have Stereo

There are currently between 3,200 and 3,500 American houses equipped to show CinemaScope with stereophonic sound. Abroad, installations have been much slower with about 300 theatres equipped and 1,000 magnetic sound units on order.

Decision to compromise on stereo sound leaves 20th on the hook for about $8,500,000 in guarantees and commitments to manufacturers and [illegible] the U.S. and abroad, it's learned. Spyros P. Skouras, 20th prexy, stated some months back that his

(Continued on page 15)

St. John, New Brunswick, Exhib Sees Economics Denying Him C'Scope

In Canada, too, the 20th-Fox policy on CinemaScope is being questioned. Joseph M. Franklin, president of the Franklin & Herschorn chain, complains that "I can't get Mr. Skouras' wonderful pictures" because of the economics involved. Circuit is based in Saint John, N. B.

"Installing for CinemaScope would mean perhaps $20,000 per theatre," states Franklin. "Skouras guarantees me a profit of 10% but this is only on the run of each CinemaScope film I would get. What about this expensive equipment when I am playing pictures from other companies?"

Circuit prez makes the point that C'Scope "has been great for the business generally but there are many theatremen who simply cannot afford it. Remember, anything we write off as amortization must come out of profits."

20th's stand re screen and stereosound, says Franklin, is baffling. Company is denying itself of 80% of the world's theatres, he estimates, this based on reports of installations in the U. S.

Rather than go C'Scope, the Canadian exhib related he invested $200 each for new screens "and we have had widescreen pictures from the beginning. With new lenses and aperture plate adjustments we've been throwing our pictures at an aspect ratio of 1.8:1 right along."

Franklin stopped over in N. Y. briefly last week en route back to his home after wintering in Florida.

Despite Critics, Don Hartman Sees H'wood Unmenaced Around the World

By GENE ARNEEL

Despite the applause they receive by certain professional critics, foreign films will continue to run a poor second to Hollywood product, in the opinion of Don Hartman, Paramount's exec producer. He was back in N. Y. yesterday (Tues.) following a swing of filmmaking centres of Europe.

"Perhaps it's the gloss or the glamor or the escapism of most of our pictures that make people the world over want to see them. The producers overseas, in their accent on realism, simply show the commonplace. People need only to open their windows and see the same thing.

"Of course, we have realistic pictures, too. Take Columbia's 'From Here to Eternity' and Paramount's 'Stalag 17.' Maybe what makes them standout over foreign pictures is that certain Hollywood style.

"Coming back on the boat (the Ile de France which docked Monday) I discussed this with Irving Berlin. I made the point—and would like to take this up with the critics—that the fact that our pictures are commercial successes doesn't mean they are less art. Actually, they are art and make money as well.

"The foreign producer, in casting a baker, hires a real-life baker for the job. He says, 'May I serve you a loaf of bread,' and this sort of thing draws plaudits from certain people because it's so 'real.' Yet, where would we be if we were to do this sort of thing in the 250 pictures that Hollywood turns out

(Continued on page 15)

Artful Dodger

Since Metro adopted CinemaScope and followed 20th-Fox's "must" stereophonic sound policy, M-G sales chief Charles M. Reagan has been consistently harassed by exhibitors and exhib orgs demanding either an explanation or a change. Reagan parried these queries for many months intimating that "his hands were tied." He brushed press questions with "I won't discuss it."

On Monday (3) Metro's policy switch was announced via tradepaper ads. The ad copy was sent out late Friday (30). Over the weekend Reagan escaped from the controversy. He took off for a vacation in Europe.

20th Raps Par For 'Brickbats' Vs. CinemaScope

It is "ill-becoming and unethical" for a company to try and promote its system by making frequent and deprecatory comments on a method developed by a competitor, Al Lichtman, 20th-Fox director of sales, said in N. Y. last week (1).

He was referring to Paramount's VistaVision demonstration in N. Y. last week when the Par brass, and particularly Y. Frank Freeman, Par. production topper, praised 20th for developing CinemaScope and at the same time threw brickbats in its direction, stressing particularly CinemaScope's lack of height in comparison with a VistaVision method show in a 1.85 to 1 ratio.

[illegible] 20th toppers both in N. Y. and on the Coast boiling was that the VistaVision demonstration failed to project a 2.55 to 1 ratio picture on the full screen of the Radio City Music Hall. Why couldn't they have shown a bit from "Rose Marie" which is in C'Scope and current at the Hall, one 20th exec demanded to know.

Lichtman said the public liked CinemaScope and had proven it and he added emphatically: "Regardless of what methods we must

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YUGOSLAV FILM MAN SEEKS U.S. CO-PRODUCER

Bozidar Torbica, general manager of Yugoslavia Film through which the Yugoslavs buy their foreign pix, arrived in N.Y. last week to purchase 50 or more films and to seek distribution for two Yugoslav productions, one a feature and the other a featurette in color.

Torbica intends to visit the Coast in an effort to tie up coproduction deals for pix to be made in Yugoslavia. He'll be accompanied by Karla Duhar of Yugoslav Film—YIC which has been formed to negotiate coproductions of this type. Miss Duhar will headquarter in N.Y.

Whatever dealings Torbica will have with the U. S. major companies will be mostly via the Motion Picture Export Assn. which this year reps all but Metro. United Artists and Republic in negotiations with the Yugoslav monopoly. This is the first year that M-G is on its own in Yugoslavia, revenuewise a comparatively minor market.

Torbica brought with him "Vesna," made by the Triglav Studios, a story of a teenage boy and girl, and "Kolo," a featurette starring a folklore group. It is in Gaeva color and is the first tinter to be processed in a Yugo lab.

Real-life Maggio Loses 'Invasion of Privacy' Against Novelist Jones

Fiction writers have a certain amount of license in constructing their imaginary characters in part from knowledge of real-life persons, just so long as names are changed and it's made clear that all characters and events in a book, motion picture, etc., are fictional.

This point was made by Magistrate Arthur Dunaif, City Magistrate's Court, Brooklyn, in dismissing a suit against Charles Scribner's Sons, publisher of the James Jones novel, "From Here to Eternity," and Columbia Pictures, which produced it for the screen. Plaintiff was Joseph A. Maggio, Brooklyn resident, who had charged that the "Angelo Maggio" character in "Eternity" represented an invasion of his privacy.

In a lengthy opinion, Dunaif ruled: "It is generally understood that novels are written out of the background and experience of the novelist. The characters portrayed are fictional, but very often they grow out of real persons the author has met or observed. This is so, also, with respect to the places which are the setting of the novel. The end result may be so fictional as to seem wholly imaginary, but the acorn of fact is usually the progenitor of the oak which, when full grown, no longer has any re-

(Continued on page 18)

NEVADA COURT GRANTS CASTLEMANS $160,000

Lawyers and accountants who represented Marian and Eli Castleman in their stockholder suit against Howard Hughes and RKO have been awarded fees and expense money totaling $160,000 by the Eighth Judicial Court of Nevada. In directing this payoff by Hughes, the court found that Hughes' offer to buy all RKO assets at $6 per share constituted a settlement of the stockholder action.

Attorneys in N. Y., Nevada and California were awarded $125,000 plus $8,000 for expenses. Tribunal directed payment of $27,000 to the accountants.

Living It Up
(SONGS-COLOR)

Martin & Lewis pepping up new version of 'Hazel Flagg,' legiter; (previously "Nothing Sacred," film). Good fun and prospects.

Hollywood, April 24.

Paramount release of Paul Jones production. Stars Dean Martin, Jerry Lewis; co-starring Janet Leigh, Edward Arnold; features Fred Clark, Sheree North, Sammy White. Directed by Norman Taurog. Screenplay, Jack Rose and Melville Shavelson; from the musical comedy, "Hazel Flagg," book by Ben Hecht; music, Jule Styne; lyrics, Bob Hilliard; based on a story by James Street; camera (Technicolor), Daniel Fapp; editor, Archie Marshek; music arranged and conducted by Walter Scharf; choreography, Nick Castle. Previewed April 23, '54. Running time, 94 MINS.

Steve	Dean Martin
Homer	Jerry Lewis
Wally Cook	Janet Leigh
The Mayor	Edward Arnold
Oliver Stone	Fred Clark
Jitterbug Dancer	Sheree North
Waiter	Sammy White
Master of Ceremonies	Sid Tomack
Dr. Egelhofer	Sig Ruman
Dr. Lee	Richard Loo
Conductor	Raymond Greenleaf
Isaiah	Walter Baldwin

(*Aspect ratio*: 1.85-1)

The durable, and adaptable, comedy originally seen in the 1937 film, "Nothing Sacred," and more recently in the Broadway musical titled "Hazel Flagg," are back on display in "Living It Up." This time the exponents are Dean Martin and Jerry Lewis, a laugh team that knows what to do with the vehicle's basic merits and which points it for a good response in most all playdates.

The screenplay by Jack Rose and Melville Shavelson requires the team to be less hectic than usual, but Lewis is still permitted to break loose with enough wild moments to sprinkle some guffaws among the chuckles. The pair handles the comedy and songs for excellent effect under Norman Taurog's well-valued direction, the pacing moves forward with very few lagging moments and, generally, it adds up to a worthwhile 94 minutes of film fun that has been expertly packaged for customer enjoyment in the Paul Jones production.

The characters in the plot have undergone more changes of sex than Christine. The late Carole Lombard did the character played here by Lewis. In the stage musical it was also feminine, as was the editor character, which is now back to masculine, as it was in the original film when played by the late Walter Connolly. The reporter role played by Fredric March in "Nothing Sacred" is now a femme in the person of Janet Leigh. No mat'er how it, or its characters, are shuffled and changed around, the basic comedy still endures and entertains.

Jule Styne and Bob Hilliard contributed three new songs to "Living It Up" and four were drawn from the stage musical. Most are handled by Martin, and well, with the topper being "How Do You Speak to An Angel," from the stage. Good also is the new "That's What I Like." Lewis has his vocal moments with "Champagne and Wedding Cake," plus a brief reprise of "Angel," and teams with Martin on a finale production number terper tagged "Every Street's a Boulevard." Others are "You Are the Bravest," "Money Burns a Hole in My Pocket" and "You're Gonna Dance With Me Baby," the latter teeing off a wild jitterbug production number in which Sheree North makes her only appearance as a fringe-waving, head-shaking terper with Lewis.

Lewis plays the station master at a western flag-stop who is believed to be radio-active. Sobsister Janet Leigh convinces editor Fred Clark the poor guy should be brought to New York and given the celebrity treatment. Lewis, by now aware he's okay despite a poor diagnosis by medico Martin, comes to the big city and has a ball, all the while trying to keep the truth from Miss Leigh and her boss. Truth will out, but not until after a goodly round of laughs have been clocked.

Miss Leigh is a pretty package to add looks to the comedy and Clark socks a lot of chuckles with his editor characterization. Edward Arnold, as the mayor; Sammy White, very funny as a waiter; Sig Ruman and Richard Loo, excellent as doctors called in to examine Lewis, and the others, including Morgan, the sad-faced Bassett hound of tv fame, are good.

The Technicolor photography by Daniel Fapp heads the list of expert technical contributions. Walter Scharf arranged and conducted the music and Nick Castle staged the dances. Settings in the big city are lush. *Brog.*

Sensualita

"Sensualita," an Italian import which preemed at the World Theatre, last Wed. (28), was reviewed Oct. 29, 1952 by VARIETY from Genoa. *Hawk* rated the Ponti-de Laurentiis production as a "highly exploitable item . . . whose chances look good if given proper bally and dependent, of course, on censor's okay to its more commerciable assets."

Reviewer, however, found the "familiar triangle" story as the picture's weakest link. Woven around a femme Slav refugee who romances two brothers, the yarn "works over tried-and-true situations in an obvious manner, and almost falls to pieces at the end." Performances of the three principals were "clean cut," the critic opined, with Eleonora Rossi Drago "standing out as the key figure." IFE is distributing in the U. S.

About Mrs. Leslie

Shirley Booth, Robert Ryan in mature drama especially slanted for distaffer interest and good b.o. prospects.

Hollywood, April 30.

Paramount release of Hal Wallis production. Stars Shirley Booth, Robert Ryan; co-stars Marjie Millar, Alex Nicol. Directed by Daniel Mann. Screenplay, Ketti Frings, Hal Kanter; from the novel by Vina Delmar; camera, Ernest Laszlo; editor, Warren Low; score, Victor Young. Previewed April 26, '54. Running time, 104 MINS.

Mrs. Vivien Leslie	Shirley Booth
George Leslie	Robert Ryan
Nadine Roland	Marjie Millar
Lan McKay	Alex Nicol
Harry Wiley	Sammy White
Mr. Poole	James Bell
Pixie	Eilene Janssen
Mort Finley	Philip Ober
Fred Blue	Henry Morgan
Marion King	Gale Page
Mrs. Poole	Virginia Brissac
Mr. Pope	Ian Wolfe
Mrs. Croffman	Ellen Corby
Barney	Ray Teal

"About Mrs. Leslie" returns Shirley Booth to the screen in what is best termed a "woman's show." It is a picture carefully calculated to whip up distaffer sympathy for its middle-aged heroine. Since this type of romantic escapism, more frequently labelled "soap opera," is enjoying a popular market currently, "Mrs. Leslie" seems in for a good money run through its playdates. Matinees in particular should be above average.

Miss Booth's fine talent, already much honored, was a natural choice for the Hal Wallis production from the Vina Delmar novel. Also, it re-teams her with Daniel Mann as director and Ketti Frings as scripter, two artists who played significant parts in the same capacities on Miss Booth's first film starrer, "Come Back, Little Sheba." This trio, as well as co-stars Robert Ryan, Marjie Millar and Alex Nicol, make the Wallis presentation a worthwhile piece of entertainment for the femme and more mature theatregoer.

With all of its good points, though, "Mrs. Leslie" is not the kind of picture that will be completely acceptable to all types of audiences, particularly many males and the younger, more action-minded fans. To them it is apt to be a leisurely-told soaper only occasionally interesting, and sometimes quite tedious during its long 104 minutes of footage. Since the great romance in Mrs. Leslie's life is told via flashback, the emotions don't have the impact they would have had had the scenes been in the present. However, they do arouse compassion as the players interpret the well-written words and situations of scripters Ketti Frings and Hal Kanter.

The back street love in Mrs. Leslie's life is unfolded against a Beverly Hills boarding house setting (on the wrong side of Wilshire), as the middle-aged woman is stirred to remember her past by the little dramatic situations that come up with her tenants. The first flashback shows her, a third-rate singer in cheap N. Y. niteries, meeting Ryan, an aircraft industrialist, and accepting his offer of a six-week vacation in California. Each year, the couple return to the beach hideaway until war's end, when he dies of a heart attack and she buys the Beverly Hills house. Ryan is a splendid partner in these sequences with Miss Booth.

Of concern to the present in the plot are Miss Millar and Nicol, two rather mixed up young people. She's a former Sunset Strip nightlife girl, now in earnest about acting, and he's an ex-G.I. running away from the dominance of a rich brother-in-law. They make a fine pair as the young lovers, both showing up excellently in competition with the older players. Miss Millar, in particular, impresses. Eilene Janssen, in a stinging portrayal of a teenager; James Bell and Virginia Brissac, worried parents, and Henry Morgan, wolfish agent, are among some of the others adding to the assorted acting merits.

The Victor Young background score expertly frame's the drama's mood and the Ernest Laszlo lensing is another top credit. Miss Booth sings two oldies. "Kiss the Boys Goodbye" and "I'm in the Mood for Love" pleasantly in her saloon chirp role. *Brog.*

Johnny Guitar
(SONG-COLOR)

Joan Crawford's marquee worth to bolster only fair piece of western entertainment. Prospects spotty.

Hollywood, May 4.

Republic release (no producer credit). Stars Joan Crawford; co-stars Sterling Hayden, Mercedes McCambridge, Scott Brady; features Ward Bond, Ben Cooper, Ernest Borgnine, John Carradine, Royal Dano, Frank Ferguson, Paul Fix, Rhys Williams, Ian MacDonald. Directed by Nicholas Ray. Screenplay, Philip Yordan; camera (Trucolor), Harry Stradling; editor, Richard L. Van Enger; music, Victor Young; song, Peggy Lee and Young; sung by Miss Lee. Previewed April 30, '54. Running time, 111 MINS.

Vienna	Joan Crawford
Johnny Guitar	Sterling Hayden
Emma Small	Mercedes McCambridge
Dancin' Kid	Scott Brady
John McIvers	Ward Bond
Turkey Ralston	Ben Cooper
Bart Lonergan	Ernest Borgnine
Old Tom	John Carradine
Corey	Royal Dano
Marshal Williams	Frank Ferguson
Eddie	Paul Fix
Mr. Andrews	Rhys Williams
Pete	Ian MacDonald

(*Aspect ratio*: 1.66-1)

Joan Crawford, whose last western was Metro's "Montana Moon" in 1930, has another try at the wide open spaces with "Johnny Guitar." Like "Moon," it proves the actress should leave saddles and levis to someone else and stick to city lights for a background. "Guitar" is only a fair piece of entertainment, seemingly headed for spotty returns, even with exploitation.

The Roy Chanslor novel on which Philip Yordan based the screenplay provides this Republic release with a conventional oater basis. Had the makers played it straight it would have been much better entertainment for the masses. Instead, scripter Yordan and director Nicholas Ray become so involved with character nuances and neuroses, all wrapped up in dialog, that "Johnny Guitar" never has enough chance to rear up in the saddle and ride at an acceptable outdoor pace. It will be a major disappointment to loyal Crawford fans, even though they will give the picture some initial business.

Miss Crawford plays Vienna, strong-willed owner of a plush gambling saloon standing alone in the wilderness of Arizona. The solitude doesn't bother Vienna; she knows the railroad's coming through and she will build a whole new town and get rich. Opposing her is Mercedes McCambridge, bitter, frustrated leader of a nearby community, who has egged the ranchers and others into taking her side in the fight by using their fear of the settlers and fences that will come with the rails.

Love, hate and violence, with little sympathy for the characters, is stirred up during the overlong 111 minutes of film. Near the climax the picture takes on the appearance and rough action of a western, all of which would have been to more effective purpose had not it been so long in coming. The people in the story never achieve much depth, this character shallowness being at odds with the pretentious attempt at analysis to which the script and direction devotes so much time.

Republic's Trucolor process was used to dye the footage and under the camera-wielding of Harry Stradling the hues are an effective part of the film's sight values. *Brog.*

Blackout

Overlong, talky, lowercase meller filmed in England with Dane Clark heading cast.

Hollywood, April 16.

Lippert Pictures release of Michael Carreras (Hammer) production. Stars Dane Clark, Belinda Lee; features Betty Ann Davies, Eleanor Summerfield, Andrew Osborn, Harold Lang. Directed by Terence Fisher. Screenplay, Richard Landau; based on a novel by Helen Nielsen; camera, Jimmy Harvey; editor, Maurice Rootes; music, Ivor Slaney. Previewed April 15, '54. Running time, 87 MINS.

Casey Morrow	Dane Clark
Phyllis Brunner	Belinda Lee
Alicia Brunner	Betty Ann Davies
Maggie Doone	Eleanor Summerfield
Lance Gorden	Andrew Osborn
Travis	Harold Lang
Miss Nardie	Jill Melford
Lita Huntley	Alvis Maben
Inspector Johnson	Michael Golden
Ernie	Alfie Bass

This is a gabby, overlong, import from England that has Dane Clark heading the cast as the only name known in the domestic market. Condition of the supporting feature market is such currently that the film will have no trouble getting bookings, even though it offers scant measure of entertainment.

Clark, while drunk, is hired by Belinda Lee to marry her. He blacksouts, comes to the next day in the studio of artist Eleanor Summerfield, with blood on his coat, no memory of the night before's events, a missing bride and a murdered father-in-law. What to do is a constant puzzle to Clark, while what's going on is a constant puzzle to the audience, but somehow, the finale finds Clark back with his bride, whose mother has confessed she murdered to escape exposure for some charity swindles.

There's nothing the players can do with the plot as presented under the production helming of Michael Carreras, and Terence Fisher's direction is deliberate to the extreme, even for a British offering. Richard Landau scripted the Helen Nielsen novel and Jimmy Harvey photographed. Miss Lee, who toplines with Clark, is attractive and seemingly a promising talent. Miss Summerfield also is better than the material. Betty Ann Davies plays the mother and Andrew Osborn a suspect.

"St. Louis Blues" is used as a jazzy background tune for the opening pub sequence in which Clark gets himself hired. The background score was done by Ivor Slaney. *Brog.*

Dirty Hands
(Les Mains Sales)

"Dirty Hands" was reviewed from Paris by VARIETY Sept. 12, 1951. Eden Productions release of Fernand Rivers' production stars Pierre Brasseur, Daniel Gelin, and is being released in the U. S. by MacDonald Pictures in association with Jean Dalrymple.

"Story is taken from a Jean Paul Sartre play, and is directed by Fernand Rivers. Told in flashback story, it deals with wartime resistance in an unnamed central European country," opined *Mosk.* "Though the names of Pierre Brasseur and Daniel Gelin may prove somewhat attractive in the art circuit, and an individual boost of Sarte's name and the anti-Communist aspect of the film is expected, there are enough stretches of verbal fencing to cause interest to flag and to impair the chances of 'Dirty Hands' for wider distribution."

The Long Wait

Program meller with ballyhoo angles and familiar names to help through general run of bookings.

Hollywood, April 28.

United Artists release of Parklane (Lesser Samuels) production. Stars Anthony Quinn, Charles Coburn, Gene Evans, Peggie Castle; features Mary Ellen Kay, Shawn Smith, Dolores Donlon. Directed by Victor Saville. Screenplay, Alan Green and Lesser Samuels, from the Mickey Spillane novel; camera, Franz Planer; editor, Ronald Sinclair; music, Mario Castlenuovo-Tedesco, conducted by Irving Gertz; song, Harold Spina and Bob Russell. Previewed April 26, '54. Running time, 94 MINS.

Johnny McBride	Anthony Quinn
Gardiner	Charles Coburn
Servo	Gene Evans
Venus	Peggy Castle
Wendy	Mary Ellen Kay
Carol	Shawn Smith
Troy	Dolores Donlon
Tucker	Barry Kelley
Lindsey	James Millican
Packman	Bruno Ve Sota
Fallboy	Jay Adler
Logan	John Damler
Pop Henderson	Frank Marlowe

(*Aspect ratio*: 1.75-1)

Program melodramatics, with familiar names and assorted ballyhoo angles, have been packaged in "The Long Wait" for average prospects in the general run of bookings. Had it used more clarity in the story and less footage in the telling, it would have served its release intentions more satisfactorily.

The Parklane presentation through United Artists was produced by Lesser Samuels and directed by Victor Saville from the Mickey Spillane novel. While a Spillane-type tale, it is not one of that writer's private eye mellers, but does classify as a "paper back" thriller in every other respect, right down to a man character continually clutching skimpily-clad blondes. Samuels scripted with Alan Green, but the screenplay's story points are so obscure that viewers will constantly wonder what's going on. Neither Saville's direction nor the playing is able to shed much light on the plotting.

Anthony Quinn tops the cast as an amnesia victim tricked into returning to the hometown he left two years before and doesn't remember. There he finds he has run away from a murder and robbery rap. Everyone in town knows him, including the police, but they let him stay out of jail because the accident that wiped out his memory also burned off the fingerprints from his hands. Four dames, Peggie Castle, Mary Ellen Kay, Shawn Smith and Dolores Donlon, are mixed up with the dubious hero. One of them is his old girl friend, who has undergone plastic surgery, but even after getting very familiar with each in turn he's not able to figure things out. In between the romancing he's dodging bullets flung around by Gene Evans' gang and the crime trail eventually leads to Charles Coburn, respected banker. Quinn is cleared of old charges and Miss Kay is unveiled as the sweetie who gets him at the finale.

Quinn does as much as possible with the male lead and of the femmes, Misses Kay and Smith come over best, although Miss Castle is a sharp Venus in the plotting. Coburn is virtually wasted in an obscure role and there's not much menace in Evans or his henchmen. Franz Planer's lensing generally goes along with the meller mood, although included to get very arty in some scenes. The score and a Harold Spina-Bob Russell tune, "Once" are okay. *Brog.*

The Rocket Man

Below par juve-angled comedy.

20th-Fox release of Panoramic (Leonard Goldstein) production. Stars Charles Coburn, Spring Byington, Anne Francis, John Agar, George Winslow; features Stanley Clements, Emmett Powell, June Clayworth, Don Haggerty, Beverly Garland. Directed by Oscar Rudolph. Screenplay, Lenny Bruce, Jack Henley; story, George W. George, George F. Slavin; camera, Joseph Sertz; editor, Paul Weatherwax. Previewed in N.Y., April 21, '54. Running time, 79 MINS.

Mayor Ed Johnson	Charles Coburn
Justice Amelia Brown	Spring Byington
Timmy	George Winslow
June Brown	Anne Francis
Tom Baxter	John Agar
Big Bill Watkins	Emory Parnell
Bob	Stanley Clements
Ludine	Beverly Garland
Mark Snedeker	June Clayworth
Officer O'Brien	Don Haggerty

(*Aspect Ratio*: 1:33 to 1)

The current juve fad for science fiction on tv is the probable reason for this 79-minute item from Leonard Goldstein's Panoramic Productions. Film is low-budget in every department including scripting and thesping and doesn't add up as adequate supporting fare.

Yarn, scripted for the screen by Lenny Bruce and Jack Henley from a story by George W. George and George F. Slavin, revolves about an orphan, who had been gifted with a magic space gun, and how he and the gun help rid a smalltown of its crooked politico and straighten out the lives of a couple of lovebirds as well as the town's mayor and the distaff justice of the peace, who had adopted him. Doubtful if even the moppets, at whom this is obviously aimed, will buy it.

Such vet thesps as Charles Coburn and Spring Byington, as the mayor and j.o.p., respectively, seem trapped in the proceedings. George Winslow, as the kid with the science fixation, fails in his efforts to be a winning screen moppet. Anne Francis and John Agar aren't much help in the romance department.

Oscar Rudolph's direction is static and the technical credits display pic's low-budget makeup. *Gros.*

Gorilla at Large
(3-D—COLOR)

Exploitation programmer with okay prospects in regular market.

Hollywood, April 30.

20th-Fox release of Panoramic (Leonard Goldstein) production, produced by Robert L. Jacks. Stars Cameron Mitchell, Anne Bancroft; features Lee J. Cobb, Raymond Burr, Charlotte Austin, Peter Whitney, Lee Marvin. Directed by Harmon Jones. Written by Leonard Praskins and Barney Slater; camera (Technicolor), Lloyd Ahern; editor, George A. Gittens; musical direction, Lionel Newman. Previewed April 27, '54. Running Time 93 MINS.

Joey Matthews	Cameron Mitchell
Laverne Miller	Anne Bancroft
Detective Sgt. Garrison	Lee J. Cobb
Cyrus Miller	Raymond Burr
Audrey Baxter	Charlotte Austin
Kovacs	Peter Whitney
Shaughnessy	Lee Marvin
Mack	Warren Stevens
Morse	John G. Kellogg
Owens	Charles Tannen

(*Aspect ratio*: 1.66-1)

This Panoramic presentation through 20th-Fox is a 3-D exploitation feature in Technicolor that stacks up as a good entry for the general market at which it is aimed. It's a better grade programmer that concentrates on getting the proper values for that classification.

The thriller is fashioned around an amusement park background, which gives a colorful setting for the action developed in the expertly fashioned script by Leonard Praskins and Barney Slater, and under the directorial helming of Harmon Jones. Robert L. Jacks produced under the executive supervision of Leonard Goldstein and the picture will be available

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DECRY MEXICO'S 32c TOP ADMISH

Mex Exhibs Give Up Fight for Higher Cinema Scale When Govt. Balks Tilt

Mexico City, May 4.

Exhibitors of Mexico have at last abandoned the drive they had waged against ceilinged admission prices since the top cuts of 20%-35% were enacted in December of 1952. Capitulation stems from the fact that the federal government has backed up the continued nixing of requests for any boosts made by the City Amusements Supervision Department here.

The national government through the Ministry of National Economy, rejected bids by exhibitors in the provinces for tilted admission prices. It was argued by exhibs that such lifts are only fair in face of the general increase in prices since the peso was devaluated on April 19, and the inevitability of having to hike wages for theatre help.

The government was so emphatic against allowing any admission price hike that Economy Secretary Gilberto Loyo telegraphically ordered ministry inspectors throughout the Republic to see to it that all exhibs obey the nix. Inspectors are ordered to report immediately to state governors and mayors any cinema price boost so that the offender can be punished in the form of fines, not only by the federal and state governments but also by city officials.

About resigned to this very final defeat, exhibs say they may get a break by playing extra-strong pix as long as possible. All showmen are not gloomy over this final reverse.

A top chain chief stated: "This is just not the time to increase prices. We must all cooperate with the government in what it is doing to correct the monetary-economic situation." This topper doesn't see prices, in the long run, going higher than more than 10%-15%. Some, however, are already up 100%, and 25%-50% boosts are common.

U. S. and other foreign pix distributors are not cheerful. The exhibitors' defeat blasts their hope that a hike in cinema admissions would somewhat compensate for the 32%-cut in their take-home pay. Difference between remitting at the old 11.6c rate and the new 8c one means distribs remit only $6,000 instead of $10,000.

REPUBLIC STARTING 8 BRITISH FEATURES

London, May 4.

A subsidiary company will be formed here as the instrumentality for British "co-production" by Republic Pictures. A deal is already closed to use the Nettleford Studio at Walton-on-Thames.

Firfst of a contemplated group of eight features to be made within one year will get under way June 15. Reg Armour, Republic veep here, reveals that at least one Hollywood star will be in the cast of each feature shot here. This to bolster the American b.o. appeal.

CINERAMA FOR DALLAS

Follows Cincy By Month — L.A. Completes Full Year

Stanley Warner has concluded arrangements for the installation of Cinerama in a Dallas theatre. Although the theatre selected is being kept under wraps, the medium will be unveiled in the Texas city some time in July. Dallas will be the 13th city to receive Cinerama, with Cincinnati preceding it by a month. The Cincy opening is scheduled for June 18.

Meanwhile, Los Angeles becomes the third city to chalk up a year's run of "This Is Cinerama," marking its first anni today (Wed.). New York and Detroit have already passed the year mark. It's estimated that some 950,000 people have seen Cinerama since it opened at the Warner Hollywood Theatre a year ago.

Crowded Paradise

Hume Cronyn will head the cast of a full-length semi-documentary film dealing with the life of Puerto Rican immigrants in New York City. The film, titled "Crowded Paradise," will be shot in N. Y. starting May 12 and will require about 10 weeks before the cameras.

Fred Pressburger will be the director and Ben Gradus is producing the film for the International Motion Picture Studios. No release arrangement has been set.

Cronyn will portray the role of a superintendent of a tenement in which a Puerto Rican family resides.

'We're Your Pals' COMPO Tells Eds

Still romancing the nation's press, the Council of Motion Picture Organizations is now underlining that theatres are the allies of newspapers. At the same time the film association takes a crack at television, identifying tv as being in competition with the publishers for the public's time and sponsors' money.

COMPO, in a full-page ad in Editor & Publisher, quotes from an address made by the Atlanta Journal's George Biggers before the American Newspapér Publishers Assn. "Television is competing with newspapers in two ways: fighting for the advertiser's dollar and for the reader's time," Biggers had stated.

"This statement," advertises COMPO, "made us realize for the first time that it is only the existence of the theatre—the movie theatre in most cases—that preserves the traditional relationship and warm friendship and mutual help which has always existed between the newspaper and show people. For the movie theatre is the paper's ally, supporter, helping friend.

"And instead of 'fighting for the readers' time,' a sin against the newspaper which Mr. Biggers attributes to tv, movies add to reading time, because millions of people are keenly interested in news of movies and personalities. Finally, of course, the theatre by its advertising increases the paper's advertising dollar."

Schine Wins in Court

Albany, May 4.

Federal Judge James T. Foley, in an important decision Monday (3), granted summary judgment to six Schine corporations and to J. Myer Schine, Louis W. Schine and John A. May, dismissing a complaint in a triple-damage suit brought against them by Raymond E. Bookhout, administrator of the estate of Charles D. Dickinson, holder of a one-third interest in Reliance Theatres, Inc., operating the Palace at Lockport.

Judge Foley, who heard arguments in the case here last February, ruled that "an injury to a corporate business is not an injury to the business or property of the stockholders," as plaintiff had argued. If fraud were perpetrated at a Surrogate Court-ordered auction of certain of the estate's assets—"and I must say there is only suspicion established to such effect"—the "challenge belongs in the Surrogate's Court."

Jack Webb at Warners

Hollywood, May 4.

Jack Webb tees off theatrical feature "Dragnet" today (Tues.) at Warners. He'll direct and star.

Ben Alexander, his television partner, essays same role with Ann Robinson as femme lead.

NEW PEON & PESO OVERTURE GRIEF

Devaluation of the Mexican peso, coupled with the government's current refusal to raise admish prices, has driven home to U. S. distribs the need for an improvement in the price level not only in Mexico but in other Latin American countries such as Peru, Chile, Colombia, Argentina and Brazil.

Company execs in N. Y. commented on the poor situation the devaluation of the Mexican currency puts them in even though their losses are primarily confined to current revenue. Mexico being a free market, the distribs have no earnings backlog accumulated there.

However, they expect that the government's action will cost them approximately $1,500,000 a year. The distribs have gross billings of about $7,000,000 in Mexico of which some $4,500,00 are remitted.

Only advantages are those that accrue to U. S. producers making pix in Mexico. They'll get more for their dollars.

While the Americans in Mexico already have been forced to sign what execs call "exorbitant" labor contracts, it's feared that labor will follow the devaluation with a demand for raises and that this will contribute to a general rise in operating costs in the country. The Americans consider the four peso limit (32c) on admissions abnormally low and can be expected to pressure, along with the Mexican exhibitors, for an improvement.

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Acquire 160 Acres For Disneyland Playground

Hollywood, May 4.

Walt Disney has acquired options on a 160-acre tract in Orange County as a preliminary to setting up "Disneyland." Project, reputedly to cost $9,000,000, is defined as a "combination of a world fair, playground, community centre, a museum of living facts and a showplace of beauty and magic."

Associated with the producer in the endeavor is American Broadcasting Co. and the Western Printing & Lithograph Co., of Racine, Wisc. Latter prints all Disney publications. It's anticipated that some of the Disney tv programs set for ABC will emanate from "Disneyland."

Irwin Gielgud Sues

Los Angeles, May 4.

Charging breach of contract, Irwin Gielgud, screen writer, filed suit for $15,200 against producer Henry H. Guttman in Superior Court, involving a story property titled "Underworld Uncensored."

Gielgud claims he made a deal to do a treatment on the yarn for eight weeks at $650 a week but has been unable to collect. He wants $5,200 as salary and $10,000 as reasonable value of the property.

TOA Joins With Allied in Charge 'Money Pictures' Unavailable For May-June; Distribs Fail to Appease

Who's Got Cleo?

Hollywood, May 4.

Columbia's handout that Cleo Moore had been signed to an exclusive long-term contract drew a contradiction from Leonard Goldstein, who signed the player two months ago for Panoramic Pictures.

"There is a chance that she will go to Columbia," he said, "but I have not released her yet. I will have to see the Columbia contract before I do so."

Arbitration Talk At Astor May 24

The sales managers committee of the Motion Picture Assn. of America has set May 24 as the date for the new arbitration meeting. Notice of the confab will be sent by MPAA prexy Eric Johnston to all five exhibitor organizations—Theatre Owners of America, Allied States Assn., Southern California Theatre Owners Assn., Independent Theatre Owners Assn. and the Metropolitan Motion Picture Theatres Assn.

Allied will receive the meeting notice although it has previously turned down an invitation from Johnston to take part in the palaver. Allied, in a letter to Johnston signed by prexy Ben Marcus, stated bluntly that it would not participate in an industry arbitration conference that did not include the arbitration of film rentals. Johnston specifically ruled out the subject in the invitation to the exhibitor groups.

Confab, slated for the Hotel Astor, N. Y., with a starting time of 10 a.m., will begin from scratch. The previous industry attempt to setup an arbitration plan ended in complete failure two years ago. Considerable effort was expended in formulating what was hoped to be a workable plan for the settling of distrib-exhib disputes, but the work went down the drain when Allied flatly nixed the plan for its failure to include the arbitration of film rentals.

Johnston's attendance at the May 24 meeting depends largely on the demands of the U. S. Government. As a special envoy to the Near East, the MPAA chief is expecting a call from the State Dept. to visit that area. However, he is hopeful of arranging his schedule so that he'll be able to attend the industry session.

Complaining of a serious paucity of potential "money pictures" for May and June, Theatre Owners of America and Allied States Assn. have joined forces in an appeal to the major distribs to advance the release dates of "hot" pictures slated for July and August distribution. Exhib organizations charge that distribs are automatically assuming that May and June are poor boxoffice months and "deliberately or otherwise" are withholding important product during those months.

Beef was registered at a trade-press confab Thursday (29) presided over by TOA prexy Walter Reade Jr. and Wilbur Snaper, head of Allied Theatres of New Jersey who repped Allied prez Ben Marcus.

Reade unequivocally stated that all months of the year were good b.o. periods "if you've got the pictures. Good product does good business anytime." The TOA chief further declared: "Our experience has shown that many theatres did better business during Holy Week and Lent this year than during Easter week. By some quirk of the release schedules we had better pictures during the preholiday season. Easter business this year was very weak."

Snaper pointed out that the problem was not limited to small theatres and that key first-run houses were equally affected by the May and June drought. "Just at time when theatres might benefit from the tax relief," said Snaper, "they find themselves without any suitable attractions."

In a joint telegram to distribution chiefs, TOA and Allied de-

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SHARE-IN, NOT-MAKE: UNITED ARTISTS CREDO

Arthur B. Krim, presidenth of United Artists, related this week that the company will continue to refrain from engaging in production directly despite the trend toward more and more financial participation in the indie pix on the distrib's sked.

Back in N. Y. following a couple of months in Europe, the prez stated that segueing into pic-making would create too many problems, as found by other companies. Spelling these out, he said indie producers might feel that their product would be given stepchild attention if competing with UA's own productions on the releasing slate.

UA has varying degrees of ownership of 95% of the films on its lineup, Krim revealed. And so as to avoid any suggestion of partiality, the company's field men are kept in the dark on the amount of coin invested in any individual production, the chief exec added. Thus, there can be no sales discrimination regardless of the UA participation.

Krim sees a continuing status quo on indie production abroad, that is, the numerical rate is staying at about six a year. As for any of the new production and exhibition systems, the indie producers have full autonomy in deciding on this matter, he added.

L.A. TOURISTS' BREAK

For Once They May See Films In Making

Hollywood, May 4.

Metro will be gladdening hearts of tourists. At least five pix on upcoming schedule will lens out-in-open during summer months when tourist influx is heaviest.

These include "Rogue Cop" in skid row, "Jupiter's Darling" at Catalina, "Althena" at Muscle Beach and Hollywood Hills, "Last Time I Saw Paris." "Deep In My Heart" in various spots.

Canadian Bankers Market New Shares Expanding Famous Players' Funds

Over $6,500,000 in new financing has been set for Famous Players Canadian, Paramount Pictures controlled chain of more than 400 theatres. Coin will be used as "working capital," meaning presumably that at least a part of it will pay the bills for FPC's expansion in television plus new theatre equipment. Outfit now has a 50% interest in CKCO-TV now operating in Kitchener, Ontario, the same percentage of ownership in CFCM-TV, Quebec City, which is now under construction, and has the franchise to manufacture, distribute and develop Paramount's Telemeter toll-tv system in Canada.

New money is coming via issuance of 285,000 shares of FPC common stock at $23.50 per share. Underwriting agreement has been set with a group of Canadian bankers headed by Wood, Gundy & Co., Ltd., Greenshields & Co., and W. C. Pitfield & Co.

Par owns 67½% of FPC, which holdings have a market value of about $27,250,000. New stock issue will reduce Par's share to 51%.

Par president Barney Balaban, commenting on the added FPC capitalization, noted: "Famous Players is a Canadian business serving the people of Canada. We believe it to be in the best interests of all concerned that a larger percentage of the stock of Famous Players be held by resident Canadians."

H.O.s Hobble L.A. Boxoffice, New Pix NSH; 'Mask' Modest $16,000, 'Haste' 13G, 'Story' Stout 23G, 'Lucky' 14G, 2d

Los Angeles, May 4.

Top-heavy lineup of holdovers and extended-runs along with the absence of any fresh, strong product will keep first-run totals to a low overall total this stanza. Both newcomers are lightweight. Light $16,000 is seen for "Golden Mask" and "Scarlet Spear" playing in four theatres. "Make Haste To Live" and "Untamed Heiress" will get only slow $13,000 in three spots.

A fancy $23,000 looms for second round of "Carnival Story," playing in two spots. "Lucky Me" is off to mild $14,000 in second session also two locations. "New Faces" shapes slow $9,000 also in two for first holdover stanza.

"Knock on Wood" is rated good $11,000 in fourth frame at Warner Bev. "Cinerama," which is finishing a full year here with a giant $1,773,000, hit a socko $31,500 in 52d week at the Warner Hollywood.

Estimates for This Week

Warner Downtown, Wiltern, Fox Hollywood (SW-FWC) (1,757; 2,344; 756; 70-$1.10)—"Make Haste Live" (Rep) and "Untamed Heiress" (Rep). Slow $13,000. Last week, Downtown, Wiltern, "Riding Shotgun" (WB) and "Gypsy Colt" (M-G) (2d run), $10,500; Hollywood, with Palace, "Red Garters" (Par) and "Saskatchewan" (U) (2d run), $13,400.

Orpheum, Vogue, Ritz, Loyola (Metropolitan-FWC) (2,213; 885; 1,363; 1,248; 70-$1.10) — "Golden Mask" (UA) and "Scarlet Spear" (UA). Light $16,000. Last week, Orpheum "Riot Cell Block 11" (AA) and "Iron Glove" (Col) (4th wk), $3,400; Vogue, with Globe, "Living Desert" (Disney) (3d wk-5 days), $3,600; Ritz, Loyola, second run.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-$1.10) — "Carnival Story" (RKO) and "Saint's Girl Friday" (RKO) (2d wk). Fine $23,000. Last week, $29,400.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,200; 1,430; 70-$1.25)—"Lucky Me" (WB) (2d wk). Modest $14,000. Last week, $19,100.

Los Angeles, Iris (FWC) (2,097; 814; 70-$1.25)—"New Faces" (20th) and "Bitter Creek" (AA) (2d wk). Slow $9,000. Last week, $12,300.

Fox Wilshire (FWC) (2,296; $1.20 $1.80)—"Night People" (20th) (3d wk). Okay $8,500. Last week, $10,300.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10)—"Executive Suite" (M-G) and "Blackout" (Lip) (3d wk). Neat $19,000. Last week, $23,400.

Warner Beverly (SW) (1,612; 90-$1.50)—"Knock On Wood" (Par) (4th wk). Good $11,000. Last week, $12,200.

Fine Arts (FWC) (631; 80-$1.50)—"Genevieve" (U) (4th wk). Sturdy $3,000. Last week, $3,400.

Chinese (FWC) (1,905; $1-$1.80)—"Prince Valiant" (20th) (5th wk). Oke $6,500 in 4 days. Last week, $11,300.

Four Star (UATC) (900; 90-$1.20)—"Rhapsody" (M-G) (5th wk). Smooth $5,400. Last week, $5,800.

El Rey (FWC) (861; $1-$1.25)—"Summer of Happiness" (Indie) (11th wk). Steady $2,300. Last week, $2,500.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (53d wk). Into second year of run after taking socko $31,500 on 52d frame and year's total of $1,773,000.

'Walk' Rousing $16,000, Toronto; 'Rhapsody' 15G

Toronto, May 4.

With first week of daylight saving plus heat wave and new baseball season, biz is off via hefty outdoors competish. Of the newcomers, "Elephant Walk" and "Rhapsody" are big, with "Phantom of the Rue Morgue" solid. "Glenn Miller Story" continues big in 10th frame at uptown.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 694; 698; 40-70)—"Great Diamond Robbery" (M-G) and "China Venture" (Col). So-so, $12,000. Last week, "Border River" (U) and "Paris Playboys" (AA), $17,000.

Eglinton, University (FP) (1,080; 1,556; 50-80)—"How To Marry Millionaire" (20th) (3-D). First time at pop prices, good $16,000. Last week, "Should Happen to You" (Col) (3d wk), $10,000.

Hyland (Rank) (1,354; 60-90)—

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Broadway Grosses

Estimated Total Gross
This Week $512,000
(Based on 22 theatres)
Last Year $527,200
(Based on 22 theatres)

'Walk' Sockroo $10,000 in Prov.

Providence, May 4.

The Strand is standout this round with "Elephant Walk" at a sock figure. Loew's looks fairly good with "Mad Magician." "Siege at Red River" shapes good at Majestic. RKO Albee is trim with reissues of "Public Enemy" and "Little Caesar."

Estimates for This Week

Albee (RKO) (2,200; 40-65-80)—"Public Enemy" (WB) and "Little Caesar" (WB) (reissues). Trim $8,000. Last week "Prince Valiant" (20th) (2d wk), $6,500.

Majestic (Fay) (2,200; 50-70)—"Siege at Red River" (20th) and "Fighter Attack" (AA). Good $8,000. Last week, "Lucky Me" (WB) (2d wk), $7,500.

Metropolitan (Snider) (3,100; 50-70)—"She Couldn't Say No" (RKO) and "Killers From Space" (RKO). Mild $5,000. Last week, house was dark.

State (Loew's) (3,200; 50-85)—"Mad Magician" (Col) (3D) and "Give Girl Break" (M-G). Fairly good $10,000. Last week, "Rose Marie" (M-G) (2d wk), swell $9,000.

Strand (Silverman) (2,200; 50-75)—"Elephant Walk" (Par) and "Sable Scarf" (Par). Heading for sock $10,000. Last week, "Jesse James Vs. Daltons" (Col) and "Charge Lancers" (Col), $8,000.

'PEOPLE' FAIR $9,000, L'VILLE; HOPE GOOD 6G

Louisville, May 4.

The 80th running of the Kentucky Derby, big sports event of the year here, brought thousands of out-of-towners to city. Visitors spent plenty at the track, in hotels and night spots, but film houses were given the go-by as usual. Local first-runs don't get a tumble from the rose players, so takes will be moderate. Only new product is "Julius Caesar," fair at the State and "Night People," a bit better at Rialto. The Kentucky's combo of "Casanova's Big Night" and "Cease Fire" is good in second week.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)—"Casanova's Big Night" (Par) and "Cease Fire" (Par) (2 d wk). Had

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'LUCKY' LUSH $11,000, OMAHA; 'LOVE' GOOD 5G

Omaha, May 4.

A good weekend helped by big downtown crowds on tap for Centennial parades is boosting grosses this week. "Act of Love" and "Lucky Me" are the pacesetters.

Estimates for This Week

Brandeis (RKO) (1,100; 50-75)—"Dangerous Mission" (RKO) and "Spaceways" (Lip). Fairish $5,000. Last week, "Mad Magician" (Col) and "Drive Crooked Road" (Col), $6,600 at 65-90c scale.

Omaha (Tristates) (2,000; 50-75)—"Ride Clear Diablo" (U) and "Dragonfly Squardron" (AA). Mild $6,000. Last week, "Creature Black Lagoon" (U) and "Project M-7" (U), $8,000 at 75-90c scale.

Orpheum (Tristates) (2,890; 60-80)—"Lucky Me" (WB). Okay $11,000 or near. Last week, "Prince Valiant" (20th) (2d wk), $8,000 at 70-$1 scale.

State (Goldberg) (875; 50-80)—"Act of Love" (UA). Good $5,800 or over. Last week, "The Robe" (20th) (2d wk), $4,500 at 65-80c scale.

'Walk' Whopping $26,000, Det.; 'Magician' Hep 18G, 'Suite' 17G, 'River' 35G

Detroit, May 4.

Biz looks good this week at the downtown spots. "Elephant Walk" shapes lively at the Michigan. "River of No Return" is returning okay coin at the larger Fox. "Mad Magician" looks good at the Palms. "Executive Suite" is fancy at the Adams. "Cinerama" still is hot in 59th week at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"River of No Return" (20th). Oke $35,000. Last week, "Act of Love" (UA) and "Personal Affair" (UA), $19,000.

Michigan (United Detroit) (4,000; 80-$1)—"Elephant Walk" (Par) and "Monte Carlo Baby" (AA). Strong $26,000. Last week, "Lucky Me" (WB) (2d wk), $14,000.

Palms (UD) (2,961; 95-$1.15)—"Mad Magician" (Col) (3-D) and "Jesse James Vs. Daltons" (Col). Fine $18,500. Last week, "Dangerous Mission" (RKO) and "She Couldn't Say No" (RKO) $16,000.

Madison (UD) (1,900; 80-$1)—"Indiscretion of American Wife" (Col (2d wk). Mild $8,000. Last week, $15,000.

Broadway-Capitol (UD) (3,500; and "Dragonfly Squadron" (AA). 80-$1)—"Highway Dragnet" (AA). Slow $10,000. Last week, "Jubilee Trail" (Rep) plus Sugar Ray Robinson revue onstage, disappointing $17,000 caused mainly by Robinson's laryngitis which caused him to miss some shows.

United Artists (UA) (1,938; $1-$1.25)—"Prince Valiant" (20th) (3d wk). Fair $8,500. Last week, $15,000.

Adams (Balaban) (1,700; 95-$1.25)—"Executive Suite" (M-G). Big $17,000. Last week, "Beat the Devil" (UA) (2d wk), $6,500.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama" (59th wk). Hot $22,000. Last week, same.

Hub Biz Spotty But 'Walk' Okay 20G; 'Pasha' Hot $14,000, 'Story' Good 11G

Boston, May 4

Although new product is on tap at majority of downtown first-runs, biz is spotty. "Elephant Walk" at the Met, shapes as leader but is not sock. "Yankee Pasha" at the Memorial, however, is fine. "Beachhead" at Orpheum and State, is rated slow. "Casanova's Big Night" at Paramount and Fenway looms fair. "Miami Story" at the Pilgrim, is only good.

Estimates for This Week

Astor (B&O) (1,500; 74-$1.10) "Knock on Wood" (Par) (3d wk). Still fine at $13,000 following $16,500 second week.

Beacon Hill (Beacon Hill) (800) (50-$1)—"LaRonde" (Indie) Opens today (Tues). Last week, "Man Between" (UA) (5th wk), $2,700.

Boston (Cinerama Productions) (1,354; $1.20-$2.65) — "Cinerama" (Indie) (18th wk). Slowed down to near $20,000, still sock after $26,000 for previous week.

Exeter (Indie) (1,300; 60-$1)—"Genevieve" (U) (4th wk). Sturdy $7,500 following $9,000 in third.

Fenway (Net) (1,373; 50-90)—"Casanova's Big Night" (Par) and "White Fire" (Lip). Fair $4,000. Last week, "Night People" (20th) (2d wk), same.

Memorial (RKO) (3,000; 50-90)—"Yankee Pasha" (U) and "Ma, Pa Kettle at Home" (U). Fine $14,000. Last week, "Prince Valiant" (20th) (2d wk), $14,500.

Metropolitan (NET) (4,367; 50-90) — "Elephant Walk" (Par) and "Alaska Seas" (Par). Best in town, oke $20,000 or over. Last week, "Lucky Me" (WB) (2d wk-five days) $11,000.

Orpheum (Loew's) (3,000; 50-85)—"Beachhead" (UA) and "Gypsy Colt" (M-G). Poor $13,000. Last week, "Rose Marie" (M-G) (2d wk), $16,000.

Paramount (NET) (1,700; 50-90)—"Casanova's Big Night" (Par) and "White Fire" (Lip). Fairish $11,000. Last week, "Night People" (20th) (2d wk), $10,500.

Pilgrim (ATC) (1,800; 60-95)—"Miami Story" (Col) and "Jesse James & the Daltons" (Col). Good, $11,000 shapes. Last week, "Mad Magician" (3-D) (Col) (2d wk), $9,000.

State (Loew's) (3,500; 50-85))—"Beachead" (UA) and "Gypsy Colt" (M-G). Slender $6,000. Last week, "Rose Marie" (M-G) (2d wk), $6,200.

New Pix Hypo Philly; 'River' Wow 33G, 'Walk' Fancy 26G, 'Miami' Giant 21G

Philadelphia, May 4.

First week of daylight savings hurt first-run biz here but new product bolstered trade in many locations. "River of No Return" looms sockeroo at the Fox while "Miami Story" is rated terrific at the Goldman. "Elephant Walk" is the third big new entry being strong at Stanley. "Rhapsody" is big at arty Trans-Lux. "Knock on Wood" still is lusty in second round at the Midtown. Some of other holdovers are taking it on the chin.

Estimates for This Week

Arcadia (S&S) (625; 89-$1.40)—"Julius Caesar" (M-G) (13th wk). Mild $3,500. Last week, $4,500.

Boyd (SW) (1,450; $1.25-$2.60)—"Cinerama" (Indie) (30th wk). Off to fine $13,500. Last week, $16,500.

Fox (20th) (2,250; 72-$1.40)—"River of No Return" (20th). Smash $33,000 or near. Last week, "Prince Valiant" (20th), $15,000.

Goldman (Goldman) (1,200; 50-99)—"Miami Story" (Col). Terrific $21,000. Last week, "Couldn't Say No" (RKO) $11,000.

Mastbaum (SW) (4,360; 99-$1.30)—"Carnival Story" (RKO) (3d wk). Okay $15,500. Last week, $20,000.

Midtown (Goldman) (1,000; 74-$1.50)—"Knock on Wood" (Par) (2d wk). Lusty $20,000. Last week, $28,000.

Randolph (Goldman) (2,500; 74-$1.30)—"Lucky Me" (WB) (2d wk). Light $10,000 or near. Last week, $15,000.

Stanley (SW) (2,900; 74-$1.50)—"Elephant Walk" (Par). Stout $26,000. Last week, "Glenn Miller Story" (U), $12,000 for 8th week.

Stanton (SW) (1,473; 50-99)—"Tennessee Champ" (M-G) and "Alaska Seas" (Par). Sad $7,000 or less. Last week, "Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep) $10,000.

Studio (Goldberg) (500; 80-$1.15)—"Little Fugitive" (Indie). Good $5,400. Last week, "Man Between" (UA) (6th wk), $3,500.

Trans-Lux (T-L) (500; 99-$1.50)—"Rhapsody" (M-G). Big $9,500. Last week, "Beat Devil" (UA) (6th wk), $3,700.

Trans-Lux World (T-L) (604; 99-$1.50)—"Naked Jungle" (Par) (4th wk). Fine $5,000. Last week, $7,500.

Key City Grosses

Estimated Total Gross
This Week $2,436,300
(Based on 24 cities, and 220 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,503,100
(Based on 24 cities and 213 theatres.)

'Suite' Solid 18G In Sluggish Pitt

Pittsburgh, May 4.

Only the Penn is going anywhere this week and should have an easy holdover with "Executive Suite," which got warm notices. Solid total looms. "Casanova's Big Night" is a slow second at the Stanley. Neither the Harris nor the Fulton are doing much, former with "Siege at Red River" and latter with "Ride Clear Diablo" and "Fireman Save My Child." Squirrel Hill is still on the right side with second week of "Genevieve." "Cinerama" is inching upwards at the Warner.

Estimates for This Week

Fulton (Shea) (1,700; 65-85)—"Fireman Save My Child" (U) and "Ride Clear, Diablo" (U). Mild $4,500. Last week, "Night People" (U) (2d wk), $7,500.

Harris (Harris) (2,100; 65-85)—"Siege at Red River" (20th). Lastminute entry when "Prince Valiant" (20th) failed to hold up, and unlikely to get much more than light $5,500. Last week, "Valiant" (2d wk), $7,800.

Penn (Loew's) (3,400; 65-85)—"Executive Suite" (M-G). Heavy campaign,, excellent notices, name cast and good word-of-mouth should push this to socko $18,000 or near. Last week, "Naked Jungle" (Par), $8,500.

Squirrel Hill (WB) (900; 65-85)—"Genevieve" (U) (2nd wk). Holding up well and should top $3,000, nice, and probably another h.o. Last week, $4,400.

Stanley (SW) (3,800; 65-85)—"Casanova's Big Night" (Par). Bob Hope draw not very evident on this one. Will be lucky to get $7,000, very slow. Last week, "Lucky Me" (WB) held two extra days to get house back to Friday openings and nine days accounted for $12,000.

Warner (SW) (1,200; $1.25-$2.65)—"Cinerama" (Indie) (21st wk). Club parties and industrial groups pushing it up a bit and should do big $13,500 after $12,500 last week.

'Lucky Me' OK $8,000, Seattle; 'Prince' 6G, 3d

Seattle, May 4.

Longrun of "Glenn Miller Story" continues at the Blue Mouse with good eighth week. But outside of this steady grosser and several good holdovers, biz is on skids here currently. About best new pic is "Lucky Me," which shapes okay at Music Hall. "Mad Magician" is distressingly dull at Paramount. "Prince Valiant" shapes good in third round at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Glenn Miller Story" (U) (8th wk). Good $3,000 after $3,800 last week.

Coliseum (Evergreen) (1,829; 65-90)—"Arrow in Dust" (AA) and "Loophole" (AA). Mild $6,000. Last week, "Red River" (UA), $6,000.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Prince Valiant" (20th) (3d wk). Good $6,000 in 8 days. Last week, $8,700.

Liberty (Hamrick) (1,650; 53-65-90)—"Riding Shotgun" (WB) and "Duffy San Quentin" (WB). Slow $4,000. Last week, "Top Banana" (UA) and "Blackout" (Lip), $4,200.

Music Box (Hamrick) (850; 90-$1.25)—"Rhapsody" (M-G) (2d wk). Oke $4,000. Last week, $5,300.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Lucky Me" (WB). Okay $8,000 or close. Last week, "Rose Marie" (M-G) (2d wk), $6,800 in 8 days.

Orpheum (Hamrick) (2,700; 53-65-90) — "Saskatchewan" (U) and "Rails Into Laramie" (U) (2d wk). Good $6,000. Last week, $7,500.

Paramount (Evergreen) (3,039; 65-90)—"Mad Magician" (Col) (3-D) and "Drive Crooked Road" (Col). Terrible $4,500. Lasst week, "French Line" (RKO) (3-D) (4th wk), $3,100 in 4 days at $1.09 top.

'French' Smash $18,000, Frisco; 'Carnival' Lush 15G, 'People' NSG 17G

San Francisco, May 4.

First-run biz is being dulled somewhat this stanza by the balmy weekend temperature but "French Line" and "Carnival Story" both are doing well among the newcomers. Former is smash at United Artists while "Story" is big at Golden Gate. "Elephant Walk" is rated good at Par while "Night People" shapes very mild at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-90)—"Carnival Story" (RKO) and "Saint's Girl Friday (RKO). Big $15,000. Last week, "Yankee Pasha" (U) and "Ride Clear Diablo" (U), $15,500.

Fox (FWC) (4,651; $1-$1.50)—"Night People" (20th). Mild $17,000 or under. Last week, "Prince Valiant" (20th) (3d wk), $11,500.

Warfield (Loew's) (2,656; 65-85)—"Executive Suite" (M-G) (2d wk). Still big at $12,000. Last week, $18,000.

Paramount (Par) (2,646; 65-90)—"Elephant Walk" (Par) and "Give Girl a Break" (M-G). Good $17,000. Last week, "Red Garters" (Par) and "Jivaro" (Par), $12,000.

St. Francis (Par) (1,400; 95-$1.20)—"Knock on Wood" (Par) (4th wk). Big $9,000. Last week, $11,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (18th wk). Great $24,000. Last week, $26,000.

United Artists (No. Coast) (1,207; $1-$1.30) — "French Line" (RKO) (3-D). Socko $18,000 or near. Last week, "Top Banana" (UA) and "Golden Mask" (UA), $4,700.

Bridge (Schwartz-Reade) (399; $1-$1.20)—"Conquest of Everest" (UA) (9th wk-10 days). Looks to wind up longrun here with $2,400. "The Sinner" (Indie) opens Thursday (6).

Clay (Rosener) (400; $1)—"So Little Time" (Indie). Okay $3,000. Last week, "Man Between" (UA) (2d wk), $2,700.

Larkin (Rosener) (400; $1)—"Genevieve" (U) (6th wk). Big $3,400. Last week, $3,200.

Vogue (S.F. Theatres) (377; $1)—"Little Fugitive" (Indie) (2d wk). Strong $3,500. Last week, $4,000.

5 New Bills Boost Chi; 'Executive' Plus Stage Tall $55,000, Hope Hotsy 24G, 'Years' Sock 12G, 'Carnival' 22G

Chicago, May 4.

Five new bills are stirring downtown traffic at a goodly pace this session, fairish weather helping. Good advance ballyhoo is helping "Executive Suite" to tall $55,000 at Chicago, with Kitty Kallen and Lou Monte topping stageshow. McVickers is sounding a loud $24,000 with "Casanova's Big Night" and "Cease Fire." United Artists shapes staunch $21,000 for "Playgirl" and "Drive a Crooked Road." Reissue of "Best Years of Lives" is posting a smash $12,000 at the Monroe while Grand is good $8,000 for combo of "Dragonfly Squadron" and "World for Ransom."

Second week of "Taza, Son of Cochise" and "Ma, Pa Kettle at Home" is tidy at the Roosevelt. "Carnival Story" at Woods, "Prince Valiant" at Oriental, and "Should Happen to You" at State-Lake all are holding up stoutly in third rounds.

"Pinocchio" continues socko in fourth frame at the Loop. "Genevieve" still is strong in ninth at the Surf. Palace is still getting fat results with "Cinerama" in 40th frame.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"Executive Suite" (M-G) with Kitty Kallen-Lou Monte topping stageshow. Looks hefty $55,000. Last week, "Lucky Me" (WB) with Frankie Laine onstage (2d wk), $44,000.

Grand (Nomikos) (1,200; 50-98) —"Dragonfly Squadron" (AA) and "World for Ransom" (AA). Fair $8,000. Last week, "Iron Glove" (Col) and "Charge of Lancers" (Col) (2d wk), $6,200.

Loop (Telem't) (600; 90-$1.25)— "Pinocchio" (RKO) (reissue) (4th wk). Still strong at $23,000. Last week, $22,000.

McVickers (JL&S) (2,200; 65-$1.25)—"Casanova's Big Night" (Par) and "Cease Fire" (Par) (2-D). Big $24,000 seen for Bob Hope comedy. Last week, "Naked Jungle" (Par) and "Alaska Seas" (Par) (2d wk), $12,000.

Monroe (Indie) (1,000; 50-98)— "Best Years of Lives" (RKO) (reissue). Racking up a socko $12,000. Last week, "Act of Love" (UA) (6th wk), $4,500.

Oriental (Indie) (3,400; 98-$1.25) —"Prince Valiant" (20th) (3d wk). Great $22,000. Last week, $25,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama" (Indie) (40th wk). Still hot at $31,500. After $34,000 last week.

Roosevelt (B&K) (1,400; 50-98)— "Taza," (U) and "Ma, Pa Kettle at Home" (U) (2d wk). Big $12,500. Last week, $18,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Should Happen to You" (Col) (3d wk). Trim $16,500. Last week, $23,000.

Surf (H&E Balaban) (685; 95)— "Genevieve", (U) (9th wk). Stout $3,700. Last week, $4,300.

United Artists (B&K) (1,700; 98-$1.25)—"Playgirl" (U) and "Drive a Crooked Road" (Col). Fine $21,000. Last week, "Creature Black Lagoon" (U) (3-D) and "Killers from Space" (RKO) (2d wk), $17,000.

Woods (Essaness) (1,198; 98-$1.25)—"Carnival Story" (RKO) (3d wk). Brisk $22,000 after $27,000 last week.

World (Indie) (697; 98)—"Heidi" (UA) (3d wk). Fine $4,700. Last week, $5,600.

Ziegfeld (Lopert) (430; 98)— "Red Garters" (Par) (3d wk). Tidy $2,500 after $3,300 last week.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Moon' Mellow $15,000, Cleve.

Cleveland, May 4.

Heavy storms and weekend hurricane reports chopped first-run biz here. Delayed by Ohio censors for a long time, "Moon Is Blue" shapes solid at the Hipp. "Miami Story" is fine at the Allen but "Elephant Walk" is rated only fair at State. "Mad Magician" also looms even milder at Palace.

Estimates for This Week

Allen (S-W) (3,000; 60-90) — "Miami Story" (Col.). Fine $11,000. Last week, "Riding Shotgun" (WB) and "Iron Glove" (Col), $12,000.

Hipp (Telem't) (3,700; 60-90) — "Moon is Blue" (UA). Mellow $15,000 or near. Holds. Last week, "Prince Vallant" (20th) (2d wk), $11,500.

Ohio (Loew's) (1,200; 60-90) — "Eternity" (3d wk). Nice $5,000 following $6,000 last round.

Palace (RKO) (3,300; 60-90) — "Mad Magician" (Col). Fair $12,000. Last week "Night People" (20th) $14,500. Packaged "Mambo-Rumba" stageshow for one night caught $6,500 in two performances, one a sellout.

State (Loew's) (3,500; 60-90) — "Elephant Walk" (Par). Fair $10,000. Last week "Executive Suite" (M-G) (2d wk), $11,000.

Stillman (Loew's) (2,700; 60-90)— "Executive Suite" (M-G) (m.o.). Trim $7,000 on third downtown folio. Last week, "Tennessee Champ" (M-G) and "Gypsy Colt" (M-G), drab $2,000.

Balto Slips; 'Walk' Slow At $8,000, 'Wild' Tame 7½G, 'Texans' Lean 7G

Baltimore, May 4.

Grosses continue mild here this week. "Elephant Walk" is only fair at the Stanley. "Three Young Texans" is dull at the New. Holdovers are in the majority with sluggish returns at most spots. "Moon Is Blue" and "Captain's Paradise" are winding up longruns at the Playhouse and little arty houses. "Laughing Anne" is weak at the Mayfair.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-45-75)—"Act of Love" (UA) (2d wk). Fair $7,500 after $9,000 opener.

Hippodrome (Rappaport) (2,100; 35-50-85) — "Dangerous Mission" (RKO). Opens tomorrow (Wed.) after "Wild One" (Col) drew a llght $7,500.

Keith's (Schanberger) (2,400; 30-40-46-75)—"Casanova's Big Night" (Par) (3d wk). Dipping to mild $6,000 after $7,500 for second.

Little (Rappaport) (45-60-95)— "Julius Caesar" (M-G). Starts tomorrow (Wed.) after ninth week of "Captain's Paradise" (UA) wound up with pleasing $3,500.

Mayfair (Hicks) (980; 25-44-70) —"War Paint" (U). Opening tomorrow (Wed.). In ahead, "Laughing Anne" (Rep), limp $3,000.

New (Mechanic) (1,800; 35-50-70)—"Three Young Texans" (20th). Sour $7,000. Last week, "New Faces" (20th) (2d wk), $8,000.

Playhouse (Schwaber) (420; 50-$1)—"Moon Is Blue" (UA) (12th-final week). Windlng up very profitable longrun with nice $3,300. Last week, $3,400.

Stanley (WB) (3,200; 30-80)— "Elephant Walk" (Par). Disappointing $8,000. Last week, "Lucky Me" (WB) (2d wk), $7,000.

Town (Rappaport) (1,600; 30-$1) —"Prince Valiant" (20th) (3d wk). Still okay at $9,000 after $11,500 for second.

'Suite' Great 11G In Port.; 'Passage' Tall 9G

Portland, Ore., May 4.

Biz is better this round after several spotty weeks. Only two first-runs have holdovers. "Executive Suite" looks great at the Broadway. "Southwest Passage" shapes sturdy at Liberty. "Couldn't Say No" looks dull at Par.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"Executive Suite" (M-G). Socko $11,000. Last week, "Yankee Pasha" (U) and "Ride Clear Diablo" (U), $9,000.

Guild (Indie) (400; $1)—"Living Desert" (Disney) (8th wk). Oke $1,500. Last week, $2,400.

Liberty (Hamrick) (1,875; 85-$1.10)—"Southwest Passage" (UA) and "Riders to Stars" (UA) (3-D). Sturdy $9,000. Last week, "Lucky Me" (WB) (2d wk), $8,400.

Oriental (Evergreen) (2,000; $1-$1.25)—"Prince Valiant" (20th (3d wk). Mild $2,800. Last week, "Shane" (Par) and "Place in Sun" (Par) (9 days), $2,400.

Orpheum (Evergreen) (1,600; 65-90)—"Siege Red River" (20th) and "Three Young Texans" (20th). Good $7,000 or near. Last week, "Prince Valiant" (20th) (2d wk-9 days), $6,700.

Paramount (Port-Par) (3,400; 65-90)—"Couldn't Say No" (RKO) and "Dangerous Mission" (RKO). Dull $7,000 or under. Last week, "Casanova's Big Night" (Par) and "World for Ransom" (AA) (2d wk), $5,400.

United Artists (Parker) (890; 65-90)—"Rhapsody" (M-G). Moderate $5,500. Last week, 'Should Happen to You" (Col) (2d wk), $5,600.

'Carnival' Lusty $10,000, K.C. Ace

Kansas City, May 4

First-run attendance ranges moderate to good in current week. No great money but some pleasing grosses. "Carnival Story" at Missouri is best newcomer with a lusty session. "Siege at Red River" is so-so in four Fox Midwest first-runs. "Executive Suite" at Midland and "French Line" at the Roxy both are doing nicely in second week. Rainy spell prevailed through opening days and weekends, and rated unfavorable here.

Estimates for This Week

Esquire (Fox Midwest) (820; 75-$1)—"Moon Is Blue" (UA) (8th wk). Oke $3,000. Last week, $3,300.

Kimo (Dickinson) (504; 85-$1)— "Genevieve" (U) (3d wk). Big $2,200, and stays on. Last week, $2,400.

Midland (Loew's) (3,500; 50-75) —"Executive Suite" (M-G) and "Fort Algiers" (UA) (2d wk). Fine $9,000. Last week, $13,000.

Missouri (RKO) (2,650; 50-80)— "Carnival Story" (RKO) and "Loose in London" (AA). Lusty $10,000 or near. Last week, "Mad Magician" (Col) (3-D) and "Drive a Crooked Road" (Col), at 65-95c scale, $7,000.

Paramount (Tri-States) (1,900; 60-80)—"Duffy San Quentin" (WB) and "Crime Wave" (WB) moderate $7,000 as house goes temporarily on duals. Last week, "Lucky Me" (WB) (2d wk-5 days), $6,000.

Roxy (Durwood) (879; 65-85)— "French Line" (RKO) (2d wk). Hearty $6,000, and holds. Last week, $9,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043-700;1,217; 65-80)—"Siege at Red River" (20th) and "Racing Blood" (Indie). So-so $12,000. Last week "Yankee Pasha" (U) and "Rails Into Laramie" (U), $14,000.

Vogue (Golden) (550; 75-$1)— "Hamlet" (U) (reissue). Pleasant $2,500. Holds. Last week, "Man in White Suit" (U) and "Tight Little Island" (U) (reissues), $1,500.

'Suite' Sturdy $12,500 In Cincy; 'Moon' Bright 10G, 'Magician' OK 9½G

Cincinnati, May 4.

Downtown theatre lineup reduced this week by closing of the RKO Capitol, but overall business is about even with last week. The 2,000-seat Capitol is to reopen with "Cinerama" after several weeks of changeover. Current topper, "Executive Suite," has the big Albee in sturdy stride. "Mad Magician" shapes only okay at the Palace, ditto for "Riding Shotgun" and the Grand. "Moon Is Blue" eclipsed in first half at Keith's at upped scale, but may hit fairish figure.

Estimates for This Week

Albee (RKO) (3,100; 50-84) — "Executive Suite" (M-G). Sturdy $12,500. Last week, "Prince

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B'way Biz Rises With 'River,' 65G, 'Creature' 42G, 'Flame' Flashy 28G 'Arrow'-Vaude 17G, 'Trail' Slow 9G

Film business at Broadway deluxers is only slightly improved over a week ago mainly because of five new bills. The first-run theatres had to contend with downpours and threatening weather on at least two days and the initial week of daylight savings which arrived almost simultaneously with the warmest weather. However, cooler temperatures later in the week partly compensated for these losses.

"River of No Return" likely will make the best showing of the new pictures, with a nice $65,000 at the Roxy. It is closely followed by "Creature of Black Lagoon" which is heading for a good $42,000 at the Paramount on its initial stanza. "Flame and Flesh," also new, looks to reach a fine $28,000 in first round at the State.

"Arrow in Dust" with vaude shapes just okay at $17,000 at the Palace while "Jubilee Trail" is not getting far with a lightweight $9,000 at the Mayfair. Latter likely won't stay long there.

The Music Hall continues the big moneymaker of the Street although in the fifth-final week with "Rose Marie" and Easter stageshow. Current round ending today (Wed.) probably will hit a solid $132,000. "Executive Suite" opens tomorrow (Thurs.) with a new stageshow.

"Elephant Walk" continues very sturdy around $20,000 in second session at the Astor. "Knock On Wood" is holding at fancy $55,000 in third round at the Capitol. "Carnival Story" looks to get a good $12,000 in its third session at the Criterion.

"Out of This World" still is solid with around $11,000 in third stanza at the Guild. "Genevieve" continues its longrun at the Sutton, now being in its 12th week, after getting a $9,500 in the 11th round. "Moment of Truth" is in its first holdover frame at the Paris after doing an okay $8,500 in first week, somewhat below hopes.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.65) —"Elephant Walk" (Par) (3d wk). Initial holdover session ended last night (Tues.) held at solid $20,000 after $35,500 opening week.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"La Ronde" (Hakim) (8th wk). Held at sock $14,500 in seventh stanza ended Monday (3) after $13,000 in sixth. Stays on indef at this pace.

Baronet (Reade) (430; 90-$1.50) —"Promoter" (U). Opened Saturday (1). In ahead, "Oliver Twist" (UA), oke $3,200 in week ended Friday (30). "Promoter" stays until May 9, with "Spell of Ireland" (Indie) preeming Monday (10).

Capitol (Loew's) (4,820; 75-$2.20) —"Knock on Wood" (Par) (4th wk). Third stanza ended last night (Tues.) was fancy $55,000 after $77,000 in second week. Stays.

Criterion (Moss) (1,700; 75-$1.85) —"Carnival Story" (RKO) (3d wk). This round ending tomorrow (Thurs.) shapes to get good $12,000 or near after $18,000 in second, over hopes. "French Line" (RKO) opens May 14.

Fine Arts (Davis) (468; 90-$1.80) —"Beauties of Night" (UA) (7th wk). Sixth session ended Monday (3) held with $6,800 after $9,000 in fifth week. Stays.

Globe (Brandt) (1,500; 50-$1.50) —"Beachhead" (UA) (3d-final wk). Third stanza ending tomorrow (Thurs.) looks to dip to slow $6,500 after $9,000 in second week. "Men of Fighting Lady" (M-G) opens Friday (7).

Guild (Guild) (450; $1-$1.80)— "Out of This World" (Indie) (3d wk). Current frame ending today (Wed.) shapes to hit solid $11,000 after $15,000 for second.

Holiday (Rose) (950; 70-$1.80)— "Witness To Murder" (UA) (3d wk). Third session ending today (Wed.) dipping to good $10,000 or near after $14,000 in second week. Holds again. "Rails Into Laramie" (U) opens May 12.

Mayfair (Brandt) (1,736; 70-$1.80)—"Jubilee Trail" (Rep). Initial week ending tomorrow (Thurs.) looks to reach light $9,000 or less. In ahead, "Naked Jungle" (Par) (4th wk), $10,500.

Normandie (Normandie Theatres) (592; 95-$1.80)—"Pit of Loneliness" (Davis) (5th wk). Fourth round ended last night (Tues.) was good $6,000 after $8,500 in third. Stays for several more weeks.

Palace (RKO) (1,700; 50-$1.50)— "Arrow in Dust" (AA) and 8 acts of vaude. Current week winding tomorrow (Thurs.) is headed for just oke $17,000. Last week, "Drums of Tahiti" (Col) and vaude, $18,000.

Paramount (ABC-Par) (3,664; 65-$1.65) —"Creature Black Lagoon" (U). Initial round ending tomorrow (Thurs.) likely will hit good $42,000. Holds. In ahead, "Lucky Me" (WB) (3d wk), $29,000.

Paris (Indie) (568; 90-$1.80) — "Moment of Truth" (Indie) (2d wk). First session ended Sunday (2) hit nice $8,500. In ahead, "Captain's Paradise" (UA) (30th wk), $4,000.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.60) — "Rose Marie" (M-G) and Easter stageshow (5th-final wk). Final session ending today (Wed.) probably will hit solid $132,000. Possibly could have held a bit longer but if Easter show had been dropped as thought necessary after this week, business undoubtedly would have sagged. Fourth stanza was terrific $177,000. "Executive Suite" (M-G) opens tomorrow (Thurs.) with new stageshow.

Roxy (Nat'l. Th.) (5,717; 65-$2.30) —"River of No Return" (20th). First week ending tomorrow (Thurs.) is heading for fine $65,000 or close, and is holding. In ahead, "Prince Valiant" (20th) (3d wk-9 days), $52,000, to wind up a nice run.

State (Loew's) (3,450; 50-$1.65)— "Flame and Flesh" (M-G). First frame ending Friday (7) looks like nice $28,000 or better. Holding. In ahead, "Yankee Pasha" (U) and vaude headed by Julius La Rosa (2d wk), held remarkably well with $50,000.

Sutton (R&B) (561; 90-$1.50) — "Genevieve" (U) (12th wk). The 11th stanza ended Monday (3) was big $9,500 after $11,600 for 10th week. Stays.

Trans-Lux 60th St. (T-L) (453; $1-$1.50) — "Pickwick Papers" (Indie) (45th wk). Present round ending Friday (7) probably will be trim $4,500 or close after $5,500 in fourth week.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Lili" (M-G) (61st wk). The 60th round ended Monday (3) dipped to $8,000, still great. This decline was natural after the 59th week's sensational $11,600. Stays.

Victoria (City Inv.) (1,060; 75-$1.65) — "Casanova's Big Night" (Par) (3d-final wk). Off to modest $7,500 after $10,500 in second. "Prisoner of War" (M-G) opens Saturday (8).

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama" (Indie) (48th wk). Present session ending tomorrow (Wed.) is holding with great $39,000 after $45,000 in 47th week. Stays indef.

'Suite' Smooth $15,000, Mpls.; 'Pasha' Powerful 9G, 'Jungle' Fancy 5G

Minneapolis, May 4.

Such powerful newcomers as "Executive Suite," "Yankee Pasha" and "Naked Jungle" bid fair to arrest the boxoffice downbeat which has been spreading the blues here the past fortnight. "Cinerama," in its third week, still is as potent as ever at the Century. Unseasonably cold and rainy weather, necessitating further fuel budgeting and the competing amusements' drains on purses have been adverse factors.

Estimates for This Week

Century (S-W) (1,140; $1.20-$2.65))—"Cinerama" (Indie) (3d wk). Holding at about same fast initial pace, deviation being slight as word-of-mouth gets in its licks. Hefty $23,000. Last week, $25,000.

Gopher (Berger) (1,000; 65-85)— "Naked Jungle" (Par). Charlton Heston presence in town a help. Good $5,000. Lsat week, "Loophole" (UA), $2,800 in 6 days.

Lyric (Par) (1,000; 65-85) — "Clipped Wings" (AA) and "Pride of Blue Grass" (AA). Fair $4,000. Last week, "Tennessee Champ" (M-G) and "Gypsy Colt" (M-G), $2,500 in 5 days.

Radio City (Par) (4,000; 65-85)— "Executive Suite" (M-G). A great advance ballyhoo for this. All-star cast also helping to keep the turnstiles greased. Big $15,000. Last week, "Casanova's Big Night" (Par), $7,500.

RKO-Orpheum (RKO) (2,890; 75-$1)—"Mad Magician" (Col). Aided by big bally but only lean $7,500.

(Continued on page 16)

'Rose Marie' Easy April B.O. Winner Despite Chilly Critics; Re-Release Of 'Pinocchio' Easter Nifty No. 10

Film biz went from the doldrums of the Lenten period to the peak of Easter week during April, and the showings by different pictures reflected this trend. The films which opened early last month had to contend with the offish tendencies of Lent and then competed with product launched around Easter, which naturally benefitted from the sharp upbeat at the b.o., as reported by VARIETY representatives in some 24 key cities. Although not figuring in the listings last month, several very strong productions, preemed late in April, undoubtedly will be heard from to a big degree in forthcoming weeks.

"Rose Marie" (M-G), which was champ at the wickets for three successive weeks, starting the first of last month, was easy winner in the April boxoffice race with an estimated $1,255,000 total gross. This C'Scoper, which was not liked by the critics, proved a healthy remake of the longtime musical comedy fave with the patrons.

The hardy perennial, "Cinerama," (Indie) finished second, holding second from top in most weeks during the month. Launching in Minneapolis, 11th key city, naturally added to its overall total.

"Prince Valiant" (20th), another CinemaScope pic, wound up third. It was launched around Easter time to take advantage of juvenile attendance. Spurt over the final two weeks, which carried it to No. 1 spot put it this high.

"Lucky Me" (WB), also a late-in-April entry, finished fourth, although never rising above second place. It also is a C'Scoper, as is "Night People" (20th), which wound up fifth.

"Glenn Miller Story" (U), which was first for the month of March, still showed strength to hold sixth position in April. "Naked Jungle" (Par) landed seventh place, finishing as high as fourth nationally one week in the weekly standings.

"Yankee Pasha" U) copped eighth spot, plainly indicating that sex and color still pay off at the wickets. "Rhapsody" (M-G) wound up ninth, not getting higher because failing to show as much strength in smaller keys as in the larger cities where it teed off.

"Pinocchio" (RKO) (reissue) took 10th money although only out in release to any extent just three weeks to take advantage of the kid trade late in April. "Casanova's Big Night" (Par) could do no better than 11th, once again proving that costume comedies fail to prove great b.o. lures even with Bob Hope starred.

Runners-Up

"Should Happen to You" (Col) captured 12th position, just a step behind "Casanova," its biggest handicap apparently being a dearth of playdates in bigger keys analyzed by VARIETY. "Phantom of Rue Morgue" (WB), which was ninth in March; "Creature Black Lagoon" (U), "Act of Love" (UA) and "Saskatchewan" (U) were the month's runner-up pix in that order. "Lagoon" was in much the same category as "Happen"—few simultaneous bookings in a single week across the country in top keys.

A solid lineup of new, strong fare promises big takings in the current month. "Knock on Wood" (Par) shapes as one of the biggest new pix garnering around $280,000 gross in the first two weeks out. It is big to smash in cities where opened. "Executive Suite" (M-G), which opens at the N. Y. Music Hall tomorrow (Thurs.), likewise looms as a sock boxoffice entry based on initial test playdates.

"Carnival Story" (RKO) shapes as a potentially big winner at the b.o., judging from great initial opening dates. The sex angle has been stressed in all playdates thus far, and this has paid off in spades. "Miami Story" (Col), due soon at N. Y. Paramount, has blown both hot and cold boxoffice-wise on first few playdates.

"Elephant Walk" (Par) teed off in smash fashion at the N. Y. Astor, its first engagement in an important key. "Mad Magician" (Col) hints possibilities, particularly where intensively exploited. "Heidi" (UA), another newcomer, has been somewhat uneven thus far.

"Genevieve" (U), which wound up 12th one week and was a runner-up pic another session, just failed to get into the listings largely because playing in small, arty houses. "New Faces" (20th), which was seventh in March, finished 10th one week and was a runner-up film another one. "Jubilee Trail" (Rep), now at the N. Y. Mayfair, was in the runner-up position one stanza. "Beachhead" (UA) rated runner-up classification twice during the month. "Living Desert" (Disney) added some substantial biz, also being a runner-up one session.

The Academy awards prompted return dates for Paramount's "Roman Holiday" and "Stalag 17," often paired on same bill, and "Here to Eternity" (Col). "Eternity" edged up to a 12th place one week and runner-up another while "Holiday"-"Stalag" did excellent trade in several locations.

"Ride Clear Diablo" (U) and "Hell and High Water" (20th) both won mention several weeks in April.

Ethel Merman, Now Native, Emcees Denver Opening, 1st New House in 20 Yrs.

By JOHN A. ROSE

Denver, May 4.

The new deluxe 1,247-seat Centre, only first run to be built here in 20 years, opened to a packed house of 400 freeloaders and 800 payees, the latter at $3.30 per, on Thursday night in the midst of the heaviest and wettest snow of the year. Notwithstanding the storm several hundred stood outside to watch the biggest delegation of Hollywood folks ever to hit Denver. A bleacher section had been built outside the theatre for 1,000, and the intention was to give a free show to the bleacherites, but this was called off.

After "The Star Spangled Banner," Robert J. Selig, Fox Inter-Mountain executive v.p., introduced Frank H. Ricketson Jr., Fox Inter-Mountain president, who spoke briefly and introduced Charles P. Skouras, and Mayor Quigg Newton. Charles Brackett congratulated Ricketson and Skouras on having built the first major theatre since television came in. The Centre cost about $1,000,000.

After the formalities were over, Ethel Merman, now Mrs. Robert Six of Denver, took over, and emceed the presentation of the personalities from Hollywood. Some sang, some told stories, and some told only of how nice it was to be in Denver. Those here from the studios included Walter Abel, Charles Brackett, Charles Coburn, Steve Cochran, Dan Dailey, Barbara Darrow, Marjorie Dean, Joanne Gilbert, Gloria Gray, Joan Haig, Ethel Merman, Rita Moreno, Mary Murphy, Mary Pickford, Tex Ritter, Dale Robertson, Buddy Rogers, Tony Romano, Alice Thomas, Forrest Tucker, Robert Wagner and Patricia Wilcox. The film was "River of No Return."

The Centre, a 1,247-seat house, with deluxe loge type seats, a stadium-type auditorium, is a plushly built house. The CinemaScope screen is 24x60 feet, fronting an 81x162 foot auditorium. Curtains are of the newly designed contour type, with one dropping to the stage in an orthodox manner. The other will drop completely to the floor of the theatre covering the entire front of the stage. the interior design of the theatre called for the curtain material to extend 40 feet beyond the stage on each side, running hebind the gold and silver ornamentation. Thus, the patron will see almost 150 feet of continuous beautiful drapery around the front of the auditorium.

Prices are set at 60c to $1 as against the usual Denver first run prices of 50c to 85c.

Robert Sweeten, city manager at Pocatello, Idaho, was promoted to be manager of the Centre, and Ray Davis, long with Fox Inter-Mountain, is district manager.

APRIL GOLDEN DOZEN

1. "Rose Marie" (M-G).
2. "Cinerama" (Indie).
3. "Prince Valiant" (20th).
4. "Lucky Me" (WB).
5. "Night People" (20th).
6. "Glenn Miller Story" (U).
7. "Naked Jungle" (Par).
8. "Yankee Pasha" (U).
9. "Rhapsody" (M-G).
10. "Pinocchio" (RKO).
11. "Casanova's Night" (Par).
12. "Happen To You" (Col).

'Cadillac'

Continued from page 1

Smith, featured male lead, referred to the show as a "hit comedy" and even mentioned that the production moves next Monday (10) from the Belasco, N.Y., to the Music Box.

Ads were to have been paid for by the N.Y. Central, and would have stated that Mrs. Hull holds 20 shares of the railroad stock, which she has proxied to the company's present management, headed by William White, president. However, Robert R. Young, Chesapeake & Ohio board chairman who is waging a proxy battle to obtain control of the Central at a forthcoming annual stockholders' meeting, learned of the proposed ad and threw a wrench in the works with a threat of injunction action. He claims the ads would constitute misuse of company funds in behalf of a private group.

Entire situation developed from an appearance several weeks ago of Mrs. Hull at a Dutch Treat Club luncheon in New York. Young was guest of honor at the affair and the actress, in the Mrs. Partridge characterization she plays in "Cadillac," gave the railroad tycoon deadpan "advice" how to take over a giant corporation, as she does in the stage comedy.

Mrs. Hull's "script" for the luncheon appearance was written by Howard Teichmann, co-author with George S. Kaufman of "Cadillac." One of her lines was that she couldn't understand why Young wanted to "fool around" with the N.Y. Central. "Why don't you take over the Long Island?" she asked.

Report of the luncheon appeared in the N.Y. News, with a posed picture of Mrs. Hull whispering "advice" to Young, and it mentioned that the actress is a Central stockholder. Piece was seen by a member of the White faction, and Mrs. Hull was contacted to obtain her proxy. When she expressed sympathy with the White management group, the latter's ad agency, Foote, Cone & Belding came into the situation and the full-page ad splurge was mapped.

Pix Code

Continued from page 1

with him. They go into a hot clinch at the fadeout.

In that same picture, the American Consul's wife suspects Miss Peters of being pregnant. She asks her husband why he doesn't send the girl to a doctor who might know what to do about such things, and observes that this could happen even to "nice" girls.

In "Flame and the Flesh," Lana Turner plays a streetwalker with a great yen for men. There are some pretty obvious scenes and no secret is made of the fact that she goes away with her lover.

In 20th's "Night People," no bones are made of the fact that Rita Gam lives in Gregory Peck's apartment where she's shown bedded down for the night.

All this is in stark contrast to the statement made last week on the Coast by John A. Vizzard, an assistant to Breen. Vizzard declared the studios are "consciously refusing" to pursue the phantom of a 'mature' audience, and of denaturing the screen by making it try to imitate the legit stage." He went on to say that the filmmakers couldn't take for their standard "everything which is commonplace or which is simply done."

Impression is gained that American directors may be influenced by the morals and accepted standards prevailing in foreign countries where an increasing number of Hollywood pix are being lensed. Both "Flame" and "Three Coins" were made abroad, as was "Act of Love" and "Carnival Story." The Italians and French have been traditionally more liberal in their treatment of sex on the screen, and this has brought them into repeated conflict with both the Code and U.S. censors.

Italian Films Export Looks Ahead To Fresh Product Come August; Currently Outbid on Italo Pix

Italian Films Export, hit by a severe product drought during the past few months, expects to hit its stride starting in August when it will begin releasing the first of what it considers a series of important b.o. attractions.

Italo agency has found itself in the ironic position where it has a complaint against the American major distribs that sounds very much like the U. S. indies' beef against IFE, i.e. "They're taking away our pictures."

The indies have been sufficiently incensed to file monopoly charges against IFE with the Federal Trade Commission in Washington. There's been no action as yet.

The Italo outfit reps 78 Italian producers. However, these 78 are under no obligation to channel their pix through the IFE setup in the U. S., and some obviously prefer not to do so on their more important releases. In recent months, with the major American distribs on the prowl for the top Italo product, IFE has lost out on a number of potent b.o. material.

Most recent example of IFE being skipped is "Bread, Love and Fantasy," made by Titanus studios whose head is a member of the IFE directorate. Pic has been a hit on the continent. Yet, when it opens at the Paris Theatre in N.Y., it won't be an IFE release. Agency maintains that Titanus demanded too large a guarantee. This is in line with the IFE contention that it must bid for pix like everyone else. This has been disputed by some of the indies who also argue that, having been subsidized via U. S. earnings in Italy, IFE is in a position to snatch the cream of the Italian crop. Hasn't worked out that way in recent months.

Industry execs returning from Rome visits maintain that there is a good deal of grumbling going on among Italo producers about IFE and its leadership. Renato Gualino, IFE managing director, is currently in N. Y. but has not made himself available for comment.

IFE execs readily admit that the product flow hasn't been what it should and that some Italo producers prefer to deal directly with American indies from whom they expect a better and more prompt dollar delivery. IFE's only really big grosser in 1953 has been "Anna," a Lux picture the agency acquired at the time it went into distribution.

According to Jonas Rosenfield, IFE ad-pub v.p., the outfit is bullish on its fall lineup which is said to be strong. IFE expects to release from 15 to 18 films for commercial distribution between August of this year and July of 1955. Most of these pix will be dubbed. The accent on art house product will be much lighter than in the past and IFE also will be much more selective in its choice of pix for the Italo-American audiences. IFE currently maintains five branches but Rosenfield indicated there would be expansion rather than contraction to handle the fall releases.

SABBATH ISSUE ANEW

Ralph Felton Opens Drive-In Sunday and Is Pinched

Pittsburgh, May 4.

Troubles for Ralph Felton, owner of the Spotlight 88 Drive-In, have started all over again with the opening of another outdoor season. Last Sunday he was arrested by a squire and charged with staging an illegal exhibition. Complaint was made by several township residents who claimed that Sunday films had never been approved by referendum in that district.

Last year, Felton's ozoner was closed on a similar charge and he and four employes were fined. However, they got a refund later when Felton proved that the complaint had been improperly prepared, that an incorrect section of the Pennsylvania Blue Laws had been cited, that signers of the complaint were not present when the papers were served and that neither the arresting officers nor the complainants were present at the hearing which resulted in the fines.

Felton has thousands of signatures on a petition from township residents asking for Sunday shows. His outdoor theatre turned over more than $5,000 to the school district in taxes in 1953.

Distribs Appeal 300G Suit Loss to Hi Court; Involves B'way, Denver

Washington, May 4.

Loew's, RKO Pictures and 20th-Fox appealed to the U. S. Supreme Court last week from a $300,000 treble damage suit won by Cinema Amusements, Inc., of Denver, operator of Broadway Theatre there. Loew's and 20th petitioned jointly since the court permitted portions of the big five antitrust judgment to be entered against them. RKO acted separately, explaining that it was in a different position because the Federal courts did not permit any of the Paramount decree to be used against it.

Cinema Amusements leased the Broadway, in midtown Denver, formerly operated by Fox Inter-Mountain Circuit, and opened it in 1945. In 1946, Cinema instituted action for treble damages and in February, 1952, won a jury verdict for $300,000 plus attorneys' fees and costs, on the ground that the three distributors conspired to withhold first run product from the indie house. Action was upheld, early in January, 1954, by the 10th circuit court. Distributors claim the Broadway was an old theatre used as move-over house by InterMountain and that Cinema Amusements was aware of this when it made the lease. They said there was extensive correspondence in which Minema Amusements sought the identical move-over rights formerly enjoyed there by Inter-Mountain, rather than coming under a clearance period. In the latter part of negotiations, when the Broadway was being given move-over rights, say the majors, Cinema Amusements verbally asked first run product and then brought suit.

Boston Show Biz Seminar

Boston, May 4.

The annual Boston University School of Public Relations and Communications Conference will be held at the Gershwin Theatre, Friday (30), from 9:30 a.m. through 4:40 p.m. Experts from pictures, television, radio and the fourth estate will participate in panel discussions. The topic of discussion is "The Role of Communications in Expanding New England's Economy."

The morning session will feature Art Moger, New England director of advertising and publicity for Warner Bros., William Swartley, manager, Station WBZ-TV, and John Hurley, manager, WNEB, Worcester. Panel chairman will be Prof. Leo Martin, Division of Communication Arts.

BRITISH TICKET TAX CUT WORKS LIKE U.S.A.

Washington, May 4.

Recently announced slash in the British admissions tax shapes up very much like the one in this country. The reduction will cost the British Treasury an estimated 3,500,000 pounds sterling per annum.

Reductions, which become effective May 30, include cuts from a half penny on the lowest price seats up to 1½ pence on 4-shilling ducats. Seats of 9 pence and less will be completely tax exempt.

U. S. Department of Commerce, in its report on the situation, points out that the exhibitors and distributors have no intention of passing the cuts on to the public but expect to absorb it for themselves.

Commerce Department also reports that in 1953 no less than 72% of all pix imported into Australia came from the U. S. and that the Aussies produced only one feature of their own during the year.

Calls Burlesque Cleaner'n Films

"Burlesque theatre advertising today is in many cases less immodest and indecent than much movie advertising. That simpler fact dramatizes the laxity into which Hollywood has fallen in the matter of observing and enforcing its own Production Code and Advertising Code."

So declared Joseph A. Breig in "As Matters Stand," a column of "a layman's searching analysis," which appears in many Catholic papers.

Only 2 Prexies Attend as MPAA Bd. Hears Assurances Basic Code Remains

With only two presidents—Metro's Nicholas M. Schenck and Paramount's Barney Balaban—in attendance, a luncheon meet of the Motion Picture Assn. of America board heard assurances last week (29) that no major changes in the Production Code were contemplated.

The board also heard a report on the foreign situation by MPAA prexy Eric Johnston who used the occasion to express his firm opposition to subsidies to industries abroad. His statement took on added significance since he is due to go to Italy later this month to renegotiate the film deal there which provides for a subsidy.

Other actions of the MPAA board included the following:

1. It reelected all incumbent officers after the annual meet had elected all of the present officers.

2. Presented a silver bowl to Schenck, donated and signed by Johnston and the company prexies and reps who attended the negotiations with the American Federation of Musicians in Miami Beach last January.

3. Passed a resolution in recognition of the "invaluable service" rendered the industry by the late Will H. Hays, Motion Picture Producers and Distributors of America head, who died March 7, 1954.

4. Took under advisement a request for a $50,000 donation to the Will Rogers Memorial Hospital.

There was a brief mention of the MPAA controversy with Howard Hughes over RKO's "The French Line" which is playing without a Code seal. Opinion was voiced that it was prudent to let the matter rest until May 18 when it will be established definitely whether or not Hughes is sole owner of RKO.

MPAA officers reelected at the meet include Johnston, Joseph I. Breen, Ralph Hetzel, Kenneth Clark and G. Griffith Johnson, veepees; Sidney Schreiber, secretary; F. W. DuVall, treasurer; William H. Roberts, assistant secretary; Stanley R. Weber, assistant treasurer, and James S. Howie, assistant secretary-treasurer.

Johnston Optimistic

Johnston's report on the foreign situation touched on the French accord, with the implication he expected it to go through in its original form. He predicted a tough fight on the new agreement in Italy, but in general sounded fairly optimistic in his 1954 crystal-balling. One of the highlights of his talk was the indication that the withdrawal of U. S. financial aid to certain countries, if decided on by Washington in line with political strategy, might hurt the industry. Reference, it's believed, was to France.

Robert Corkery, Motion Picture Export Assn. exec in charge of the Latin American area, reported on his recent swing through the territory. The companies last week received $300,000 from Brazil, the first in a series of monthly installments that should eventually total $5,000,000. Coin reps the 30% of U. S. earnings frozen up to Feb. 27, 1953.

Pitch for the Will Rogers Hospital contribution was made by IATSE prexy Richard F. Walsh, Arthur Mayer, and Abe Montegue of Columbia.

Julian Berman for Paris

Julian Berman has been named sales manager for Loew's in continental Europe. He'll leave for his Paris headquarters in early June.

Berman will work under David Lewis, managing director of Metro operations in continental Europe. He started with M-G in 1927 and later transferred to the Far East where he served from 1936 to 1946. Following this he had charge of M-G offices in Uruguay and Cuba.

DIMENSIONAL 'GORILLA'

20th Mulls 3-D Version of Goldstein Feature

Possibility looms that 20th-Fox may again try its hand at releasing a 3-D pic. It's "Gorilla at Large," one of the ten films delivered to 20th by Leonard Goldstein's Panoramic Productions.

Film is to be tested in four or five spots to determine whether or not it's worthwhile sending it out in 3-D under prevailing marketing conditions. Pitch is also being made to have 20th release "Gorilla" in part in Pola-Lite's single-strip 3-D process. Latter is being used by Universal on two of its depth pix.

20th so far has had experience with only one 3-D film, and it hasn't been very encouraging. Release was "Inferno," which never went much beyond 200 dates in the 3-D version, even though it was acknowledged to be well done from a technical point of view. Current estimates put the number of 3-D equipped houses at around 4,000.

Censor Awaits Decision As Exhibs 'Sue Assembly' Via Injunction Action

Columbus, May 4.

Court decision on an injunction demanding that Ohio's Division of Film Censorship be restrained from collecting fees, which would, in effect, put the state's censors out of business, is set for May 14 in the Court of Common Pleas.

Judge Ralph J. Bartlett originally said he would rule April 30 on the demand for a permanent injunction brought by RKO Radio Pictures, the Independent Theatre Owners of Ohio, Horace Adams, Cleveland, and Martin G. Smith, Toledo. The postponed hearing will see the state's attorney general handle the case for the status quo, which nets Ohio about $300,000 a year for its visual aid department.

Meanwhile, Clyde Hissong, state education director and chief censor, refused to become a party to the case saying that he's not worried about this latest attack against the group.

"That's the Legislature's problem," Hissong said. The education chief said he also agreed with some of the suit's contributions, adding, "All we do is what the General Assembly orders us to do. We don't take any position for or against it. It's not our problem; actually the suit is directed against the General Assembly."

The injunction suit claims the fee of $3 per 1,000 lineal feet of film for each print used in Ohio actually is a tax and as such is illegal. The plaintiffs also charge the censorship law violates the due process and free speech amendments of both the U. S. and Ohio Constitutions and that the Supreme Court ruling on the "M" case makes the operation of the censor board illegal.

MPEA to Host Rydge On Visit to N.Y., May 11

Norman Rydge, Greater Union Theatres topper, is due in N. Y. from London May 8 for confabs on product and meetings with his personal rep in the U. S., Harold Auten. The Australian theatre executive, who also has many other realty holdings, a financial paper and other interests in Sydney, has been in London conferring with J. Arthur Rank.

Rydge will be hosted at a luncheon by the MPEA May 11 in the Slocum Room of the Harvard Club. He stops off in Hollywood for a looksee at latest product before planing back to Sydney.

Chesapeake Appealing Adverse Trust Decision

Chesapeake Industries' $15,000,000 antitrust suit versus the RKO and Loew's circuits in N. Y. was dismissed on Monday (3) by Federal Judge Augustus N. Hand. Action involved all pix released by Eagle Lion Classics, a subsidiary of Chesapeake prior to Eagle's takeover by United Artists. Plaintiff had contended it was denied proper crack at the N. Y. market because of alleged RKO and Loew's splitting of product. Chesapeake reps say they will appeal.

In the decision a key point was that Chesapeake, in selling the ELC product to United Artists, had signed a release so far as Supreme Court suits are concerned. Chesapeake now contends that a Federal Court contest is involved, therefore its stipulation with UA is not material.

Chesapeake reps say they are taking an appeal on another count. This is that distributors were named defendants but no money damages were demanded from them. These defendants were released from the suit and in accordance with N. Y. law the two monetary defendants also, as a consequence, were dropped from the case. Chesapeake, in readying appeal papers, claims as inapplicable the N. Y. statute which directs the automatic dismissal of all defendants when less than all defendants are relieved from a case.

Skouras Sets 8 C'Scopix in Britain

London, May 4.

CinemaScope production deals with a number of topranking British producers were finalized here by 20th-Fox prexy Spyros P. Skouras prior to his return to the U. S. tonight (Tues.).

It's understood that arrangements call for the lensing of eight CinemaScopers within the next year. They'll be made mostly by producers under the Sir Alexander Korda banner, i.e. men like Carol Reed and the Powell & Pressburger team; 20th is making a substantial investment in these films via stars and other services.

Before leaving, Skouras promised he would offer British exhibs the same terms agreed on at Thursday's (6) CinemaScope roundtable in N. Y.

Intermission, We Love You

In an unusual move, RKO has authorized the skedding of an intermission about half way through "Best Years of Our Lives," Samuel Goldwyn production now being reissued.

Action was taken to accommodate drive-in theatres whose concession business is an important part of their economics. Pic runs 165 minutes, which, for the ozoners, is too long to keep the candy butchers idle. Film company has recommended the intermission at the end of the fifth reel. This will not interfere with the story content, says RKO.

Binford Withdraws His Threat Of Police Action Against Church Showing Chaplin's 1916 'Carmen'

Memphis, May 4.

Lloyd T. Binford, this burg's 88-year old censor who hardly ever misses providing at least one story per issue of VARIETY, is now backing away from the implications of his original threat to send police to stop by force the First Unitarian Church from showing Charley Chaplin's old (1916) comedy "Carmen." He now says he never actually meant to dispatch the gendarmes.

Binford has never seen Chaplin's "Carmen" and does not raise any objection to the film on moral grounds. It is simply his thesis that Chaplin, who now lives in Switzerland, is a "London guttersnipe" reputedly sympathetic to the Communists.

Meanwhile the Unitarian trustees met, viewed "Carmen," found it harmless and decided to go ahead and show it. Trustees passed a resolution condemning "capricious and arbitrary censorship" of any film based upon mere "objection to the personal character of individuals identified with a picture not itself morally wrong."

Elmer Rice wired from New York an offer of support to the Church against Binford on behalf of the National Council on Freedom from Censorship, which is affiliated with the American Civil Liberties Union. However it looks now as if the incident will blow over. Neither side wishing to push it. Final statement from the pastor, "Our defiance of Binford was not done in a spirit of controversy or self-righteousness," probably is the end. A principle was at stake, said the pastor, the principle of "whether a group of mature people shall be told what or who is morally fit for them to be associated with in their church life."

Baton Rouge Raps Chaplin

Baton Rouge, La., May 4.

American Legion post here is asking the general public to boycott the Ogden Theatre during the showing of Charley Chaplin's "Limelight" (UA).

House manager Charles Buzzell has argued that many citizens wish to see the feature and do not share the Legion's extreme view that "anyone purchasing a ticket to this film is helping the Communist cause."

WHEEL CHAIR CASE SUES

Charges Injury From Allied War Film Blast

Los Angeles, May 4.

William Rice, a wheel chair invalid, filed a $50,000 damage suit in Superior Court against Allied Artists, claiming he was thrown from bed and injured by a dynamite explosion during the shooting of a war film.

Plaintiff said the date was last Aug. 28 but did not mention the title of the picture. AA files show that "Dragonfly Squadron" was its only war film in production last August.

Warners Without Feature On Broadway During May; 'Dial' Due Late in Month

Indicative of the product drought facing exhibs during May and June is the fact that Warner Bros. will not have a single picture on Broadway from now until the end of May when "Dial M for Murder" is scheduled for the Paramount. Company has several pictures completed but for undisclosed reasons is withholding the release for later in the summer.

Sales chief Ben Kalmenson has told Allied States Assn. and Theatre Owners of America that starting in July the company will be prepared to release two pictures a month. Completed and available for release are "Them," a science fiction entry, and "The High and the Mighty," a C'Scoper. "Them," it's reported, is being scheduled for July to take advantage of potential added biz from vacationing school kids. WB has not disclosed a release date for "High and Mighty."

Agreeing that WB's potential roster is impressive, exhibs, however, regard the company's slate as still a "paper" proposition since none of the films are readily available. Potential money pix are still in production or in the form of "hot" literary properties. After witnessing Jack L. Warner's spiel last week via a C'Scope trailer, concensus of exhib opinion was: "It's looks great, but when do we get the pictures."

A major portion of Warner's pitch was devoted to valuable book properties WB had acquired, but no indication was given when the finished product would be ready for release. Of the excerpts from pix shown at the exhib screen, two —"The Command" and "Lucky Me"—are already in release. Four of the five other pix are still in various phases of production. These included "A Star Is Born," "Ring of Fear," "King Richard and the Crusaders," and "Battle Cry." Also in the production stage at Warners are "Dragnet," "Helen of Troy," and "Land of the Pharoahs."

Narcotics Film Has Day in Philly Court

Philadelphia, May 4.

"She Shoulda Said No" was branded as "insidious propaganda" which would teach teen-agers how to use narcotics, by Joseph M. Bransky, district supervisor of the Federal Narcotics Bureau at the two-day hearing on the banning of the film by the Pennsylvania Board of Censors.

Suit against the censor's action was brought by Hallmark Productions, Inc., which charged that the banning of the film constituted a "prior restraint, a prior prohibition rather than a punishment for an offense."

Bransky told the court that the film definitely shows methods of smoking marijuana, not generally known to the public. He said it also shows methods of sale, delivery and secreting of narcotics.

Judge Edwin O. Lewis, who held the hearing in Common Pleas Court, had seen the film in preview with Judges Vincent A. Carroll and Maurice W. Sporkin. He took the case under advisement.

Calhoun-Castle Clinch Cut From 'Tomahawk,' UA

N. Y. and Maryland censor boards have demanded deletion of a scene in "The Yellow Tomahawk," indie entry, as condition for approval of the film in both states. Branded as objectionable is the sequence showing Rory Calhoun and Peggy Castle in a romantic embrace.

Rather than engage in a court bout, United Artists, distributor of the film, will make the cut. Pic is an Aubrey Schenck-Howard Koch production.

If You'll Fight, You Can Win!

Exhibs Defeat Drastic Newark Grant of Censorship-By-Licensing Authority

Newark, May 4.

Exhibitors in this New Jersey city won an important victory this week when city authorities agreed to two amendments in a proposed licensing amendment. Bill, advocated by Public Safety Director Keenan, was altered to provide for hearings before the city's governing body before a theatre's license could be suspended or revoked on a charge of presenting an obscene show or picture.

The City Commission also rewrote another section of Keenan's proposal which asked that the Public Safety Director be given authority to suspend a license without a hearing. The new provision calls for a hearing in not less than one and not more than 10 days after a theatre is cited for a violation.

The sections were rewritten after attorneys for theatres objected to the ordinance in its entirety and particularly to the powers asked by Keenan for himself and successors as head of the police division.

David Wiener, counsel for Federation of New Jersey Theatres, and John Clancy, attorney for Stanley Warner, charged that the ordinance was a "censorship measure" which would not be upheld by the courts. Keenan said he proposed the new ordinance because under the present measure he could not act effectively against theatres presenting indecent shows. The theatre attorneys contended that Keenan under his police power could close an allegedly indecent show by arresting the performers or confiscating the film.

Snappy Weather Ups West End Biz; 'Knock' Sock $16,000, 'Trailer' Fast 13G, 2d, 'Command' Loud 11½G, 4th

London, April 27.

Snappy Easter weather gave West End first-runs a hefty boost in the last frame, and most pre-release theatres recorded standout holiday biz. The new entries as well as the holdovers shared in this seasonal prosperity.

The pre-release of "Knock on Wood," which had been hypoed by the charity preem attended by Danny Kaye, opened last Saturday (24) to SRO biz. If the pace of the first two days is held, this looks to get a smash $16,000. The Empire's "Long, Long Trailer," made a boffo start, and still is fine $13,000 in second stanza. British-made "Doctor in House" continues standout at the Odeon, Leicester Square, with the fifth round still boff at $14,000.

The three C'Scopers also are above average. "The Command" in its third frame looks solid $11,500 at the Warner. "King of Khyber Rifles" on third frame at the Odeon. Marble Arch is fine $8,000. "The Robe," on second West End engagement, shapes trim $7,000 in its fourth (final) Carlton week.

Estimates for Last Week

Carlton (20th) (1,128; 55-$1.70)—"The Robe" (20th) (4th-final wk). Heading for nice $7,000 after $10,500 in previous week. "Prince Valiant" (20th) preems April 29.

Empire (M-G) (3,099; 55-$1.70)—"Long, Long Trailer" (M-G) (2d wk). This frame likely to reach over $13,000, fine after $17,300 opener. Holds.

Gaumont (CMA) (1,500; 50-$1.70)—"Act of Love" (UA) (2d wk). Set for pleasing $5,500 after $6,900 opening session. "Beachhead" (UA) and "Riders to Stars" (UA) open May 6.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Forbidden Cargo" (GFD). Fair $5,500 opening round. Stays on.

London Pavilion (UA) (1,217; 50-$1.70)—"Heidi" (UA) (2d wk). Holding at neat $5,500 after $7,000 last week.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Doctor in House" (GFD) (5th-final wk). Boffo $14,000 or near. Previous round was $15,000. "French Line" (RKO) preems April 29.

Odeon, Marble Arch (20th) (2,200; 50-$1.70)—"Khyber Rifles" (20th) (3d wk). Heading for nice $8,000 or near after $10,700 in previous week. "Hell and High Water" (20th) opens May 6.

Plaza (Par) (1,092; 70-$1.70)—"Knock on Wood" (Par). Boosted by Danny Kaye's personal this is heading for great $16,000. Did $4,500 in first two days. Stays, natch!

Ritz (M-G). (432; 30-$2.15)—"Julius Caesar" (M-G) (12th wk). Steady $2,500. Stays on.

Warner (WB) (1,735; 50-$1.70)—"The Command" (WB) (4th wk). Holding in fine style with standout $11,500 or near this frame. Last session $12,600. "Majesty O'Keefe" (WB) is next pic, but opening date not set.

Scot Sees Tax Slashes In U.S., Britain Boost To More, Better Films

Glasgow, April 27.

Tax cuts in America and Great Britain will mean production of more and better pix, according to George Gilchrist, chairman of the Scottish branch, Cinematograph Exhibitors Assn. Such trims also will mean the hastening of new and improved techniques and processes, and of better-equipped cinemas, he said.

"While the total relief of $10,500,000 is just half of what the British cinema trade asked for," he said, "it is still very welcome, particularly to the smaller theatres, which have been finding costs mounting so as to almost get out of control. "It is gratifying that the Chancellor has at last realized we can no longer bear the crippling entertainments tax imposed during the boom years."

Exhib congratulated Sir Alexander King Scot cinema magnate, on success of the campaign he has led for cuts in entertainments tax in Great Britain.

Loke Wan Tho Honored For Film Biz Services

Singapore, April 27.

Loke Wan Tho, head of the Cathay Organization which controls a chain of 30 theatres throughout Singapore, Malaya, Sarawak and Brunei, leaves his local headquarters for a tour of the U. S. and Europe. In the course of his trip, he will visit Hollywood to look over new product and technical advances.

Prior to his departure, Loke was presented with a plaque by Metro-Goldwyn-Mayer Oriental Co., Ltd., in recognition of his services to the film industry. Presentation was made by R. H. Hawkins, American consul in Singapore, in behalf of Metro. Ceremony took place at Cathay's Odeon Cinema here, regarded as the most modern film theatre in the Far East.

No More Govt. Aid For Pix, BOT Sez

London, April 27.

Peter Thorneycroft, Board of Trade head, warned the British film industry last weekend not to expect much more financial help from the government. There is a limit, he said, to the amount of public money that could be afforded to finance production. The BOT topper spoke at the annual confab of the Assn. of Cine Technicians. He listed the ways in which the government had helped British studios via the Eady fund, the National Film Finance Corp. and by easing the admission tax burden.

Asserting that the prosperity of the British industry did not depend on the volume of public finance available, Thorneycroft cited the importance of slicing production costs. He thought they had made a good beginning and, although there had been substantial rises in prime costs, the price of a feature film had only risen 6%. He looked to the time when production economies would overtake rising costs.

Opening his speech with a defense of the 30% quota, Thorneycroft analyzed the objections of those who considered the figure either too low or too high. The higher percentage might yield pix not worthy of presentation while, if the quota were too low, the government must find the extra dollars for foreign imports. He paid tribute to the quota performance of exhibitors and thought that, on balance, most of them had done well by British films.

Although quota had made an important contribution to production problems, it was not a final or sufficient answer. There was, however, no trick solution. The BOT prexy commented on the success of Hollywood, and contrasted their situation with that of the British film producers. Accepting that the European film industries tend to be dwarfed by Hollywood, he agreed that many U. S. successes were highly creditable but they had the advantage of a larger domestic market "which enables them to export films at low cost and still make a profit." The British producer was faced with the difficulty of having to make films no less popular at no higher cost.

NEW BRITISH BALLET CO. SET TO BOW IN GLASGOW

Glasgow, April 27.

Ballet Comique, due at King's Theatre, Glasgow, May 24, is a new British company of 24 dancers. They have secured choreographer services of America's John Taras, plus Birger Bartholin (of Royal Danish Ballet, Copenhagen), Harald Lander, John Cranko and Heinz Rosen.

George Kirsta is artistic director. Lead dancers are Sonia Arova and Erik Bruhn, of Royal Danish Ballet.

Confed. of Cinema In France Calls It Quits

Paris, April 27.

The Confederation of Cinema, professional group which banded together the federations of production, distribution and exploitation here, was disbanded this week by mutual agreement of the participants. It was felt the organization, which was primarily founded to act as a spokesman and clearing ground for industry demands to the government, had served its purpose in a now firm allocation of the Film Aid Law.

Another reason for termination was the emergence of the Federation of Directeurs (Exploitation) as the most powerful group.

Vote to disband also stemmed from the fact that most of its aims had been accomplished anyway.

British Cinema Better in Final Quarter of '53

London, April 27.

A rise in the number of admissions to film theatres in the last quarter of 1953 seems, according to a Board of Trade review, to "herald a pause in the downward trend of cinema attendance." Total paid admissions in the fourth quarter totalled 305,773,000, an increase of 954,000 over the corresponding quarter of 1952.

Latest BOT statistics show this is the first time since the survey began that admissions have shown a rise over the corresponding period of the previous year apart from the last quarter in 1951 when they topped those in 1950. Paid admissions in the final quarter were, however, 6.4% below the third quarter but there is a normal seasonal decrease at this time of the year. The b.o. decline, however, was considerably less than in 1952, when admission fell by 9.1%.

Admissions during 1953 were 2.1% down as compared to the previous year. This also represents the smallest decrease recorded since annual comparisons first became possible between 1950-51. There was a difference of 3.9% between 1951 and 1952. In a detailed breakdown, the BOT survey indicates that larger cinemas were the main beneficiaries of the upward b.o. trend, with theatres seating 1,000 and upwards collaring the largest share of the improvement. London, which has a concentration of big-capacity theatres, experienced the greatest boxoffice recovery.

During last year, the BOT report, exhibs paid a total of $66,046,400 in film rentals, with British product earning $20,025,600 which is equivalent to 30.3% of the total gross. Of a total distribution of $41,815,200 to producers, British film-makers received $11,785,200 with the balance of $30,030,000 going to foreign producers. In addition, British producers received $700,000 for films bought outright by distribs, as against $518,000 in 1952.

In the final quarter of 1953, gross receipts exceeded $72,839,000 and net eranings reached $45,855,000.

The report also summarizes the number of admissions, gross and net receipts and other charges for the four years from 1950 to 1953. Another section of the report analyses gross rentals earned by British and foreign pix for the four-year period. For 1950 gross rentals amounted to $64,608,320 of which the British share was $18,972,800. Comparative figures for other years follow: 1951, $65,254,000 and $17,626,000; 1952, $66,704,400 and $18,440,800; 1953, $66,046,400 and $20,025,600. These totals do not take into account amounts paid by distribs for outright purchase of both British and foreign pix.

Peerage %ers to U.S.

Lord and Lady Ulick Browne, the only percenters listed in Great Britain's peerage, will fly from London to N. Y., May 5, for a month.

They'll survey the talent situation as well as gander plays for possible production in Great Britain.

Barrage of New Plays Continues In Paris Despite Waning Legit Season

Paris, May 4.

Although chronologically the legit season is coming to an end here, the stages are still creaking from another barrage of new plays still being jettisoned onto the current scene. Big rush to unveil all the new entries before the general legit exodus begins in July and August. Out of the new batch a few give evidence of staying power but the others fall into the rather low quality level shown by the greatest number of plays this year.

Of definite hit quality is the Michel Andre comedy, "A Quiet Corner." It is a frothy comedy of no great originality but is funny enough to make it a pop boulevard hit. Amorous adventures of two couples in an isolated farmhouse benefits from imaginative complications and neat comedy acting. This should be around the rest of this season and well into the next.

A first play by Charles Dorat, "Eugenie With Tears in Her Eyes," is a melange of situation comedy, social comedy and the supernatural. The author has mixed too many types. A clever idea of a young man who breaks with his mistress and gets an unearthly visitation has moments of charm and grace, but won't stay long.

"One Named Judas," by Claude-Andre Puget and Pierre Bost, is an interpretation of the biblical role of Judas. Rigidly constructed and played, this is too literary to make for international interest, but may have a fair run here on its theme and outstanding acting. Luigi Pirandello is back at the Theatre Marigny in a rather overstated drama. Jany Holt as a suicidal woman gives a sterling performance. This is strictly for specialized spots.

Jean De Letraz has one of his perennial boulevard offerings in "The Spanking" in which he parlays a spanking of a wife by her husband before an open window into three saucy low comedy acts. This will have a nice run.

Two top boxoffice names in husband-wife team Pierre Fresnay and Yvonne Printemps have mounted a first play by Jean Lasserre in their legit house "Here Is the Day," the Micholiere. Even the government subsidy and the name pull will not take this beyond the season's end. Lukewarm crix and a meandering play with too much talk indicate it will not make much of a dent at the boxoffice.

An American and English play are also on tap in William Saroyan's "My Heart's In the Highlands" and T. S. Eliot's "The Cocktail Party." "Highlands" benefits from a tender and knowing staging and acting stint by Michel Vitold. Crix should insure a good run for this though not the type of play to make for top grosses here. "Cocktail" has an intelligent French adaptation, but its theme means only specialized patronage, making it another play that probably will have only a moderate run.

Yanks Producing Films In Mex Meet %age Rule

Mexico City, April 27.

Americans producing pix in Mexico are abundantly meeting the percentage of Mexican players requirement, according to Congressman Rodolfo Anda, himself an actor, speaking as secretary of the National Actors Union. He cited "Sitting Bull," now in work hereabouts, as a shining example. That film, with which Miguel Aleman Jr., the ex-president's son, is associated as chief of Tele-voz, pic-radio-tv producer, is using "a respectable percentage" of Mexican players, Anda says.

"Sitting Bull" is employing 120 Mexicans as supporting players and extras and 650 more as backgrounders. Among the supports is Ana Eugenia Robinson, granddaughter of the late Gen. Plutarco Elias Calles, president and strong man of Mexico. This is her bow in pix. Anda expresses confidence that this "respectable percentage" of Mexican players will be followed by other U. S. pix producers down here.

Paris Giddy Over Russ Ballet Visit

Paris, May 4.

In keeping with the open and desired cultural exchange and show biz policies of Russia, as exemplified by the recent trip of the Comedie-Francaise to Moscow, and the Russo declarations of desired co-productions with other countries at Cannes, the Russian Ballet comes to Paris Saturday (8). Ballet will be housed at the Opera for a series of 16 performances to run for 20 days. The previews given to the classically-minded French in such pix as "The Big Concert" and "Stars of the Russian Ballet" will probably make tabs for these showings one of the most sought-after ducats here since the war.

Company will be composed of elements of the Moscow and Leningrad Ballet troupes, with continentally-known Galina Ulanova heading the group. Included are Nathalie Doudinska, Constantin Serguiev, Alla Chevest, Iouri Jdanov, Nenel Kourgapine, and others. Rep will be composed primarily of long ballets of classic origin, plus some extracts of newer ballets created under the Soviet regime. Most awaited by the French is "Giselle," danced by Ulonova and Sergueiev. Others will be "Swan Lake" of Tschaikowsky, Prokofiev's "Romeo and Juliet," "Don Quixote" of Petipa and Minkus, Prokofiev's "Cinderella," and among the newer ballets, "The Bronze Cavalier," based on Pushkin with music by Gliere; "The Fountain of Bakhtchissrai," also based on Pushkin with music by Assafiev; "Flame of Paris" and "Laurencia," based on a work of Lope De Vega with music by Alexandre Krein.

Tix have been at a premium for a while already.

'FOLIES' WINDING BIG BUENOS AIRES DATE

Buenos Aires, April 27.

Due to wind up this week, the Folies Bergere Co. has continued racking up big coin at the Opera Film Theatre here on a six-week engagement. Trade has continued strong throughout the run, with extra performances having to be added several afternoons weekly to handle crowds.

Lococo Circuit's deal with Jules Borkon, acting as producer of the Folies, calls for 25% of gross to go to the Circuit, 25% to impresario Pablo Williams, who had to cover transportation costs out of his cut. The remaining 50% goes to Borkon, who has to pay his company a total of about $11,000 a week, but still has the best of the deal because the company has been grossing around $60,000 weekly.

Reps of 12 Nations Ask Break for Tele Actors On New Int'l Network

Paris, May 4.

Twenty-five reps of the Syndicats of Musicians, Actors and Variety Artists of 12 nations met here this week to discuss problems brought up by the coming international tele webs under the UER (Union Europeen Radiodiffusion), which will have its first international web exchange in June. Three unions want safeguards for their members in the exchange of programs that will follow, and the author's rights carefully looked after by a special group organized for this event.

Participating countries were Germany, Austria, Belgium, Denmark, Finland, France, Italy, Norway, Holland, England, Sweden and Switzerland. Group also wants to meet with the tv reps, and demand a reduction in the use of film so as to make more live work time for the members.

Groups also are asking affiliated syndicats to back them in demands and have asked that the international tv web be broken after June 15 if an accord has not been reached by UER by then. Hookup is skedded to start June 6.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (4)

1954 High	1954 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
17¼	14½	Am Br-Par Th	171	16	15⅝	15⅞	— ⅛
53¾	41⅝	CBS, "A"	61	53¾	49¾	53½	+2⅞
52⅞	41½	CBS, "B"	63	52⅞	50	52¾	+2¾
23⅜	19¾	Col. Pic.	56	22¼	21¼	22	+ ¾
10¾	9¼	Decca	98	9½	9¼	9⅜	+ ⅜
58	46¾	Eastman Kdk.	165	57⅝	55¾	57¼	+1⅜
15⅛	13¼	Loew's	988	15⅛	13¾	15	+1⅛
7⅜	6⅛	Nat. Thea.	146	6½	6¼	6⅜	—
31⅜	26⅛	Paramount	123	30⅞	29¼	30¼	+ ¾
34⅛	28	Philco	103	33⅞	32¾	33½	+ ⅜
28⅝	22½	RCA	1038	28⅝	26⅝	28	+1¼
6⅛	2⅞	RKO Picts.	284	6⅛	6	6⅛	—
5¾	4½	RKO Thea.	147	5½	5⅜	5⅜	—
3⅜	3	Republic	189	4	3½	3⅞	+ ¼
11¼	10½	Rep., pfd.	15	10⅞	10½	10⅝	—
17	11⅛	Stanley War.	338	17	15¼	15⅞	+ ⅜
22½	18¾	20th-Fox	182	19⅝	18⅞	19⅝	+ ½
21¼	18½	Univ. Pix.	36	19¾	19¼	19¾	+ ¾
70¾	63¾	Univ., pfd.	*60	67⅞	67½	67⅞	+ ⅜
15⅝	13⅝	Warner Bros.	92	15¼	14⅝	15⅛	+ ⅜
73⅝	63⅞	Zenith	52	67	65⅛	67	+1⅜

American Stock Exchange

6	4⅛	Allied Artists	20	4¼	4⅛	4⅛	— ¼
11¾	9¼	Du Mont	208	11½	10⅛	10⅜	— ½
14½	12⅛	Technicolor	130	12½	12⅛	12¼	+ ⅜
3½	2¾	Trans-Lux	70	3½	3⅜	3½	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	9⅞	10⅝	+ ⅛
Chesapeake Industries	2⅞	3⅜	— ⅛
Cinerama Inc.	2	2½	—
Cinerama Prod.	2⅜	2⅞	— ⅛
Color Corp. of Amer.	½	¾	+ ⅜
Polaroid	32½	34½	—1
U. A. Theatres	11½	12¾	+ ¼
Walt Disney	11¼	12¼	— ½

*Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Screen Stocks Perky, Loew's 'All Over Tape'

By MIKE WEAR

Motion picture stocks came in for active attention on a much broader scale in last week's stock market which saw gilt-edge issues climbing into new high ground since 1929. Wall Street continued fairly much a highly selective affair as old-line, high-priced shares soared while others lost ground.

Featured in the five-day trading period ended last Friday (30) for the film stocks were some upturns by bigger companies such as Paramount and Loew's. Loew's was "all over the tape" both Friday and part of Monday (3). Biggest activity was Friday when the shares went up nearly a point to a new 1954 high of $15, and then edged fractionally higher in Monday's trading. After that there was some profit-taking, with the shares slipping below 15.

Paramount Pictures shares were in the foreground Thursday (29) when they advanced to 30⅜, best price in several weeks. Buying in Par obviously stemmed from belief that the company had something in its VistaVision. The move in Loew's not only followed the trend of better-known shares but also reflected the split between picture and theatre divisions now in the offing, and expected to benefit both.

Steady strength in Stanley Warner in recent weeks apparently was linked with the move to buy into International Latex, announced Monday (3). Because this was the first film theatre corporation to go in for diversification, it was indicated to be a favorable move for S-W. Continued high grosses for "Cinerama," and the fact that Si Fabian, company topper, soon may set deals for unveiling "Cinerama" in London and Rome all contributed to the bullish feeling.

General Precision again was actively higher, with the move pushing both common and preferred up to the high marks of the year, latter boasting an advance of over three points. Eastman Kodak, too, held near the 1954 peak.

Warner Bros. climbed to 15¼, where it was only fractionally off from the year's best quotation. 20th-Fox firmed up after dipping as low as 18¾. National Theatres ranged between 6¼ and 6½.

'CUPBOARD IS BARE'

That's a Main Theme For TOA Convention June 17

The product shortage will be the main topic on the agenda when the board of directors of Theatre Owners of America convenes for a special summer meeting in Los Angeles June 17-19. Confabs will be held at the Beverly Hills Hotel.

Charles P. Skouras, honorary chairman of the board, will preside in the absence of Alfred Starr, chairman of the executive committee and of the board.

In officially announcing the meeting date, TOA prexy Walter Reade Jr. declared: "Our cupboard is bare. It is vital that exhibition take some action to relieve this shortage. It is of the utmost importance that we meet the production heads and bring our story to them. Not only must we stimulate production through the major companies, but also through the independent producers."

Reade further stated that the policy of sitting back and waiting for something to happen is handicapping the whole industry. "It is a disservice," he said, "to the public as well as to the thousands of men and women whose livelihood depends upon the production and exhibition of motion pictures."

CINERAMA'S $1,771,500 FOR FIRST YEAR IN L.A.

Hollywood, May 4.

First anniversary of "This Is Cinerama" at the Warner Hollywood theatre was celebrated April 28 with grosses for the year amounting to $1,771,500, a record for any film attraction in this territory.

Average gross for the 12 months was more than $34,000 a week. Highest weekly take was $40,000 plus, and lowest was just under $22,500. That was the week when mechanical and fire difficulties reduced the number of showings.

Ralph Murphy Sues

Los Angeles, May 4.

Ralph Murphy filed suit in Superior Court against W-F Productions, Eugene Frenke and Walter Wanger, asking $5,500 as the unpaid balance of $9,000 promised him for directing "Lady in the Iron Mask" in 1951.

Complaint states that Murphy was paid $3,500 in ten weekly installments but has not received anything since. In addition to $5,500 he wants interest at seven percent.

Berger Gives the Melody; Allied Will Orchestrate 'Ability to Pay' Theme

Minneapolis, May 4.

When North Central Allied's convention convenes here May 10-11, President Bennie Berger will utilize the occasion to map out campaigns to make "ability to pay" the basis of film rentals, to eliminate "must" percentage for small towns and subsequent runs and to line up financial support and playdate pledges for the proposed independently produced pictures.

Berger charges that, excepting Metro, distributors have been more responsible than tv for killing off small exhibitors because of "ruinous" sales policies which, in fixing rentals, fail to consider sufficiently the small town and subsequent runs theatres' grossing and earning potentialities. He claims such policies favor the larger circuits.

National Allied States' directors also will meet here during the convention.

ROBERT FINE DISPUTES REEVES SOUND THEORY

The optical versus magnetic sound track hassle continued unabated this week. Following statements last week by Hazzard Reeves, head of Cinerama, Inc., and Reeves Sound Studio, that "optical sound was mediocre at its best," C. Robert Fine, head of Fine Sound and developer of Perspecta optical sound, disputed this claim.

"The optical track as recorded today," Fine stated, "can be produced with as wide and as variable a range as the magnetic sound used with CinemaScope." He admitted the superiority of the magnetic sound system employed for Cinerama, but that "is an exceptional piece of engineering with the sound track running on a separate magnetic film."

Fine claims that the system employed for the recording of C'Scope magnetic sound is no different from that used for optical sound and the quality is just as good. He maintains, therefore, that both are equally entitled to employ the term "stereophonic."

According to Fine, C'Scope magnetic sound is recorded on three separate sound tracks and then the sound is dimensionally panned to the different speakers employed. Fine asserts that the only true current stereophonic sound is that used in Cinerama, but "can you put Cinerama in every theatre?" For the average theatre, he claims that Perspecta optical sound is as effective as magnetic C'Scope sound, with the added advantage that the former is cheaper to install.

Fine agrees with Reeves, whom he terms "one of the great factors in the development of sound," that the sound systems currently employed in most theatres are inferior. "Most theatres," he said, "have equipment that was installed in the middle 30's. The result is a composite of the all troubles and concessions made for each piece of equipment. He states that the frequencies have been altered to prevent extraneous noises, resulting in inferior audio reproduction. "Optical sound," Fine said, "is not currently being reproduced to the range it has." He argues that the Academy standard for the reproduction of optical sound, established in 1938, should be changed, and that a request would be made to the Academy research counsel to modify the reproduction standard.

Perspecta, Fine revealed, is presently working on the introduction of a fourth audio track and that it would be made available to producers and exhibs "if wanted."

Freed Heads Producers

Hollywood, May 4.

Vet Metro producer Arthur Freed was elected prexy of the Screen Producers Guild Monday (3), succeeding Carey Wilson. He's the fourth president, others being William Perlberg, Sol C. Siegel and Wilson.

Other officers elected: Samuel G. Engel, reelected first veepee; Buddy Adler, second veepee; Jesse L. Lasky, remaining as third veepee; Walter Mirisch, secretary; William H. Wright, treasurer; Julian Blaustein, assistant treasurer.

Engineers Society's Financial Needs

Membership Journal to Accept Advertising—Many Problems Bedevil Body

July issue of Journal of the Society of Motion Picture & Television Engineers will for the first time carry advertising. Move is part of a plan advocated by one section of the SMPTE membership to put the finances of the Society on a sounder basis and to generally expand the scope of the engineering org. Feeling among these engineers is that SMPTE should be in the forefront of technical developments in the industry.

There are others who continue to see SMPTE as strictly a service outfit, standing by until it is requested to take action. Society's leadership is divided on the value of such a passive role, with prexy Herbert Barnett in the forefront of those anxious to revitalize SMPTE's functions.

Org, which hasn't been able to secure enough support from the trade for quite some time, is currently engaged in a membership drive particularly among corporations that might be signed up as sustaining members. SMPTE board, which met Sunday (2) in Washington in advance of the Society's 75th semiannual convention at the Hotel Statler, heard a report on the considerable success in the enrollment of sustaining members which has gone over the budget.

The Society's income budget for 1954 is $240,000 with the expense budget set at $230,000. Last year, SMPTE spent $331,000, which put it in the red to the tune of $14,000.

The Society has put out rate cards for its advertising in the Journal which will retain its present character. Circulation of the monthly publication is 5,700 paid and 4,500 to members. Readership is 65% in industry, 20% in government, 10% in Universities and research labs and 5% among students.

Difficulty of SMPTE during the past two years has been the pronounced competitive spirit among its motion picture company members. This has made it difficult for the work of the group to proceed among normal lines and with a view to necessary standardization. Also, the companies have been reluctant to make available all of the technical detail in connection with their various systems.

Bone-Up On Systems

Washington, May 5.

The old and the new are mixed to good advantage at the 75th semiannual convention of the Society of Motion Picture & Television Engineers which got under way here Sunday (2). Current sessions are devoted to a technical review of film history sprinkled with papers on such up-to-date advances as VistaVision, Perspecta Sound and CinemaScope.

Engineers meet at the Hotel Statler has a touch of nostalgia as some of the oldtimers in the business recall the origin of the "flickers" and trace film's technical march of progress. Various sessions are being opened with the showing of oldies.

Among the papers read so far were "The Historical Background of the 35m Professional Camera" by C. E. Phillimore of Bell & Howell; "Thomas Alva Edison's Early Motion Picture Experiments," by Vice-Admiral Harold G. Bowen, USN (Ret.) of the Edison Foundation; "The History of Professional Black-and-white Motion Picture Films" by C. E. K. Mees of Eastman Kodak, and "Color Cinematography, 1930-1954" by Gerald F. Backett of Columbia Pictures. Last night (Tues.), the engineers honored the vets in their ranks at a dinner at the Columbia Country Club at Chevy Chase, Md.

Convention hasn't neglected the new systems, however. So far there have been papers on VistaVision, design considerations of CinemaScope film and Perspecta Sound. Today (Wed.), E. W. Kellogg, formerly of RCA, will present a history of sound pix. Arthur Cox of Bell & Howell will discuss CinemaScope lenses and RCA's Warren R. Isom will talk on synchronized recordings on perforated tape. The evening will be spent at the national archives in keeping with the theme of the meet.

Friday morning and afternoon will see separate sessions on tv with papers including such topics as color kinescope recording, theatre tv, color video light sources, etc.

Tout 3-Vidicon Color; Say Films and Video Can Peaceably Co-Exist

Washington, May 4.

RCA expects to start deliveries in the late fall on its new "3-V" (3-Vidicon) color TV film system, W. Walter Watts, exec vice-president of RCA, told the 75th semiannual convention of the Society of Motion Picture & Television Engineers.

Watts, who addressed a luncheon which teed off the confab, asserted that the method will be of major significance not only to video stations but also to motion picture distributors. He said the new system will make possible a high quality definition of color from color motion picture films to the tv color receiver.

He said it would also help the exhibitors, since they would be able to advertise on television by means of color trailers.

A very substantial part of color tv program schedules, he said, will consist of film subjects and RCA is convinced the new method is the most efficient to handle the material. He pointed out that this opens the door to using color films on television, just as old black and white motion pictures are now used.

One important feature of the "3-V" system, according to Watts, is that it requires only modification of the standard 16m television film projectors already in use in tv stations, rather than the purchase of separate color projectors.

Watts assured his audience that tv and the motion picture industry can live together peaceably. He said that the film industry originally felt television was "an enemy dedicated to total war that could end only in extinction." Now Hollywood has evolved new techniques which are bringing the crowds back into the theatres and the motion picture industry is growing once more.

About 300 are already on hand for the convention. Peak attendance of approximately 500 is expected at the convention by Thursday.

SEEK TO CLEAR TITLE ON 4 FORECLOSED PIX

Hollywood, May 4.

Suits to establish clear titles to four foreclosed films, evidently destined for television release, were filed in Superior Court by Sunset Securities. Pictures involved are "A Double Life," "Countess of Monte Cristo," "One Touch of Venus" and "Casbah."

Court has been asked to rule that numerous defendants have no rights in the pictures. Defendants are Ronald Colman, Andrew Stone, John Beck, Sonja Henie, Erik Charell, Henri LaBarth, Harold Arlen, Leo Robin, Tony Martin, Nat C. Goldstone, Kurt Weill, Ogden Nash, S. J. Perelman, Lester Cowan, Dick Haymes, Bella Spewack, Ava Gardner, Rose, Inc., Pickford Corp., Chappell Co., Ltd., and 20 John and Jane Does. Films were originally released by Universal.

Audrey Hepburn in Mind For She-Genius Geo. Sand

Hollywood, May 4.

Anna Sosenko has relinquished all rights to Andre Maurois novel, "Lelia," based on life of French she-genius George Sand. Arthur W. A. Cowan, Maurios' American rep, said this paves way for indie producer Bernard Luber to go ahead with plans for color lensing before the end of this year both here and in France.

He will seek to borrow Audrey Hepburn from Paramount.

The greatest pre-sold audience in the history of entertainment is waiting for

THE

The Continuation of The Robe

Demetrius and

GLADIATORS

Color by TECHNICOLOR

CINEMASCOPE

IN THE WONDER OF STEREOPHONIC SOUND

soon from 20th Century-Fox...

The picture that begins where The Robe left off... and carries on its Boxoffice Glory!

Fury Departs From The Sound

Continued from page 5

company's investment in sound, screens and lenses ran to about $16,000,000.

Even as 20th retreats, its execs are adamant that CinemaScope can only be shown properly and with best results if accompanied by stereophonic sound. "We are as convinced as ever that stereophonic sound, and particularly magnetic sound, is not only a necessity but a distinct boon at the boxoffice," a 20th spokesman commented. "Obviously, we can't fight the battle single-handed, but the results will show that the exhibitors with stereophonic sound have a strike in their favor."

They've Got Something

While 20th frankly expects a certain degree of resentment from smaller operators who bought expensive stereo sound at the time when the company insisted on it, its execs nevertheless take the view that these theatremen have lost nothing and that in fact they will have an advantage over others who'll do without. This will be the line taken at tomorrow's meet to which more than 1,000 U.S. and Canadian exhibs were invited.

declared, was "complete understanding between exhibition and 20th Century-Fox as to the future of CinemaScope."

At Home Office

Powwow, which will take place at the 20th homeoffice and will be coupled with a general sales meet for which 20th is bringing in branch and district personnel, was in part occasioned by the "confusion" 20th feels was created re the CinemaScope process at last week's N.Y. demonstration of Paramount's VistaVision method. 20th brass was both sore and disappointed at the jibes thrown at C'Scope during the VistaVision hour where, 20th execs feel, every effort was made to belittle CinemaScope in favor of what one 20th exec termed as "just another blowup system."

Skouras, returning from a jaunt to Britain today (Wed.), will head the 20th contingent at the roundtable. With him will be Al Lichtman, director of sales; exec v.p. W. C. Michel; Charles Einfeld, adpub topper; Otto Koegel, general counsel; Donald Henderson, treasurer; W. C. Gehring, exec assistant sales head, and Earl I. Sponable, 20th research head, and his associate, Herbert Bragg.

There is a feeling among 20th execs that it would have been wiser to coincide the company's decision re sound with the announcement put out by Metro. However, the top echelon maintains that, in view of 20th's determined position on stereo sound in the past, it would be better to use the roundtable forum as a sounding board from which to make the logical—and inevitable—decision on sound.

Actually, with some 3,500 theatres equipped—including most of the firstrun possibilities in the country — opinion prevails that, even were it not to change its position, 20th would have difficulty in persuading more theatres to equip immediately. Some of the large chains went for C'Scope in a big way but installed it in only a limited number of situations. While a major part of 20th's revenue comes from the 3,500 situations, these are not enough to sustain the outfit for any length of time.

In addition to dropping its restrictions on sound, 20th also is giving up its last vestiges of control over screens. "We're just not asking any questions," one exec said. Company now would also be willing to book CinemaScope pix into houses with stage shows, and particularly Radio City Music Hall in N. Y. One of the reasons cited for the failure of "The Robe" to preem in the Hall was that 20th would have its CinemaScopers compete with stage attractions.

Asked whether there was any concern over a possible shortage of product resulting from the throwing open of the market, a 20th spokesman maintained that longer runs resulting from C'Scope releases would take care of that. The company still has the 10 standard films delivered to it by Leonard Goldstein's Panoramic Productions, but doesn't intend taking on any additional 2-Ds "unless they're really unusual."

Hit Back at Par

After suffering in silence over the "slurs" against CinemaScope at Paramount's recent VistaVision demonstration in N. Y., 20th-Fox will hit back in its own fashion at the exhib forum on CinemaScope tomorrow (Thurs.).

Company's engineers have drawn up a "fact sheet" about CinemaScope, magnetic sound and VistaVision which will be presented to exhibs at the meet by one of the 20th brass. It'll attempt to "set the facts straight" on what's what and which is better.

Opinion at 20th is that, while there will be a definite slowdown in stereo sound installations, they will continue nevertheless. Exhibs' long hassle with 20th over sound hasn't been over whether or not it is of value but rather over whether or not 20th should dictate its use and make it a condition to the showing of its CinemaScopers.

The development, which will throw the entire market open to C'Scope and will give 20th a crack also at the important drive-in field, is seen bringing the industry as close to standardization a it's likely to come for some time. Observers believe that it effectively spells the end of the 2-D film as it has been known and that the wide-screen era has now definitely arrived.

Impression is gained also that exhibs will now increasingly go for an anamorphic type of projection. A company like Paramount, committed to its VistaVision widescreen process, which isn't anamorphic, will have "squeezed" prints of its films available for exhibs who want them. Latter will be in a position to show any anamorphic ratio that comes along by virtue of adjustable anamorphic lenses such as the one developed by the Tushinsky brothers.

How About Prints?

There is of course no question in anyone's mind that any exhib who has stereo sound will want to play CinemaScopers with it. The question has arisen whether some of the companies will continue to service theatres with the expensive magnetic prints. Metro and Warner Bros. aren't shipping magnetic sound prints abroad and are limiting themselves to Perspecta which involves a cued optical track and an integrator unit for $850. A theatre set for magnetic sound can still use the standard optical track.

Wording of the 20th invite, which went out over Skouras' signature, was indicative of events to follow. "Our sole purpose in having this face-to-face discussion is to serve the interests of our customers, the American public and our industry," he stated. And he added:

"Especially significant will be the views aired in connection with stereophonic sound, which has been a matter of intensive interest in the industry for many months. A thorough and complete discussion of this phase should provide answers pointing in the direction CinemaScope and other new processes will take in the future."

The goal of the meeting, he

20th Raps Par

Continued from page 5

use to reach the public, we will give them an opportunity to see CinemaScope. We have found and developed a system which is capable of making the kind of pictures the public likes. We are determined to get CinemaScope to all, and we will bend every effort towards that end."

Lichtman observed that 20th wouldn't be deflected from that aim "by any shortcuts that may be adopted by competitors." Expressing resentment over manner in which Par touted VistaVision by knocking CinemaScope, the 20th sales exec recalled that the cameras used by Par were actually part of a group once owned by 20th and sold to an equipment outfit. Twentieth still owns a bunch of the cameras but won't part with them.

In VistaVision, the film runs through the camera horizontally at twice the normal speed. Exposure covers two and a half times the normal negative area. Image is then optically transferred on to a standard 35m frame and enlarged again at the projector. It can also be "squeezed" so as to make the print compatible with an anamorphic projection lens.

There was some caustic comment at 20th last week that VistaVision was nothing more than just another "blow-up" process. However, due to the larger negative area exposed, it has inherently better definition.

There was speculation whether Lichtman's comment, that C'Scope would be brought to the public "regardless of what methods" to be employed, implied a relaxation of 20th's policy re stereophonic sound which has kept a good many exhibs from installing CinemaScope.

Twentieth compromise on that issue would necessarily increase the bitterness between it and Paramount, with both outfits due to increase pressure on theatres to accept their respective systems. Actually, C'Scope and VistaVision are compatible since Par intends to release anamorphic prints of its films so that at least those exhibs who have a variable Tushinsky anamorphic projection lens will be able to play them. The Tushinsky lens can take CinemaScope 2.55 to 1 proportions.

Publicity Union

Continued from page 5

boosts, the SPGites gained for the first time a complete union shop. New stipulation provides that all new pub-ad employees must join the union. In previous years, agreements called for a maintenance of membership with the provision that three out of four staffers be required to become members of the union.

Meanwhile, Paramount publicists, only group to be represented by the Motion Picture Homeoffice Employees Union, Local H-63, IATSE, are still bogged down in negotiations with management. Par's pact with the IA union expired in Nov., 1953. Local H-63 has requested IA topper Richard F. Walsh to intervene and he has assigned international rep Joseph Basson to sit in on the talks. RKO, RKO Theatres, and Loew's Theatres pub-ad men are members of the Sign, Pictorial & Display Union, Local 230, AFL and are currently operating under contracts signed more than six months ago. Metro publicists are unaffiliated.

Reaction to Metro

Continued from page 5

channel track as well as those equipped for magnetic sound and the new Perspecta sound." Metro's current C'Scope releases, "Knights of the Round Table" and "Rose Marie," as well as its upcoming C'Scopers, said Reagan, would be made available to all theatres who project them with the anamorphic lens. Reagan noted also that all M-G pix would be released with Perspecta sound tracks "permitting exhibitors to employ either stereophonic or single channel sound."

Despite the policy change, Reagan said the exhibition of pix without stereophonic sound "would eliminate an effect essential to their full enjoyment." He urged exhibs to install stereo systems since "to ignore the advantages of new sound techniques is a disservice to the public and an obstruction to the great future development of motion pictures." He said he believed that theatres with stereo installations will have a b.o. advantage over those theatres not equipped and that theatre-going public "will further demonstrate its acceptance by preferring to attend those theatres properly equipped for the new type of presentation."

Allied particularly had been putting the pressure on Reagan for a definite statement of policy. Exhib org had asked him to make known his views before the Allied board meeting in Minneapolis on Saturday (8). Attitude of an Allied spokesman was the policy change "was nothing to gloat about, but a sensible change to alleviate a serious situation among exhibitors." In a telegram to Reagan, TOA prexy Walter Reade Jr. said: "It is gratifying to note . . . that the fine product of your company is now available to the maximum number of theatres possible. This decision, following numerous and strong requests by our organization, is appreciated."

Run for the Roses

Continued from page 2

noticeable prominence. Several, like the New Orleans gambler with the ermine sport jacket, enjoy a little blaze. Don Ameche is always here and one year got confused in a broadcast with Whirlaway.

But the big thing is the crowd.

Churchill Downs from one end of the grandstand to the clubhouse is about 4 furlongs, half a mile. But even if the vast old white frame structure with its turrets and sharp eaves wasn't that big, and even if 100,000 persons didn't crowd into the huge, rambling oldfashioned shortcake building and infield, it is doubtful if any celebrity—American or European—could compete Derby Week for attention with the Big Event itself.

There just isn't anybody big enough for that, although, of everybody here, Dr. Derby Himself, Bill Corum, president of Churchill Downs, comes as close to being that magic one person as anyone could.

A Flock of Derbies

Actually, there are several derbies. In addition to the horserace, which is over in 120 seconds late Saturday afternoon, there is the Hospitality Derby, which has no beginning or end; the Crazyhouse Derby, which goes on every night; the "Hello-how-the-hell-are-you-and-where-the-hell-have-you-been?" Derby which is constant; and there is, last but not least, the great Bedroom Derby, a perfectly respectable but ferocious contest to occupy some kind of a room for three or four days.

People flying into Louisville have been known to steal airline pillows as a start on a night's rest here Derby week. It has even been said that the only living creatures attending the Kentucky Derby sure of a stall are the horses.

The Derby is much more than a horserace. It's a kind of unifier. People come here from all over the nation and one of the pleasing factor's of this year's Derby was the importance of a California horse, the winning Correlation, which brought in confident West Coasters in number for the first time.

Mostly, people coming to the Derby early in the week arrive and travel as separate area groups. Detroiters pal around together, and the Crescent City boys and girls gravitate to their spot.

However, as the pace of the Derby accelerates, and as the tempo of goodwill and excitement rises, such things as hometowns and regions and states become lost, if not entirely befogged, and Michigan and Texas and Pocatello Falls and Sioux City go arm and arm, up and down Broadway & 3rd Street.

No one is ever lonely at the Derby, unless he happened to come to Louisville Derby week on some business other than the Kentucky Derby. Say a rug salesman who got lost in here. A Texas oil millionaire was here this year with his own band, and in addition to occupying a suite in the Kentucky Hotel, he hired the second floor Thursday night and served free whiskey and champagne and hot tunes to all comers. It was a heck of a party. In addition to all other expenses, it cost him $1,500 at the last minute to settle a dispute with the musicians union over jurisdiction on the band, but he paid this tip blithely and ordered the music turned on.

This is the same man who, a few years back, threw a four-day Derby party and had a live horse in his 14th floor suite. One noted sports writer knocked at the door of the suite and the horse opened the door. The visitor didn't touch another drop for a whole hour.

Some people come to Louisville and imagine they can create a splash by having smart cars, or occupying an important box at the Downs, or knowing the Governor or something, but this is dangerous individual enterprise.

The second day of the Derby week here a distillery threw a party, and they make some of the finest bourbon in the whole world, and nobody should ever try to compete with a party at a distillery. There was a half block of roast turkey and smoked ham on the side, too. Some people get hungry at these affairs.

Of course, the horseracing part is important and no one should imagine for one moment that this is overlooked. Everywhere you go Derby week people snap that old question at you, "What's your Derby selection?" Of course, in the end, everybody has so much inside information, and the atmosphere of friendly wisdom becomes so thick, and there being 20 horses, it turns out the Derby investor might have done best to have worn cotton in his ears or just stayed home.

The minutes before they come to the post for the Derby, the binoculared bangtail specialist has heard so many rumors, reports, evaluations, comparisons, measured miles and radar pings that he is ready to bet the wad at the first window with a line less than a block long.

It's a great event, a sort of Chinese New Year's of the sports world embellished with mint juleps and days of laughter and The Great Big Talk. This is where the Five Tribes, or what is left of the real American Indian, foregathers for its annual ceremonial at the Churchill Downs Totem.

The fact that a few of the braves fall in battle and get somewhat trampled on is all part of the fun. When the last race is run off at the Derby Day meet, it is sometimes necessary to step over a body here and there on the way to the gate. People have been known to wake up days later.

But the big thing is, the Meet was held, the tribesmen all got here, and everyone, in no matter what shape, can go home knowing he was at the Kentucky Derby again this year.

Don Hartman

Continued from page 5

a year? The audience doesn't want to see a local merchant on the screen. This is not entertainment.

"Perhaps de Sica can do it—he's a genius—and give it impact. But nobody else. Also, where's the art in showing a little boy wetting upon a wall, as in 'Bicycle Thief?'

"There have been some extraordinary money-makers from abroad, such as 'Bitter Rice' and 'Shoe Shine.' But these were extraordinary only in comparison with most imports. They really meant little at the boxoffice in comparison with American pictures.

"Summing up, Italian, French and other producers still don't represent any threat to Hollywood and I can't see the time when they will. What it is I can't put my finger on but the producers in these other countries haven't been able to put into their pictures the ingredients which people around the world really want."

Touching on the home front, Hartman said he hopes for continuance of the policy which calls for the making of a film only when the "right" property presents itself. "At one time we made a film simply because it was June 1. By this I mean there was a studio schedule to meet, a picture to roll at a specific date. Now, and I hope it stays this way, we shoot only when we have the story and the casting we want. This makes for better picture making."

English Manager

Continued from page 4

independents in England, he noted, are more vociferous, since they outnumber the chains by four to one. "The independents always disagree with the circuits just on principle," he said.

Except for the difference in price structure and hours of operation, Ewin found little difference in U. S. and British theatres. He said the British cinemas were as large and as well kept as the American theatres. He noted that the British houses close at an earlier hour, with most of them shutting down by 10 p.m. "The prices here interest me," he said. "We have three different prices for the orchestra. The low-priced seats are up front, the medium ones in the center, and the highest in the rear of the theatres."

Ewin, who also produces musical shows for the theatres he manages as an occasional added attraction, returns to England Saturday (8). He comes from a theatrical family, his father having been a legit producer in the west of England. He is a veteran of the Burma campaign and has been with the ABC circuit for seven years, starting as an assistant manager at Torquay, a resort town on the Devon coast.

Joe Laurie Jr. Dies At 62

Continued from page 2

(writing, researching, etc.) all night, and sleeping (theoretically) by day. The theory fell by the wayside as Joe was more often than not at The Lambs for lunch and such real-early lunchfests as the Circus Saints & Sinners, Banshees, and other fraternal midday galas. Dr. Gordon called it "burning the candle at both ends," and apparently it was literally that.

Prodigious Knowledge

Laurie knew more about show biz than perhaps any contemporary. His fund of knowledge was prodigious. Nobody needed any newspaper files when Joe was around and, if lacking any exact date, he had it in his prodigious files or knew where to get it.

He had enough left from the 200,000 overmatter words of "Show Biz" which he coauthored for another book. His more recent soloauthored "Vaudeville: Honkeytonks to the Palace" is the most definitive authority on the subject. His public performance achievements as a vaude and musical comedy star have been generously reprised in the dailies, as indicated below. He was working on a post-1950s updating of "Show Biz," along with other theatrical writings.

The magic of electronics, of course, projected JoJe Laurie Jr. into widest public recognition via the "Can You Top This?" package in a decade of association with "Senator" Ed Ford (owner of the show), Harry Hershfield, Peter Donald and Ward Wilson, both on radio and tv. Latterly, Ford continued he package on NBC radio sans Laurie.

Joe was a prolific after-dinner speaker and raconteur. He was the "literati circuit" and disk jockey's delight because, in the latter-day orbit of "have written book, must travel," Joe's barnstorming appearances on sundry radio and video shows, panel programs, interviews, deejays, et al., he brought to each 15 or 30-minute show a wealth of anecdotage, nostalgia and reminiscence. Plus his own basic talent as a song-and-dance man, which made his a very "special" literati pitchman. He discovered that with "Show Biz," but really did an intensive tour on behalf of his "Vaudeville" book.

The very "special" connotation probably sums up Joe. He was another of that great show biz tradition who did their soft deeds in the dark. A fast man with a buck, none know the extent of Joe's personal pension list. He also knew the esprit that obtains among the show biz quick-givers. He had tremendous respect for certain personalities who, like him, were fast on the draw with a buck and "never expected it back." Yet when Joe was in need, he made it a credo to make sure he would not be on the "forget to give it back" list. And in the lean years when he needed it, and prospects were grim, "somehow I never had to ask anybody for anything; they'd almost thrust it on," Joe confided once. That was easy to understand with a guy like Joe Laurie Jr.

Loved a Laugh

A generous press besieged VARIETY for anecdota about Joe. One press service man summed it up that "he'd make a swell biopic in himself." It was difficult to tell "what was Joe's favorite story" for the simple reason that the latest story was his favorite—he loved a laugh.

A pleasant little intrigue had been in progress with Ralph Edwards since this reporter's Coast visit in February; it had to do with framing Joe Laurie Jr. for the "This Is Your Life" treatment on Edwards' NBC-TV show. It was to have been the blowoff for the season on June 16, and only a week before his death it was decided to make it the reopening-of-the-new season show.

Joe's life was rich and colorful. He could have inspired the Joe-miller about "burning the schoolhouse down to get him out of 3-B," excepting that Joe's career started when he wasn't quite 10. In a bio sketch which he characteristically captioned "Laurie on Laurie," prepared for Henry Holt & Co., his book publishers, he wrote:

"I was born on the lower East Side of N. Y., on the same street as the late Al Smith; the resemblance ends right there.

"The Chinatown bus used to go down that street but since I moved to Forest Hills there is nothing there to show the customers, so now they go down another street.

"About the time I graduated from 3B I got a job in a florist shop. Would have stayed there but the boss of the place used to squirt insect powder all over the joint, so my life was continually in danger. I also was in love at that time with some gal and I spent most of my time tearing the daisies apart ('she loves me, she loves me not'). It came out 'not' no matter where I started. I got a bad case of fallen arches from standing on my tiptoes trying to look a pansy in the face.

"I couldn't stand the smell of the greenhouse so got a job in a stable—Newcastle Stable to be exact. I was exercise boy. Horses are pretty smart but they didn't know whether I was on their backs or not. I weighed about 22 pounds while walking the floor with the baby in my arms. The owner of the stable one night put rat-traps all over the place. I got caught in one of 'em—it wouldn't have been so bad, but the owner came down and found I had eaten all the cheese, so they threw me out. After World War I the Kaiser went to Holland and I went to Vaudeville. It was some years before anybody saw either of us.

"I was billed in Vaudeville as 'the pint-size comedian.' I don't care to tire you with statistics but here are the facts: A pint is 16 ounces; 16 ounces is a pound; a pound is $5 . . . and I am no $5 comedian. I played Vaudeville until they got smarted up.

Have been staff columnist for VARIETY for over 20 years, but those muggs can't wise up to anybody. I am prouder of them not catching up with me than anything I have ever done. I am one of the three stars on the 'Can You Top This?' program. My other joke conspirators are Senator Ford and Harry Hershfield. I hope they never catch up to me. They're nice guys.

"I am always working on books about show business, besides writing for magazines, pictures, etc. Between times I play pool at the Lambs, which makes me enough money so I can afford to write. SEZ

Joe Laurie Jr."

'Show Biz'

In an occupational newspaper reportage chore of this nature, personalized perforce, it is difficult if not impossible to be third-person about a relationship with Joe Laurie Jr. As for instance "Show Biz (Vaude to Video)" which, in a large measure, was dually autobiographical. Spanning a half-century of the transition and development of the industry from its pioneering vaude heydays, and the development of silents into talkers, AM to TV, with the constantly shifting variations on the theme as electronics more and more assumed stature in the amusement business, Joe's contribution to a definitive chronicle was invaluable. "Show Biz" was a book that cried to be chronicled. It might never have been completed were it not for Joe Laurie Jr., who was enlisted by his collaborator to team up in researching and scripting.

Joe put aside his "Vaudeville" book to become full partner in "Show Biz." He, too, had been running a tandem operation of research and notation and all the labor pains that go with a project that calls for facts and figures. Innate journalistic showmanship dictated that it also be entertaining reading—about as diverting to the reader as the stuff he's reading. There have been stodgy, studious and learned reprises of the theatre time and again. In fact, "Show Biz" pioneered a renaissance of public interest in tomes theatrical because, at 1951 publication time, they had become a pall on the book market.

By the nature of the impact of

(Continued on page 56)

Volks 100% C'Scoped

Minneapolis, May 4.

Volk Bros. is territory's first circuit to have all of theatres C'Scope-equipped. They own four neighborhood houses here, three of which took on C'Scope at the very outset. It's now going into their fourth, a late availability theatre.

This will bring the total of Twin Cities' subsequent run C'Scope houses to 16.

$15,000,000 in Cash

Deal involved the payment of $15,000,000 in cash by SW for 100% of the preferred and common stock. No stock of SW was issued or involved in the transaction.

Theatre chain financed the buy via a six-year bank loan with a group of banks headed by the First National Bank of Boston: Also participating were the New York Trust Co., Guaranty Trust Co. of N. Y.; Bankers Trust Co., the First National Bank of N. Y., and the Fidelity-Philadelphia Trust Co. Loan established a $20,000,000 credit, of which $15,000,000 has been borrowed with interest payable at the rate of 3¾% per annum.

Stanley Warner

Continued from page 1

cushion for the parent company in case there is a falling off in theatre biz. Since the advent of the television era, theatre chains as well as indies have been faced with a declining b.o. and have sought avenues of additional income. The new dimension era plus tax relief has resulted in renewed industry optimism, but the SW action is regarded as long-range protection.

SW received the greenlight to embark on other enterprises at its annual meeting last January when the stockholders approved an amendment to the charter permitting diversification to the other fields. The new amendment allows the theatre chain to take part in almost every aspect of commercial endeavor.

Addition of Latex to the SW corporate setup makes the theatre circuit a $100,000,000 company and gives it an enterprise that can provide a good steady source of income. Latex has a current net worth of $15,000,000 as compared to $2,000,000 in 1946. Its net working capital has increased from $400,000 in 1946 to over $11,000,000 at present. The company's current sales volume is over $30,000,000.

Present management of Latex, with A. N. Spanel as chairman of the board and W. O. Heinze as prexy, will continue to operate the company with the present staff remaining intact. Company, which also makes infants wear; home hair-cutters and foam pillows, is embarking on a $4,000,000 expansion program on its present products in addition to a move into the chemical field.

On the show biz side, SW operates some 300 theatres, has exclusive control of the production and exhibition of Cinerama pictures for a number of years, and operates Station WTRI-TV in Schenectady, N. Y. Latter is the company's first tv station in a contemplated effort to establish a chain in the video field.

As a sidelight to SW's buyout of Latex is Republic's experience with Consolidated Molded Products, Scranton, Pa., a wholly-owned subsidiary of the picture company. In about a dozen years of operation, the subsid has chalked up a profit every year except one. Decca Records takeover of the stock control of Universal is another example of diversification, but that is limited entirely to the amusement field. There are many examples of the latter, including Paramount's interest in DuMont, United Paramount Theatres' ownership of the ABC network, and many theatres' interests in tv stations. The new trend, as being followed by SW, may expand to other show biz companies.

$1,900,000 'Fraud'

Continued from page 4

cent; Julian Sprague, two; John Roberts, two; Walter P. Chrysler, two and one-half; Hyman Spector, one; Theodore Kupferman, three-quarters of one percent; Sterling Quinlan, William Kusack, Matthew Vieracker, Sol Polk and Milton Faber, each one-quarter of one percent; Mort Sillman, one-half of one percent; James Gelatt, one; Intimate Revue Company, nine and one-half percent; Berman Swartzz, 15 percent; Swartzz Productions, one and one-quarter percent; Rogers Brothers, three percent, and National Pictures Corp., 32½ percent.

Picture Grosses

DENVER

(Continued from page 9)

85)—"Rhapsody" (M-G) (3d wk). Fair $6,500. Last week, $8,500.

Centre (Fox) (1,247; 60-$1)—"River of No Return" (20th). Opening night had 400 guests, with balance sold out at $3.30. Terrific $25,000 on week.

Denver (Fox) (2,525; 50-85)—"Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep). Good $13,000. Last week, "Prince Valiana" (20th) (2d wk), $9,500.

Esquire (Fox) (742; 50-85)—"Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep). Nice $3,000. Last week, "Prince Valiana" (20th) (2d wk), $2,000.

Orpheum (RKO) (2,600; 50-85)—"Phantom Rue Morgue" (WB) and "City of Violence" (Indie). Fair $10,000. Last week, "Bad for Each Other" (Col) and "Jesse James vs. Daltons" (Col), $7,000.

Paramount (Wolfberg) (2,200; 50-85)—"Yankee Pasha" (U) and "Massacre Canyon" (Col, Lusty $13,000. Last week, "Lucky Me" (WB) (2d wk), $10,000.

Tabor (Fox) (1,967; 50-85)—"Gypsy Colt" (M-G) and "Fighting Dorseys" (Indie (reissue). Fair $3,500. Last week, "One Girl's Confession" (Indie) and "Problem Girls" ($3,000.

Vogue (Pike) (442; 74-90)—"Thirty-Nine Steps" (Indie). Trim $2,200. Last week, "Genevieve" (U) (3d wk), $1,500.

'French' Socko $19,000, Buff.; 'Beachhead' 12G

Buffalo, May 4.

Outstanding here this session is "French Line" with a great total at the Lafayette. "Three Young Texans" shapes surprisingly good at Center. "Elephant Walk" looks only fair in first four days at Paramount. "Beachhead" is rated modest at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,000; 50-80)—"Beachhead" (UA) and "Man In Hiding" (Indie). Modest $12,000. Last week, "Prince Valiant" (20th) (2d wk), $9,000.

Paramount (Par) (3,000; 50-80)—"Elephant Walk" (Par) "Pride of Blue Grass" (AA). Fair $5,000 in 4 days. Last week, "Casanova's Big Night" (Par) and "Bitter Creek" (AA), $18,000 in 10 days.

Center (Par) (2,000; 50-80)—"Three Young Texans" (20th) and "Miss Robinson Crusoe" (20th). Good $8,000. Last week, "Lucky Me" (WB) (2d wk), $7,500.

Lafayette (Basil) (3,000; 50-95)—"French Line" (RKO). Heading for sock $19,000 or near. Last week, "Should Happen To You" (Col) and "Drums of Tahiti" (Col), $6,000.

Century (Buhawk) (3,000; 50-80)—"Best Years Lives", (RKO) (reissue). Poor $6.000 in 5 days. Last week, "She Couldn't Say No" (RKO) and "Dangerous Mission" (RKO), $12,000.

TORONTO

(Continued from page 8)

"Kidnappers" (Rank) (3d wk). Big $8,000. Last week, $9,000.

Imperial (FP) (3,373; 50-85)—"Elephant Walk" (Par). Tall $16,000. Last week, "Night People" (20th) (3-D) (2d wk), $11,000.

Loew's (Loew) (2,090; 65-80)—"Rhapsody" (M-G). Sock $15,000. Last week, "Act of Love" (UA), $11,000.

Odeon (Rank) (2,390; 60-90)—"Love Lottery" (Balcon). Okay $10,000. Last week, "Khyber Rifles" (20th) (3-D) (4th wk), $9,000 in 5 days.

Shea's (FP) (2,386; 50-85)—"Phantom Rue Morgue" (WB) (3-D). Neat $13,000. Last week, "Casanova's Big Night" (Par) (2d wk), $8,000.

Towne (Taylor) (695; 60-90)—"Living Desert" (Disney) (6th wk). Nice $6,000. Last week, $8,000.

Uptown (Loew) (2,745; 65-$1)—"Glenn Miller Story" (U) (10th wk). Big $9,000. Last week, $12,000.

MINNEAPOLIS

(Continued from page 9)

Last week, "Lucky Me" (WB), $10,000.

RKO-Pan (RKO) (1,600; 40-76)—"Border River" (U) and "El Alamein" (Col). Okay $4,500. Last week, "Creature Black Lagoon" (U) (2d wk), $4,000 at 75-$1 scale.

State (Par) (2,300; 65-85)—"Yankee Pasha" (U). Brisk $9,000. Last week, "Siege Red River" (20th), $6,500.

World (Mann) (400; 85-$1.50)—"Julius Caesar" (M-G) (5th wk). Good $2,500. Last week, $4,000.

'SUITE' BANGUP 17G, ST. LOO; 'JUNGLE' 11G

St. Louis, May 4.

Surge of cool weather and rain over weekend will boost biz here this stanza. "Executive Suite" shapes as strongest new entry with a rousing week at Loew's. "Naked Jungle" is getting next biggest coin but not exciting at the vast Fox. "Phantom of Rue Morgue" is about average at the Missouri. Purchase of blocks of ducats by out-of-town groups is keeping "Cinerama" as a very strong draw.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama". (Indie) (12th wk). Sturdy $23,000. Last week, $20,500.

Fox (F&M) (5,000; 51-69)—"Naked Jungle" (Par) and "Bigamist" (FR). Good $11,000. Last week, "Riot in Cell Block 11" (AA) and "Highway Dragnet" (AA), $10,500.

Loew's (Loew's) (3,172; 51-69)—"Executive Suite" (M-G). Lusty $17,000. Last week, "Big Heat" (Col) and "China Venture" (Col), $8,000.

Missouri (F&M) (3,500; 51-69)—"Phantom Rue Morgue" (WB) and "Jesse James Vs. Daltons" (Col). Average $8,500. Last week, "Siege Red River" (20th) and "Racing Blood" (20th), $5,500.

Orpheum (Loew's) (1,500; 51-69)—"Wicked Woman" (UA) and "Shark River" (UA). Fair $5,500. Last week, "Rhapsody" (M-G) and "Tennessee Champ" (M-G), $6,000.

Pageant (St. L. Amus.) (1,000; 82)—"Titfield Thunderbolt" (U). Hep $3,500. Last week, "Both Sides of Law" (U), $3,000.

St. Louis (St. L. Amus.) (4,000; 69)—"Lucky Me" (WB). Fair $10,000. Last week, "Prince Valiant" (20th) (2d wk), $8,000.

Strike Bops Indpls. But Hope Hep $10,000

Indianapolis, May 4.

Prospect at first-runs here is dimmed by transit strike which started Saturday morning, taking all buses and trams off streets. While weekend effect was only moderate, exhibs fear it will cut drop-in trade from shoppers and downtown workers taking advantage of car pools. On present basis, "Casanova's Big Night" at Circle and "Night People" at Indiana look to lead with oke figures.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-80)—"Casanova's Big Night" (Par) and "Man From Cairo" (Lip). Nice $10,000 for Bob Hope comedy. Last week, "Creature Black Lagoon" (U) and "Project M" (U), $11,500.

Indiana (C-D) (3,200 50-80)—"Night People" (20th). Okay $10,000. Last week, "Lucky Me" (WB), $11,000.

Keith's (C-D) (1,300; 50-80)—"Best Years of Lives" (RKO) (reissue). Oke $5,000.

Loew's (Loew's) (2,427; 50-80)—"Wild One" (Col) and "Bait" (Col). Very thin $4,500. Last week, "Executive Suite" (M-G) and "Charge of Lancers" (Col), $12,000.

CINCINNATI

(Continued from page 9)

Valiant" (20th) (2d wk), at 75-90c scale, $8,000.

Grand (RKO) (1,400; 50-84)—"Riding Shotgun" (Col) and "Saint's Girl Friday" (RKO). Good $7,500. Last week, "Rhapsody" (M-G) and "Paris Playboys" (Indie), $7,000.

Keith's (Shor) (1,500; 75-$1.10)—"Moon is Blue" (UA). Slow start but nice $10,000 looms. Last week, "New Faces" (20th), at regular 50-85c scale, $4,500.

Palace (RKO) (2,600; 65-90)—"Mad Magician" (Col). Just okay $9,500. Last week, "Lucky Me" (WB), at 75-90c scale, $11,000.

LOUISVILLE

(Continued from page 8)

benefit of Bob Hope in town, but star was busy as m.c. of an Arthritis teleton and presence in city didn't help the former pic much. Good $6,000 after last week's $7,000.

Mary Anderson (People's) (1,200; 50-75)—"Lucky Me" (WB) (3d wk). Okay $6,000 after last week's $7,500.

Rialto (Fourth Avenue) (3,000; 50-75)—"Night People" (20th). Fair $9,000 looms. Last week, "Siege Red River" (20th) and "Racing Blood" (20th), $11,000.

State (Loew's) (3,000; 50-75)—"Julius Caesar" (M-G). Fair $7,000 shapes. Last week, "Act of Love" (UA) and "Fort Algiers" (UA), $8,000.

M-G-M's POLICY ON CINEMASCOPE PICTURES AND STEREOPHONIC SOUND....

A Statement by Charles M. Reagan, General Manager of Sales

In response to the demands of many motion picture exhibitors, M-G-M announces that it will release its CinemaScope pictures to all theatres capable of presenting them on a wide screen and with anamorphic projection.

Up to this time M-G-M CinemaScope productions have been available solely to those theatres which had installed stereophonic equipment suitable for magnetic sound tracks.

The new policy is designed to service theatres which present the single channel track as well as those equipped for magnetic sound and the new Perspecta sound.

Many theatres have voiced the opinion that motion picture distributing companies should furnish their CinemaScope productions to the many thousands of theatres which are not yet prepared to expand their sound facilities.

M-G-M has released only two CinemaScope productions. They are "KNIGHTS OF THE ROUND TABLE" and "ROSE MARIE." These productions will be made available to all theatres equipped with a screen wide enough to encompass the projection via the anamorphic lens.

Other M-G-M pictures announced for CinemaScope are "THE STUDENT PRINCE," "SEVEN BRIDES," "BRIGADOON," "ATHENA," "GREEN FIRE" and "JUPITER'S DARLING."

In connection with this announcement it is important for exhibitors to realize that all M-G-M pictures, in whatever dimension, will be released with Perspecta sound tracks permitting exhibitors to employ either stereophonic sound or single channel sound.

Exhibitors would be short-sighted if they did not take full advantage of this opportunity for improved presentation.

The exhibition without stereophonic sound of CinemaScope or other M-G-M pictures would eliminate an effect essential to their full enjoyment.

We cannot urge exhibitors strongly enough to install stereophonic devices.

To ignore the advantages of new sound techniques is a disservice to the public and an obstruction to the great future development of motion pictures. We are on the threshold of tremendous achievement and an improvement in presentation techniques. The failure of exhibitors to cooperate fully in the new advances would be to retard and discourage the great future which has already been revealed and is only in its early stages of development.

It would be sad indeed if exhibitors were induced into a lethargy and not inspired to take advantage of the wonderful opportunities presented by the inventions and achievements of great technicians working in the Studios.

Furthermore, we believe that the theatres which are equipped with stereophonic sound devices will have a great box-office advantage over those theatres not so equipped, and that the movie-going public, which has already put its stamp of approval on CinemaScope with stereophonic sound will further demonstrate its acceptance by preferring to attend those theatres properly equipped for the new type of presentation.

An exhibitor who does not wish to see motion pictures presented under the best possible circumstances is not keeping faith with his public and we sincerely hope and strongly recommend that those theatres playing M-G-M pictures will install stereophonic sound devices if they have not already done so.

Briefs From the Lots

Hollywood, May 4.

Lon Chaney and **Stuart Whitman** snagged featured heavy roles in **Benedict Bogeaus'** "Where the Wind Blows" for RKO release. . . . **Edward Bernds** to meg "Jungle Gents" for Allied Artists. . . **Joseph Pevney**, Universal-International megger, takes on **Jeff Chandler** starrer, "Five Bridges To Cross". . . . **Mari Blanchard** will play the femme lead role last played by **Marlene Dietrich** in Universal-International's "Destry". . . **William Bowers** will screenplay **Lenard Kantor's** play, "Dead Pigeon," for Columbia producer **Robert Cohn**. . . . **Cornel Wilde** set **Frank** and **Doris Hursley** to screenplay "Lord Byron" for his indie Theodore Productions.

Vince Edwards into Metro's "Rogue Cop" cast. . . **Frederick Brisson's** "The Girl Rush" originally skedded for June 29 lensing set back to Aug. 2. . . . **David Rose** here to cast male lead in "The End of the Affair" for Coronado which rolls July 5 at Shepperton Studios in London. . . **Mel Shavelson** and **Jack Rose** pacted by Hecht-Lancaster to pen script on life of Wright Brothers and the "Kitty Hawk". . . **Kathleen Crowley** cast in "Violent Men," **Randolph Scott** starrer for Columbia. . . . **Jerry Hooper** signed to meg Universal-International's "Smoke Signal" . . . **Louis L'Amour's**, "The Rider of the Ruby Hills," bought by William Broidy for summer production.

Barbara Rush drew co-star role with **Rock Hudson** in Universal-International's "Captain Lightfoot." . . . **Vittorio Gassmann's** yearly option lifted by Metro. . . . **Celia Lovsky** into cast of Metro's "The Last Time I Saw Paris". . . . **Mark Allan** set for role in Columbia's "The Long Gray Line". . . . **Robert Presnell, Jr.**, inked by Universal-International to script "The Rawhide Years," adapted from **Norman A. Fox's** novel. **Stanley Rubin** will produce. . . **Dolores Donlon** joins Allied Artists' "Wanted by the F.B.I." cast.

John Patrick, penner of Broadway legit, "Teahouse of the August Moon," set to script "Mr. Roberts," at Warners. . . . **Nat Holt** moved staff from Paramount to Beverly Hills quarters where "The Great Louisiana Lottery" and "Seven Bad Men" will ready . . **A. R. Nunes** turned direction of Allied Casting over to **Leo Eddy** and will produce indie film "Thunder Pass". . . . **Joann Arnold** will portray B-girl in Warner's "Battle Cry". . . . **Cleo Moore** pacted by Columbia to long termer. . . . **John Qualen** into "Where The Wind Blows". . . . **Georgia Lee**, former Warners pactee, inked by Delta Productions to seven-year term deal

Lori Nelson set for top role in "Destry" for Universal-International . . . **Virginia Lee**, **Maia Greggry**, **Steve Delgado** and **Richard Espinoza** join 20th's "The Egyptian" cast . . . **Robert L. Surtees** inked by **Rodgers & Hammerstein** as "Oklahoma!" lenser . . . Columbia purchased "The Bretnall Feud," **Steve Frazee's** Argosy mag novelette. **Robert Cohn** to produce . . . **Tamara Toumanovna** will essay role of **Gaby Deslys** in **Sigmund Romberg** biopic, "Deep In My Heart" . . . **Richard Anderson** re-inked to Metro thespact . . . **James Agee** signed by **Paul Gregory** to script "The Night of the Hunter" for Gregory's indie company . . . **Dana Andrews** set for male lead opposite **Greer Garson** in Warners "A Strange Lady in Town."

Mike Mazurki into 20th's "The Egyptian" . . . **Doug Fowley** set for thespstint in Metro's "Deep in My Heart" . . . **Maggie McNamara** hooked "Black Widow" lead. Screenplayed by **Nunnally Johnson** from **Patrick Quentin** original, pic rolls at 20th-Fox June 14 . . . **Jessie Royce Landis** pacted by Paramount for role in **Alfred Hitchcock's** "Catch a Thief" . . . **Mona Freeman**, on RKO loan-out, into Warners' "Battle Cry" opposite **Tab Hunter** . . . **Harry Bellafonte** inked by 20th-Fox for Don Jose role in "Carmen Jones" . . . **Edmund Hartmann** checked onto Paramount lot to screenplay "The Magnificent Bastards."

Karl Malden's option picked up by Warner Bros. . . . **Lyle Bettger** drew top heavy role in Universal-International's "Destry" . . . **Agnes DeMille** set as choreographer on **Rodgers** and **Hammerstein's** "Oklahoma" . . . **John Payne** and **Mary Murphy** paired in Paramount's "The Ruby Virgin" top roles . . . **Robert Carson's** SEP serial, "Father Came Home," optioned by **George Glass** for indie production next Spring . . . **Anthony Quinn** inked by **Budd Boetticher** and **Carroll Case** for title role in indie, "The Number One" to be lensed with **Miguel Aleman's Tele-Vos Productions** . . . **Katharine Warren** takes over **Estelle Harmon's** Universal-International dramatic coach niche . . . **Jeff Morrow** snagged top role in "Captain Lightfoot" for Universal-International to portray **Barbara Rush's** father.

When **William Fawcett** made his film debut in "The Gold Trail" 35 years ago he played a gold prospector. Since then he has hunted gold in scores of pictures but never found so much as one little nugget until he signed as a prospector in **Sam Katzman's** Columbia serial, "Riding With Buffalo Bill." Then he struck it rich as (fictional) discoverer of a mine worth millions.

Charles Stevens joins "Green Fire" cast at Metro . . . **Richard Conte** signed by producer **Tony Owen** for star role in "The Little Red Monkey". . . . **Rosmarie Bowe** pacted by producer **Walter Wanger** to long term thespact . . . **Elsa Lanchester**, recently at Blue Angel, N. Y., set in Metro's "The Glass Slipper" . . . **Charles Sullivan** pacted for featured role in **Allan Dowling's** "This Is My Love" . . . **Charles Marquis Warren** signed three-pic writing-directing pact with Edward Small Productions. Initialer is "Date Line, Indo-China" skedded for June start . . . **Don Siegel** purchased **Francis Rosenwald's** "The Bogeyman" as nucleus of package for major studio . . . **Richard Thorpe** set to meg biblical epic, "The Prodigal Son," for producer **Charles Schnee.**

Orville Hampton's "Riot on Pier Six" purchased by **Sam Katzman** for production late this year . . . **Wallace Ford** snags top featured role in Universal-International's "Destry" . . . **Gloria Grahame** pacted by **Stanley Kramer** to essay role of Harriet Lang in "Not As A Stranger" . . . **Francis D. Lyon** set by producer **William E. Selwyn** to meg "The Bob Mathias Story" . . . Universal-International's **Shelley Winters** starrer, "Playgirl," given "B" rating by National Legion of Decency . . . **Lumsden Hare** in his 50th anni in film biz snagged role in "Battle Cry" at Warners . . . **Walter Lang**, now megging "There's No Business Like Show Business" at 20th, pacted new four pix in five years deal with 20th.

Olga James signed for Cindy Lou role in **Oscar Hammerstein's** "Carmen Jones" at 20th-Fox . . . **Marlene Todd** set for stint in 20th's "The Egyptian" . . . "The Intruder," Helen Fowler novel, purchased by **Lindsley Parsons** for Allied Artists production . . . **Ernest Borgnine** into Paramount's "Run For Cover." . . . **Pedro Armendariz**, Mexican star, cast in "The Conqueror" role as **John Wayne's** blood-brother . . . **Danny Kaye's** second Dena Productions starrer, "The Court Jester" slated for Aug. 1 start . . . Producer-director **Wyott Ordung**, Valor Pictures head, checked into Keywest studios to prep "If" and "The Sporting Game" . . . **Harry Wolverton** snagged role in Columbia's "Rogue Cop."

Rodgers & Co.

Continued from page 3

three and possibly more productions a year, Rodgers disclosed, adding that each will be budgeted at "not less than $750,000."

In line with this, the prez commented: "We know that the current market does not support small pictures. We intend only good and, we hope, outstanding films with good stories, worthwhile casts and acknowledged directors."

Reflecting his knowledge of exhibitor concern, Rodgers underlined the outfit's aim of "making pictures for all theatres around the world at rentals theatremen can afford." He made it clear that no theatre owners are associated in Amalgamated, that is, excluding the theatre interests of the partnership quartet.

The exec indicated that financing is no problem but limited his remarks on this to underscore that no other stockholders will be sought. Speaking for the foursome, he rammed across another point: "No one is drawing a salary. Income will come to us only from profits."

While noting that much of the detailed planning must await future decisions, Rodgers reported as unlikely any lensing tieup with a major company because of high studio overhead costs.

Re techniques, he said the camera process may be determined by the policy of whichever distributor Amalgamated becomes aligned with. But Rodgers stresses that precluded from the possibilities is any system which might limit the number of potential exhib customers. He stated further that Amalgamated will not desire right of approval of exhibitor licensing as set by the distrib.

All four of the Amalgamates will have a voice in the production of each pic, the chief exec informed. He said that the company already has a "fine and great inventory of story properties, some reduced to script form." He estimated the value of these at "close to $1,000,000."

COMPO Poll

Continued from page 3

quently, a pre-released film, for example, might compete for the laurels of the month in a few territories but may not be in general circulation until some time later.

Also to be considered is the matter of inducing sufficient ballots from a representative number of persons. It's generally figured that some incentive will have to be dreamed up in order to line up voters in addition to the avid theatre goers and fan-club elements.

Further, Hollywood's event of the year is the Academy Awards derby. Question consequently is raised on the possibility of conflict between the Oscars and the COMPO sweepstakes.

Poll is part of an expanded COMPO program, which also includes a research job on ways and means of increasing attendance. Given this assignment was Sindlinger & Co., market analysis outfit of Philadelphia.

Also on COMPO's widened agenda is a broadly-sketched proposal to enter the film business in the fight against juvenile delinquency. Robert W. Coyne, COMPO's special counsel, was named by the governing committee to work out a practical program.

No H'wood Fete

Continued from page 3

language barrier is another. In Europe, jury and audience as a rule at least understand English and many speak both French and Italian. In the U.S., each competing print would at least have to be subtitled.

Suggestions for an international film fete have been numerous over the years, but they've never come off. Various interested parties feel that an American event might serve the useful purpose of exhibiting the world's film wares and rousing local interest in them.

In 1952, Italian Films Export arranged an Italo film festival in N.Y. and while the costs were high, IFE declared itself satisfied with the results. There is a possibility of San Francisco sponsoring an international film show next year in connection with a projected international trade fair there. In that case, the city would foot the bill.

Chicago Smorgasbord

Chicago, April 27.

Clark Theatre is embarking next week on its fifth annual film festival, a smorgasbord of choice product from past years, including comedy, westerns, musicals, and drama with a cream of short subjects. Selection dates back to 1933 with "Counsellor at Law" and spans years as recent as 1953 with "Lili," "Crash of Silence," and "Above and Beyond." Series runs 15 days, beginning May 2, with a double-feature change daily.

Comedy is repped by "Lavender Hill Mob," Mae West's "Heat's On," and "It Happened One Night," among others. Foreign product includes "Bicycle Thief" and "Brief Encounter," and "American In Paris" numbers among the musicals. Heavies include "Gilda," "Quiet Man," "39 Steps," and "Snake Pit." Nine short subjects chosen for the series are Academy Award winning "Three Mouseteeers" and "Johann Mouse," and "Unicorn in the Garden," "Tell Tale Heart," "Rootey Toot Toot," "Neighbors," "Christopher Crumpet," "Bringing Up Mother," and "Brooklyn Comes to Chicago."

Festival has drawn well in the past, but Clark general manager Bruce Trinz regards the semi-annual series a public relations gesture chiefly.

'Money Pictures' Unavailability

Continued from page 7

clared: "We urge you and plead with you to make every effort and if necessary every sacrifice to help your customers through this period of crisis. We are sending a similar message to the heads of other companies who coincidentally are also not releasing important films until July and August. The competition of the big network television shows ceases in mid-May as you well know. The release of fine product at this time will create a momentum that will carry through the summer and fall. Please help us and thus help the industry. The crisis caused by the major distributors threatens the very existence of a large segment of the market that you and other distributors need for the future distribution of your product."

20th Unsolicited

Message went to Paramount's Barney Balaban, Metro's Nicholas M. Schenck and Charles Reagan, Warner Bros.' Jack L. Warner and Ben Kalmenson, Columbia's Harry Cohn and Abe Montague, and RKO's James Grainger. Universal, United Artists and 20th-Fox were not included, U and UA because "they are not holding back and are pushing out the maximum amount of product to the best of their ability." 20th was excluded because "there is a considerable difference of opinion among exhibitors as to the value of Fox releases."

Elaborating on the elimination of 20th, Reade said: "Many of the exhibitors who need the product that prompted this telegram haven't the equipment for full CinemaScope and are not in the position to equip for it. A request to Fox therefore would be of no avail." Adding to this statement, Snaper said: "There's no sense in asking for something you can't have."

Responses, which were termed "unsatisfactory," were received from Metro, WB and Columbia. Reagan, revealing M-G's complete release slate from May to August, listed "Executive Suite," "Prisoner of War," and "Flame and the Flesh" for May; "Men of the Fighting Lady" and "Student Prince" (C'Scope) for June. Kalmenson said every effort would be made to have sufficient prints for the June release of "Dial M for Murder" (3-D). Montague listed "Indiscretion of an American Wife" for mid-May and possibly either "Waterfront" or "Hell Below Zero."

Exhib leaders also sharply blasted the print situation, the prerelease system, and the complete upset in runs and clearances. Said Snaper: "Even with one or two important pictures available, we can't get them because of the print shortage. With the drive-in seasons opening, this situation will become worse and the market will be restricted even more."

Reade on prereleases: "What is a prerelease? It's a gimmick that has become arbitrary rather than conventional. It's an arbitrary weapon to control the release of a picture. There is no pattern or rhyme or reason to determine just what is a prerelease."

'We're Always Guessing'

The TOA topper emphasized that there are pictures around ("we know it"), but they are not being made available. "The distributors are not showing orderly thinking or intelligence in releasing pictures. There is complete chaos in not knowing when, where and how much product will be made available. We're always guessing."

Snaper commented that this policy was resulting "in a complete disruption of clearances and runs. The momentum of patronage is lost when you cut off product and leave a gap between money pictures."

Reade assumed that the holding back of pictures was brought about by a "selfish" motive. During the past few years, he said, distribs have discovered that the public apparently has changed its boxoffice habits and that July and August were among the best b.o. months of the year. Previously, he noted, these months were considered poor months, but that the release of good pictures during that period changed the outlook. He feels that May and June can become as important at the wickets if the appropriate films were released in those months.

Loss of Momentum

As a specific example of the current shortage, Reade cited Paramount's "Knock on Wood," currently at the Capitol, N. Y. He declared that the pic won't be available to most exhibs until July when "it will have lost the momentum of the good publicity it has received." TOA topper also revealed that Par's "White Christmas," although completed, won't be released for another six months because of an agreement not to distribute two Danny Kaye pictures at close intervals. As an example of the confusion relating to prereleases, Reade cited Par's policy with "Elephant Walk." He said it opened in New York designated as a prerelease but was changed to general release a week after the opening.

Reade disclosed that exhibs just don't know what to do to follow up the unsatisfactory replies from the distribs..."I assume they don't want to put us out of business," he said. We'll just have to continue pointing out realistically—intensively—our needs and requirements. On the basis of sheer economics it makes good sense to serve us product."

Continuing pressure will be exerted on distribs via the various regional units of Allied and TOA. A report will be issued to member units of both orgs urging them to make known their problems to the various distribution chiefs.

According to Reade, exhibs have been forced to play many reissues. "We're all playing pictures over and over again. It's reaching the point where we don't have anything to bring back in."

U's Big Week

Continued from page 5

Canada contributed $235,000. U sales force attended a party in N. Y. last week (30) to celebrate the drive results.

Sales campaign is good for $35,000 in prizes. Final standing in the Feldman drive saw the western division, headed by Foster M. Blake, western sales manager, on top. P. F. Rosian headed up the winning district, comprised of Cleveland, Detroit, Pittsburgh and Washington branches. Leading branch was Buffalo, headed by Dave Miller.

Pix primarily contributing to the drive results included among others "The Glenn Miller Story," good for a $850,000 domestic gross alone in the week ended May 1; "Yankee Pasha," "Creature From the Black Lagoon," "Saskatchewan" and "Rails Into Laramie."

This is the fourth successive year that U sales drives have broken company records. It's also the fourth year that the distrib's sales policies have been shaped by Daff, exec v.p.; Feldman, v.p. and general sales manager, and Americo Aboaf, foreign sales manager.

Declare $1.06 Divvy

Universal board meeting in N. Y. yesterday (Tues.) declared a quarterly dividend of $1.0625 per share on 4¼ cumulative preferred stock of the company.

Divvy is payable June 1, 1954, to stockholders of record May 14, 1954.

'Real' Maggio Loses

Continued from page 5

semblance to the acorn. In order to disguise the acorn, and to preserve the fiction, the novelist disguises the names of the actual persons who inspired the characters in his book. Since a novel is not biography, the details of the character's life and deeds usually have, beyond possible faint outline, no resemblance to the life and deeds of the actual person known to the author. Thus, the public has come to accept novels as pure fiction and does not attribute their characters to real life. So long as the author does not use the true name of the character he may have had in mind, there is no basis for complaint."

In addition to name similarity, the plaintiff underlined that he was stationed with the Army in Hawaii at the same time Jones served. Dunaif dismissed this point as inconclusive.

Horace S. Manges of Wiel, Goshal & Manges represented Scribner's and Myles J. Lane of Schwartz & Frohlich was Col's attorney.

NEWS!

...front page **NEWS** from St. Louis, Missouri:

ON THE AMAZING BOX-OFFICE RECORD of

LOUIS de ROCHEMONT'S

Martin Luther

THE PICTURE THAT IS EQUALING AND BEATING SOME OF THE CHAMPION GROSSERS OF ALL TIME!

"Variety estimates that MARTIN LUTHER'S U. S. and Canada gross will reach $3,500,000." —TIME Magazine

EXAMINE these Grosses!

And remember . . . the St. Louis run was matched by long, smash box-office runs in Minneapolis, New York, Chicago, Detroit, Birmingham, Boston, Washington, D. C., Houston, New Orleans, Denver, Philadelphia — and many more, *big and small,* from coast to coast!

NO GIMMICKS!

NO N☆A☆M☆E S☆T☆A☆R☆S

NO WIDE SCREEN!

NO SUPER SOUND!

JUST A GOOD PICTURE!

BOOK IT NOW!

The money-making sensation of the year is *pre-sold* to an organized audience of 62½ million. You get your regular audience . . . the "lost audience" —and a *new audience* that's never been in your theatre before!

BETTER GET YOUR SHARE!

of great good will and many good dollars — while it's available. *July 31st is the absolute withdrawal date for "MARTIN LUTHER"!*

Now...important NEWS for every exhibitor:

Martin Luther

WILL DEFINITELY BE WITHDRAWN FROM DISTRIBUTION ON

JULY 31, 1954

CONTACT Louis de Rochemont Associates, 35 W 45th St., N. Y. 36, N. Y. • Cresson E. Smith, Gen'l Sales Mgr. **OR SALES REPRESENTATIVES IN MOST EXCHANGE AREAS:**

ALBANY: William Rosenow, Theatre Service Org. of Buffalo, 170 Franklin St., Buffalo 2, N. Y. **ATLANTA:** John W. Mangham, Mangham Enterprises, 193 Walton St., N.W., Atlanta, Georgia. **BOSTON:** Albert Swerdlove, Screen Guild Prods. of N.E., Inc., 56 Piedmont St., Boston 16, Mass. **BUFFALO:** William Rosenow Theatre Service Org. of Buffalo, 170 Franklin St., Buffalo 2, N. Y. **CHARLOTTE:** R. F. Pinson, Astor Pictures Exch., 300 West 3rd St., Charlotte, N. C. **CHICAGO:** Charles Lindau, Max Roth, Capitol Film Exch., 1301 S. Wabash Ave., Chicago, Illinois. **CLEVELAND:** M. A. Mooney, Academy Films, 2142 Payne Ave., Cleveland, Ohio. **DALLAS:** Harold Schwarz, Tower Pictures, 310 S. Harwood St., Dallas, Texas. **DENVER:** Tom Bailey, Bailey Distributing Co., 2071 Broadway, Denver, Colo. **DETROIT:** Albert Dezel, 2310 Cass Ave., Detroit, Mich. **INDIANAPOLIS:** Charles Cooper, Charles Cooper Enterprises, 441 Illinois St., Indianapolis, Ind. **KANSAS CITY:** W. H. Gaffney, Dixie Enterprises, 118 W. 18th St., Kansas City 8, Mo. **LOS ANGELES:** Joseph Kennedy, Astor Pictures, 1928 S. Vermont, Los Angeles 7, Calif. **MEMPHIS:** Clifford E. Wallace, Colonial Pictures of Tenn., 361 So. Second St., Memphis, Tenn. **MILWAUKEE:** William Benjamin, Lippert Pictures, 706 W. State St., Milwaukee, Wisc. **MINNEAPOLIS:** Frank Mantzke, Bill Soper, Northwest Theatre Service, 411 Plymouth Bldg., Minneapolis 3, Minn. **NEW YORK CITY:** George Waldman, 630 Ninth Ave., New York, N. Y. **OKLAHOMA CITY:** Harold Schwarz, Tower Pictures, 310 S. Harwood St., Dallas, Texas. **PHILADELPHIA:** Joseph Engel, Screen Guild Prod. of Philadelphia, 1315 Vine St., Philadelphia, Pa. **PITTSBURGH:** F. D. Moore, Complete Theatre Service, 402 Miltenberger St., Pittsburgh 19, Pa. **PORTLAND:** Jack J. Engerman, Zollie Volchok, Northwest Releasing Corp., 1806 N.W. Kearney St., Portland, Ore. **SALT LAKE CITY:** Tom Bailey, Bailey Distributing Co., 260 E. 1st St. S., Salt Lake City, Utah. **SAN FRANCISCO:** Fred L. "Pat" Patterson, 250 Golden Gate Ave., San Francisco, Calif. **SEATTLE:** Jack J. Engerman, Zollie Volchok, Northwest Releasing Corp., 2414 Second Ave., Seattle, Wash. **WASHINGTON, D. C.:** Myron Mills, Equity Film Exchanges, 1001 New Jersey Ave., N.W., Washington, D. C.

Clips From Film Row

NEW YORK

Ernie Emerling, Loew's ad-publicity director, addressed the Theta Sigma Phi, women's professional journalism society, in Syracuse, N. Y., April 28.

Oscar A. Doob back from Providence where he set up ad-publicity campaign for new reissue of "Gone With Wind."

Loke Wan Tho, (who's accompanied by his wife, arrived in N. Y. this week from Singapore to look at new product. He owns a circuit of first-runs in Malaya, including the Cathay and Odeon in Singapore.

"She Wolf," Jules Levey presentation starring Kerima, has been acquired for distribution in Canada by Independent Film Distributors.

PITTSBURGH

Bob Ruskin resigned from Par sales staff, formerly was with Col here.

Zoel (Zippy) Silverman, former WB and 20th-Fox booker and now a Pitt student, returned to Film Row as afternoon booker assistant to Charles Mason at Moore Theatre Service.

Joe Gins, ex-Col salesman here and more recently Universal branch boss in Washington, upped by company to district manager of Boston, New Haven, Albany, Buffalo and Washington.

Al Tate, Jr., son of the New Castle exhib, back from over six years in the Air Force.

Par is the latest exchange to stop night shipping, which leaves only Metro continuing this service.

Port Theatre in Lumberport, W. Va., now being operated by Mrs. Charles Barker; reeently took over house from Mrs. M. S. Bates.

Sid Jacobs, SW circuit assistant zone manager under M. A. Silver, is in a Harrisburg, Pa., hospital, where he recently underwent major surgery.

The Ritz, long a Loew house, folded last Wednesday (28) following date of "Cease Fire." Circuit's lease expired and property will be converted into a storeroom.

DALLAS

James Riggs, co-owner and operator of the Military Parkway and Samuel Boulevard Drive Ins, announced $50,000 facelift program for the two ozoners.

Harry Gaines appointed manager of the Varsity Theatre here by William O'Donnel, general manager of Trans-Texas Theatre Circuit. Gaines was manager of the Grand, Wichita Falls, which was destroyed in a fire recently.

Boyd F. Scott named district manager by Frontier Theatres for 13 west Texas towns with headquarters in Pecos. He was city manager at Roswell, N. M. Wayne Wallace, manager of the State and Plaza at Gainesville, replace Scott at Roswell. Louis Littlefair, formerly of Burkburnett, takes over at Gainesville.

Al Cook made manager of a new theatre being built at Pecos by Theatre Enterprises, Inc.

Charles Tindle family, which has been managing the Tower Theatre for the last year, bought the house from Gidney Talley of Talley Enterprises, and will operate it as a family project.

PHILADELPHIA

Mary Pickford will be guest of honor at United Artists' 35th anniparty to be staged by the Variety Club, Tent 13, Wednesday (5), at the Bellevue-Stratford Hotel.

Philadelphia Theatre Assn. sent letter of thanks to each Pennsylvania congressman thanking them for his support of the recent Federal tax reductions. Letter was signed by William Goldman, Goldman circuit; Ted Schlanger, Stanley Warner zone chief, and Sidney Samuelson, Allied prexy.

Rube Shapiro, of Alden Theatre, secured the eastern distributorship of Zeiss film projection lenses.

Bill Brooker, former Philly press agent for Cinerama, rejoined Columbia Pictures as exploiteer in Buffalo.

Everett Callow, national advertising director for Cinerama, returned from Minneapolis where he supervised campaign for opening of the 11th Cinerama Theatre.

Samuel Waldman, manager of Garden Theatre, resigned; David Arnhold, former night manager, took over.

Operators of Carman Theatre, North Philly film and burlesque house, negotiating for Erlanger Theatre, midtown legit house, to launch similar project in Fall.

Howard Deitz, Metro veepee, will be guest speaker at 20th ani luncheon of the Philadelphia Motion Picture Preview group at the Warwick May 6.

Harold Seidenberg, general manager of the Fox here, attended meeting of National theatre execs in Los Angeles.

Harvey Schwartz left Paramount to become booker at Clark Film, handling Walt Disney Buena Vista productions.

Iz Segal, of Theatre Management Associates and Eskin Circuit, in Delaware County Hospital for major surgery.

SEATTLE

Herb Sobottka, city manager of Hamrick Theatres, had wallet lifted in Las Vegas, Nev., during short stay on way back from short vacation trip to the south.

Bill Breeze promoted from assistant manager of Orpheum, to manager of Venetian, Capitol neighborhood theatre; succeds Roy Gillispie, resigned.

To get away from Federal tax entirely, John Hamrick Theatres adopted a new low price at two of its houses, the Liberty and Orpheum, on regular screen fare, an admission of 53c until 1 p.m., with the usual scale of 65c for matinee and 90c for night. This is a tryout, the admission price being 50c, the 3c covering the city tax. Sterling Theatres passed the tax cut right along to the public in all houses.

ST. LOUIS

National Allied Drive-in Assn. to hold its 1955 convention in St. Louis next Feb. 7-10.

J. D. and H. H. Barter purchased stock interest of Olin J. Ingram in 475-car ozoner near Harrisburg, Ill.

R. H. Wilson sold his Vermont, Vermont, Ill., to H. Kessler.

Mrs. Ora G. Redford relighted her American, in Auburn, Ill.

Howard Bates and Carl Milne, Illmo, Mo., opened their new 750-car ozoner between Cape Girardeau and Jackson, Mo. They also own another drive-in in same area.

Robert Temborius reopened his ozoner near Bresse, Ill., where he will continue to operate his Avon, a 375-seater seven nights weekly.

Jeff Jefferis closed his Jefferis, Piedmont, Mo., while he operates an ozoner on the outskirts of the town this summer.

LOS ANGELES

Robert L. Lippert acquired release rights to Abtcon Pictures' indie production, "River Boat."

Allied Artists closed a deal to distribute "The Bob Mathias Story," which will be financed by citizens of the Olympic champion's home town, Tulare, Cal.

Harris Dudelson, former midwest division manager for Lippert Pictures, joined sales staff of Buena Vista Film Distribution Co., with his headquarters in Chicago.

Leon Fromkess, executive veepee of Television Productions of America, announced that "Eyes of the Jungle," a feature-length adaptation of Jon Hall's "Ramar of the Jungle," is being distributed abroad by United Artists.

OMAHA

Mrs. Georgia Rasley, owner-manager of the Royal Theatre in O'Neill, Neb., completed installation of CinemaScope equipment, and "The Robe" started April 28.

Local Variety Club Barker Bob Hoff, who has opened his Carter Lake Drive-in, billed it as the third outdoor spot in the U. S. with C'Scope. Robert Huntley is manager of 700-car ozoner. Mayor Glenn Cunningham attended the launching.

CHICAGO

Fred Mindlin, Ziegfeld Theatre manager, in Wesley Memorial Hospital for observation.

Bob Howe handling flackery for Sunset and Double Drive-Ins owned by Ray and Jerry Marks.

Jim Donahue, division manager for Paramount here, retiring May 15 because of ill health.

James Jovan and son Eddie, operators of the Monroe, displaying a mounted six-foot sailfish in lobby; landed it during Florida vacation.

S. J. Gregory, James Gregory and Pete Panagos to Washington state for 11th annual spring and summer biz drive of Midstates Theatres, subsidiary of Alliance circuit.

Alliance and Midstates chains now have 35 houses equipped with CinemaScope.

Ernest Hollenbach starting a series of weekly film reviews on FM station, WFMT.

Gold Coast Theatre taken over by Dave Gold and Frank Schmidt, who also operate the Newberry; abandoning arty policy. Admission top dropped to 35c for adults.

William Heineman, general sales manager for United Artists; Max Youngstein, ad-publicity chief; and James Velde, midwest sales manager, all here for three-day hoopla for company's 35th anni.

Albert Dezel Productions picked up seven reissues for the Chi and Detroit territories in a distribution deal arranged in New York by Dezel with Nat Saland and Max Rosenberg. Seven pix include four Cisco Kid films and three Randolph Scott starrers.

MANCHESTER, N. H.

The Concord Drive-In opened its new season and claimed the first Capital City showing of "Bad for Each Other."

The Sky-Ray Drive-In in Hooksett is under new management.

Francis Cleveland, for many years owner of a summer stock theatre in Tamworth, which switched to classical films last year, assisted with the production of New Hampshire Fish and Game Dept. film, "Death Is A Careless Hunter."

Latest ozoner to begin its season is the Nashua Drive-In which is again showing dualers with $1 per car admission.

Mr. and Mrs. James Boyce celebrated their 50th wedding anni in Newport. Boyce, who came to New Hampshire years ago to work on the estate of Billy B. Van, now is an employee of the Latchis Theatre, in Newport.

MINNEAPOLIS

In an editorial, Lennon, S. D., Independent, local weekly, warned feaders that closing of towns' only theatres in farming communities mean "a loss of 35 to 40% in business" and urged support for the cinemas.

William Howard, RKO Theatres veepee, and his assistant, Thomas Crehan, here looking over Twin Cities showhouse properties.

William Knowles resigned as manager of Paramount circuit's downtown Aster here to join the Cinerama organization. Ed Goodford moved from the nabe Loring to succeed him; Arlo Van Syckel promoted from St. Paul Paramount manager to Loring's post.

20th-Fox exploiteer Chick Evans here to set up "River of No Return" campaign.

Charlton Heston in town helping to publicize "Naked Jungle," current at Gopher.

Harry Katz, one-time local Alvin theatre impresario, appointed manager of Ted Mann's Suburban World, nabe arty house here.

Bill Gehring, 20th-Fox assistant sales manager, to be one of speakers at North Central Allied annual convention here May 10-11.

Pre-release preem showings of "John Wesley," Methodist church film association's color feature pic, held at two churches here.

Warner Bros. held elaborate trade invitation screenings of scenes from forthcoming new productions including "Dial M for Murder" at Uptown Theatre here.

One of the biggest tv campaigns here to date staged by Columbia for "Mad Magician" for which 106 saturation bookings in territory were lined up and which also has benefit of large area institutional newspaper display ads.

ALBANY

The Victoria, Watertown subsequent-run, closed in recent months, was reopened last Friday (30). Joseph Agresta, who operates the Orvis in Massena, will book house.

The first break in the solid line of exchanges on North Broadway's Filmrow will be made by Paramount, which before July 1 is to move from 1044 to 545 Broadway into the Dearborn Building. The new exchange will be air-conditioned. Par will not handle prints from the downtown site, this service being done by Clark Film Distributors.

Braille Biopic

Continued from page 3

American Foundation of the Blind, and Mary Martin, who has for many years been interested in projects involving the blind.

Financing for the picture will come from four sources—$40,000 from the French co-producer in the form of services involving a production crew and equipment, $30,000 in deferred payments and participation, $30,000 from a New York film processing laboratory, and $25,000 in private capital.

Inside Stuff—Pictures

A recent VARIETY story from Montreal dealing with the filming there of a picture about Igor Gouzenko, the Russian embassy code clerk who switched sides, referred to cast members as mostly Canadian television actors. Although he has a French name, Jacques Aubuchon is an American who has appeared in two pictures, "So Big" and "12 Mile Reef," and has played on Broadway in "Madwomen of Chaillot," "The Happy Time," "Mr. Pickwick" and at the City Center with Jose Ferrer. Harry Townes, who plays Gouzenko and makes his film debut in the picture, appeared on Broadway in "Finian's Rainbow" and has been active in tv in New York. Will Kulava was seen on Broadway in "My Three Angels" and "Darkness at Noon" and in the 20th-Fox film, "Viva Zapata." Irja Jensen, who plays Gouzenko's wife, is a Finnish girl who has appeared on tv in the U. S. Fred Feldkamp produced for Matty Fox; United Artists releasing.

Increased number of theatres now playing "art" pix, such as Italian and French imports, is leading to the practice of reissuing product in that category which first played the U.S. before the offbeat market expanded. Brandon Films, Inc., headed by Thomas J. Brandon, in pursuing this policy, has set two French pix for re-run. These are "Bizarre Bizarre," satire on crime fiction, first released in 1938, and "The Devil's Envoys," medieval fantasy, first released in 1947. Brandon is peddling them as a package.

Wanted: $10,000. Michael Lawrence, whose role in showbusiness has been confined to tv thesp assignments, claims he needs that amount of coin to produce a pic in Germany, budgeted at $50,000. Lawrence states he already has $40,000 committed by private investors. He sails for Europe at mid-May to get underway with the project, but hopes to land the 10G before embarking. Property, titled, "Chila," was seripted by Lawrence and if he gets it before the cameras it will be his pic producing debut.

The Foundation of the Motion Picture Pioneers, Inc., meets formally June 5 next to ratify the following 24 directors of the corporation: Jack Alicoate, Barney Balaban, Harry Brandt, Jack Cohn (prez), Sam Dembow Jr., Ned Depinet, Gus Eyssell, Si Fabian, William German, Abel Green, William Heineman, Marvin Kirsch, John J. O'Connor, Bob O'Donnell, Martin Quigley, E. V. Richards Jr., Sam Rinzler, Herman Robbins, Gradwell Sears, Ben Shlyen, Spyros Skouras, Harry J. Takiff (sec-treas.), Joe Vogel and Major Albert Warner.

The "Little Red Schoolhouse" sign over the door of Universal-International's studio knowledge factory now has a companion: "Petite Ecole Rouge." For the first time in its history the studio hired a French teacher for five French kids currently appearing in, "So This Is Paris." The little Parisians, ranging from three to seven years, appear in a sequence with Tony Curtis and Gloria De Haven, speaking their native lingo.

Decry Mexico's 32c Top Admish

Continued from page 7

Feeling prevails that in Mexico, as in other countries, an increase would not measurably affect attendance.

However, there is apparently still a strong feeling among Mexican politicians that the film houses must be kept cheap, as the "poor man's theatre." Workers get such low wages in Mexico (as in most Latin lands) that the cheapness of cinema tickets is part of a "bread and circus" doctrine of the rulers.

MEXICAN ANGLES

By DOUGLAS L. GRAHAME

Mexico City, April 27.

Show biz, the pix industry especially, continues to rock from the surprise drastic devaluation of the peso, to 8c from 11⅜c, point it has held since June 22, 1948. Devaluation was to protect monetary reserves, increase investments and help mining, Mexico's No. 1 industry, the Ministry of Finance explained in announcing this paring of the peso. Devaluation was a particular shoek in view of the frequent boasting by some top government officials of Mexico's prosperity.

The devalued peso means higher prices. Price hikes, some of which began even before devaluation became effective, of 10% to 200%, are taking much of the cream of having more pesos per dollar. It's feared that tourism will be hurt since visitors won't get much more for their coin and unless rampant price boosting is curbed, they'll get even less than they did with the 11⅜c peso. Some travel agencies, among them Wells Fargo, have publicly stated they'll hold to 11.6 peso scales. However, in face of the general upward price trend there is wonder as to how long they can maintain the now outmoded tariffs.

Foreign Talent

Theatre and nitery impresarios are in a quandary. All foreign talent must be paid in dollars. Theatres and niteries must continue getting their coin in pesos. Imported talent is regarded as a must. But it now costs much more. Some impresarios opine that the eight-cent peso means less employment for foreign showfolk in Mexico.

Vaudeville and legit theatres, in view of sharp competition from pix and a very limited public, don't dare hike prices from the (about) 75c standard. A like problem faces niteries, though they are better off in that regard as the supply of native and American good time Charlies is large in Mexico. Cafes certainly must and will charge more for all imported booze.

Ad Valorem, Too

Film producers have asked the government to exempt their product from the new 25% surcharge ad valorem tax on exports the administration hopes will allow it a profit on hiked selling abroad which it counts on the 8c peso to bring. Producers point to the precedent of exempting films from the 15% surcharge ad valorem levy on exports enacted when the peso was broken down to 11⅜c six years ago.

"Only by exporting is production profitable," said Cesar Santos Galindo, the producers assn. president. "But this new tax makes exporting unprofitable. Production costs have immediately increased with the cheaper peso because much material has to be imported. Besides, there are prospects that wages must be increased because of higher living costs resulting from the peso's devaluation."

The trade envies those producers who have negatives outside Mexico because of the automatic 45% profit boost the pared peso allows them.

Film labor expects an unprecedented number of Americans being drawn to Mexico to produce pix because of possible lower costs due to the cheaper peso. However, others in the trade aren't optimistic about that angle, explaining that hiked costs of imported materials, already a reality and looming wage boosts for pic unionists could sour Americans on producing down here.

5th Devaluation

Trade toppers deplore devaluation, the fifth in 20 years—progressive whittling down of the peso from 50c—because of what they call crippling upswing in costs of equipment due to so many more pesos per dollar. Some aver those costs will hobble Mexico from advancing along with other cinematographic countries owing to too-dear modern equipment.

The business has apparently decided to definitely quit trying to withdraw low admission price as frozen by government. The eight-cent peso is a jolt for Hollywood and other foreign pic sources. distributors of those films stress. "It works out that instead of being able to send 10G home, the best we can do now is to remit 6G," one Yanqui distributor worded it.

Film Reviews

Continued from page 6

Gorilla at Large

on Pola-Lite's single-strip system, so that the double-print bugaboos that plague 3-D releases will be avoided. A good case for Pola-Lite or similar systems was made at the "Gorilla" preview when the dual prints went out of sync and the last half of the film had to be shown flat.

Cameron Mitchell, law student working in the amusement park carnival, and Anne Bancroft, trapeze artist, star in the presentation and both do their parts well. Miss Bancroft cuts a fine figure in her brief, skin-tight costumes, a display that will not be overlooked by male viewers, even had their attention not been directed that way by the direction and camera angles. Lee J. Cobb, detective sergeant; Raymond Burr, carney owner and Miss Bancroft's husband; Charlotte Austin, Mitchell's sweetie, and Peter Whitney, trainer of the title monster, are the principal featured players who help put over the tale of horror and violence.

The plot rings in its meller complications with the murder of John G. Kellogg, carnival barker, apparently by Whitney's great ape. Also suspected are Burr, who had just fired Kellogg, and Cameron, who resented his attentions to Miss Austin. There's another killing and more suspicious circumstances before Miss Bancroft is revealed as the beautiful murderess. To pay her debt to society she must be rescued from the ape, who has carried her atop the roller coaster, a job Miller tackles to clear himself with the law and it puts a thriller cap on the film.

Assisting the principals are Lee Marvin, doing a good study of a talkative cop; Warren Stevens, Kellogg and Charles Tannen, as well as the performer who wears the monkey suit. Lloyd Ahern's camera angling adds interest, as do the carnival settings, the score directed by Lionel Newman and the other contributions. *Brog.*

Laughing Anne

(Anglo-U.S.)
(COLOR—SONGS)

Dull South Seas adventure based on a Joseph Conrad story; lightweight entertainment.

Hollywood, April 27.

Republic release of Herbert Wilcox production. Stars Wendell Corey, Margaret Lockwood, Forrest Tucker, Ronald Shiner. Directed by Wilcox. Screenplay, Pamela Bower; story by Joseph Conrad; camera (Technicolor), Max Greene; editor, Basil Warren; score, Anthony Collins; songs, Ted Grouya, Pierre Roche, Geoffrey Parsons. Previewed, April 22, '54. Running time, 90 MINS.

Captain Davidson	Wendell Corey
Laughing Anne	Margaret Lockwood
Jem Farrell	Forrest Tucker
Nobby Clark	Ronald Shiner
Joseph Conrad	Robert Harris
Freddie	Jacques Bourdin
Blonde Singer	Daphne Anderson
Susan Davidson	Helen Shingler
Nicholas	Danny Green
Jacques	Harold Lang
Conrad's Companion	Edgar Norfolk
David	Sean Lynch
Davy	Gerard Lohan
Chinese Merchant	Andy Ho
Battling Bruinius	Maurice Bush
First Boxer	Dave Crowley
Second Boxer	Jack Cooper
M. of Ceremonies	Rudolph Offenbach
First Escort	Christopher Rhodes
Second Escort	John Serret
Third Escort	Michael Oldham
Pianist	Bernard Robei
Pierre	Joe Powell
Bartender	Julian Sherier
Charlie	Nandi

(*Aspect ratio*: 1.85-1)

Produced and directed in England for distribution by Republic, "Laughing Anne" is a stilted, old-fashioned type of adventure drama that will draw a goodly share of laughs where none is intended. Wendell Corey and Forrest Tucker are familiar names for stateside audiences, teaming with Britishers Margaret Lockwood and Ronald Shiner in the starring roles, but there is scant entertainment merit to back up their use in this overlength, slowly-paced offering.

Herbert Wilcox produced and directed from a poorly written script by Pamela Bower. Latter fails to capture any of the flavor of Joseph Conrad's story. Admittedly, Conrad is a difficult author to film, but neither the scripter nor Wilcox show much insight. As a consequence, the pace is slow, and the entertainment and performances of the programmer variety, even though the footage runs 90 minutes.

Miss Lockwood plays the title role of a Parisian singer who drifts to the South Seas with her lover, Forrest Tucker, a prizefighter who has lost the use of his hands. Across her path drifts Corey, a good man and captain of a small trading schooner. She makes a stowaway voyage with him and they fall in love, but she spurns his offer of marriage, returns to Tucker. Several years later, their paths cross again and she warns Corey that Tucker plans to rob his ship of a silver shipment. In the ensuing fight, both Miss Lockwood and Tucker are killed and Corey takes her son away to sea with him. The performances by these three are as unbelievable as the scripting. So is Shiner's work as the mate on Corey's ship. Others do small bits.

"I've Fallen In Deep Water," by Ted Grouya and Geoffrey Parsons, and "All the World Is Mine on Sunday," by Pierre Roche and Parsons, are the songs done by the Lockwood character. The Technicolor camera work by Max Greene is passable, but the process work is extremely poor. Editing permits the footage to run long over its logical length. *Brog.*

Stratford Adventure

(DOCUMENTARY)

Toronto, April 27.

Columbia release of Canadian National Film Board production. Stars Alec Guinness, Tyrone Guthrie, Irene Worth; with personnel of the Stratford (Ontario) Shakespearean Festival. Produced by Guy Glover. Directed by Norten Parker. Screenplay, Gudrun Parker; camera (Eastman), Don Wilder; editing, Douglas Tunstall; music, Louis Applebaum; sound recording, Joseph Champagne; sound editing, Kenneth Healy-Ray. University Theatre, Toronto, April 22, '54. Running time, 40 MINS.

This color documentary, with name lure for marquee and exploitation purposes, tells the story of how an Ontario town of 19,000 people, namely Stratford, proceeded last summer to emulate its namesake in Britain to present a six-weeks' series of Shakespearean plays that had an overall 98% b.o. sale at $6 top plus tax. (Stratford, Conn. is trying currently to do likewise) "Stratford Adventure" is a dramatic and suspenseful blueprint of a venture which, with Alex Guinness starring in "Richard III" and "All's Well that Ends Well," with Tyrone Guthrie directing, saw top New York critics covering, plus considerable international publicity. For the picture, the entire cast and working personnel donated their services last summer but production costs were still over $100,000 for this State-financed documentary.

On general audience interest, coupled with superb photography, film traces the trials and growth of the Shakespearean Festival from its inception as a dream that overcame civic apathy on initial money grants, plus financial vicissitudes that were finally met by last minute five-figure sums from wealthy out-of-town donors; and then a town overflowing with heavy international tourist biz for six weeks.

Progressive story reconstructs city council debates, the securing of Tyrone Guthrie's interest and his organizing advice, his selling Alex Guinness on coming to Canada for expenses only, the rehearsals and stage action of "Richard III" and "All's Well," the ultimate presentation of a season of Shakespeare on a shoestring. On direction and color photography, the Louis Applebaum music and tight editing, "Stratford Adventure," as the metamorphosis of a small town, is excellent as lower-case on a double bill, particularly the "art" houses anywhere. *McStay.*

Carosello Napoletano

(Neapolitan Carousel)
(ITALIAN—COLOR)

Cannes, April 27.

Lux Film production and release with Paolo Stoppa, Clelia Matania, Marie Fiore, Nadia Gray, Leonide Massine, Antonio, Folco Lulli, Yvette Chauvire, Sophia Loren, Giacomo Rondinella, Alberto Bonucci, Vittorio Caprioli, Marquis de Cuevas Ballet. Directed by Ettore Giannini; camera (Pathecolor), Piero Portalupi; sets, Mario Chiari; choreography, Massine; editor, Nicolo Lazzari. At Cannes Film Festival. Running time, 125 MINS.

Salvatore Esposito	Paolo Stoppa
Concetta	Clelia Matania

First large-scale Italian filmusical, this pic rings the bell in all sectors and should pay off its producers handsomely for the impressive effort that went into it. By cutting off some excess weight, "Carousel" can be shaped into a tight package of laughs, color and songs for a strong value on any market and a winner at home. Its unabashed sentimental pitch is especially keyed for Italian audiences, but its buoyant good humor will act to win over new audiences. With special initial handling in U. S., film could spill over into more general runs.

An itinerant family of Neapolitan street singers provides a slight plot frame as it leads viewers through a century-spanning potpourri of song and dance in the shadow of the Vesuvius. Sentiment alternates with humor, dance and song as most-famed Neapolitan songs are given new life, sometimes straight, sometimes with tongue in cheek. Ettore Giannini wrote and directed, helping as well to coordinate the giant production effort, and deserves a large part of the credit. Leonide Massine was in charge of his Marquis de Ballet as well as being spotted in the cast, as is Spanish dancer Antonio, both for positive results.

On the vocal side, Giacomo Rondinella impresses on looks and easy-going style, while Beniamino Gigli's voice, dubbed into the track, adds extra value. Large cast is mostly spotted for short bits, all capable. But the least credit should go to cameraman Piero Portalupi's lensing in Pathecolor, a creative contrib to the pic's visual impact, co-ordinated with Mario Chiari's tasteful sets and Maria De Matteis' costuming.

Pace slackens somewhat at the halfway mark of this two-hour production, but with some generous cuts it should turn into non-letup entertainment with unusual sales values. *Hawk.*

Cronaca di Poveri Amanti

(Chronicle of Poor Lovers)
(ITALIAN)

Cannes, April 27.

Minerva Release of CSE Production. Stars Anna Maria Ferrero, Cosetta Greco, Antonella Lualdi, Marcello Mastroianni, Wanda Capodaglio; features Bruno Berellini, Irene Cefaro, Eva Vaniceeck, Gabriele Tinti, Adolfo Cosolini. Directed by Carlo Lizzani. Screenplay, Lizzani, Massimo Mida, Vasco Pratolini, from novel by Pratolini; camera, Gianni Di Venanzo. At Cannes Film Festival. Running time, 100 MINS.

Gesuina	Anna Maria Ferrero
Elisa	Cosetta Greco
Milena	Antonella Lualdi
Ugo	Marcello Mastroianni

Filmization of the novel by Vasco Pratolini has the title plus cast weight for average Italian grosses. Reception elsewhere is uncertain.

In telling the story of the inhabitants of Vico de Corno, an alley in Florence, of their troubles with love and politics, "Cronaca," both in novel and in film form, depicts the spirit, the uncertainties and the social changes of the postwar 1920's.

As such, this is an interesting document of its times.

In showing the alley enmity between right and left, Fascism and Communism, director Lizzani sometimes rigs his scales to weight a point at the expense of objectivity, but generally the picture convinces. Pace sags a bit midway, but picks up again and patchwork of characters and plots is successfully handled once the film gets under way.

Acting is fine and underplayed. Antonella Lualdi gives a sensitive portrayal of the girl whose husband is killed by the fascists, Cosetta Greco does well as the prostie, who operates in and about the alley, and Anna Maria Ferrero is as competent as usual as the servant to the invalid woman (neatly played by Irene Cefaro) who owns the alley real estate. Marcello Mastroianni Giuliano Montaldo and Bruno Berellini stand out among the males of the cast.

Uncredited music gives period flavor to the film as does Gianni di Venenzo's camerawork. *Hawk.*

Schlagerparade

(Hit Parade)
(GERMAN)

Berlin, April 20.

Herzog release of Melodie production. Stars Germaine Damar, Walter Giller and Karl Schonboeck; features Maurice Chevalier, Stan Kenton orch, Margot Hielscher, Sunshine Quartet, Cornel Trio, Schoeneberger Singing Boys, Barnabas Von Geczy orch, RIAS orch, others. Directed by Eric Ode. Screenplay, Alro von Pinelli, H. F. Koellner; camera, Richard Angst; music, Heino Gaze; sets, Karl Weber and Kurt Herlth. At Marmorhaus, Berlin. Running time, 93 MINS.

Barbara Blanc	Germaine Damar
Walter Lorenz	Walter Giller
Fred Paull	Karl Schonbock
Sherry Sommer	Nadja Tiller
Frau Gabler	Loni Heus
Angelika Gabler	Renate Danz
Otto Bonnhoff	Walter Gross
Max Balduweit	Bully Buhlan

This so-called "German Broadway Melody" features many prominent local singers. It looms here as a terrific moneymaker. But lack of really big names in starring roles, color and pace give "Hit Parade" only mild international possibilities. Ballyhoo via the Stan Kenton orch and Maurice Chevalier, who appear in the film, may help.

Some 16 songs numbers are brought in while the thin plot unfolds. It is the story of a young composer who can't find a publisher. His girl friend finally manages to smuggle one of his compositions into the repertoire of a prominent composer and the number happens to become the top tune of the hour. The happy ending sees the young composer finding himself acknowledged in the world of music.

The song (and also dance) presentations in "Hit Parade" are rather dull and mostly uninspired. One exception is Maurice Chevalier's "Ca Va" number. This one, in which the irresistible Frenchman uses his cocked strawhat and employs his famous laugh, is the film's climax. Margot Hielscher's "C'est la vie, Mon Ami" looms okay. But all other song and dance sequences can't stand comparison with those offered even in Hollywood's below-average musicals. The locally much-publicized appearance of Stan Kenton's band in the film is disappointing because it is on the screen less than two minutes. Some songs, including the title song, are easy on the ear; others are either public domain or not too catchy.

Direction by Eric Ode definitely lacks pace and imagination. However, he is obviously handicapped by the uninspired material provided in the scripting. The acting is so-so. Lensing by Richard Angst, however, is one of the better things about the production. *Hans.*

Karlexens Brad

(The Bread Of Love)
(SWEDISH)

Janco release of Nordisk-Tonefilm production. Directed by Arne Mattson. Screenplay, W. Semitjov, from a novel by Birger Sjogren; camera, Sven Thermaenius; editor, Lennart Landhein; music, Sven Skold. At Cannes Film Festival, April 4, '54. Running time, 90 MINS.

Prisoner	Folke Sundquist
Lunnaja	Sissi Kaiser
Ledin	George Rydeberg
Tom	Nils Hallberg
Narrator	Lennart Lindberg
Buteur	Erik Heli
Mother	Dagny Lind

Cannes, April 27.

This film is a heavyweight arty saga about a lost Finnish patrol during the Finno-Russian war of 1940. Though a bit ponderous in style, the pic exhudes a lyric quality in its harrowing tale of love and death among a group of trapped men. Offbeat qualities and expert technical aspects, direction and acting make this a good entry for special situations with crix and word-of-mouth a probable plus asset. Distribution seems limited to arty bookings.

A patrol of Finns is trapped in a bleak hut on a snow-covered plain. Two of the men see a Russian soldier communing with a full moon and one understands that he is talking to his wife. They had arranged this when he had been dragged off to war. They leave him as he burrows in the snow to probably die. However, another member of the patrol captures him, and then film fuses the real and the unreal as the prisoner relieves his meeting with his wife. The men want the Russian to get them through a mine field, but he refuses. His wife is in a group of the beseiging Russians and her voice is heard as she sings to her captive husband. One of the Finns gets to his wife and during a scuffle kills her. The prisoner kills him and escapes while others are saved by following his trail through the mine field.

Film abounds in excellent photography which captures the frozen battlefieids and certain scenes such as a Finn's dash through the snow to kill a suffering horse only to be killed in return. The conflicts and relations of the men are subtly defined and directed. It builds into a moving study of men at war. Editing is fine and acting is tops. Music is a notable mood assist *Mosk.*

Monsieur Ripois

(FRANCO-BRITISH)

Cannes, April 20.

Cinedis release of Transcontinental Film production. Stars Gerard Philipe; features Joan Greenwood, Natasha Parry, Margaret Johnston, Germaine Montero, Valerie Hobson. Directed by Rene Clement. Screenplay, Clement, Hugh Mills from a novel by Louis Hemon; camera, Oswald Morris; editor, Francoise Javet; music, Roman Vlad. At Cannes Film Festival. Running time, 100 MINS.

Andre	Gerard Philipe
Marcelle	Germaine Montero
Catherine	Valerie Hobson
Norah	Joan Greenwood
Anne	Margaret Johnston
Patricia	Natasha Parry
Diana	Diana Decker

"Monsieur Ripois" is a rake, a Don Juan, a victim of his times, a debauchee, but whatever he is, this film adds up to a tour-de-force in direction and thesping. A callous subject is presented in a comedic, brilliant vein. It emerges a satirical and engaging adult film which should slake arty theatre thirst in the U.S. There may be some censorship trouble, but this may be easily glossed over, and word-of-mouth and crix are sure to give this a push.

Ripois (Gerard Philipe) is a young Frenchman living in London, the film recounting his confessions to his wife's best friend, whom he thinks he loves. Ripois' life is a series of adventures with women with whom he has only a superficial contact seeming incapable of true feeling. He has a monotonous job in an office and decides to embark on a crusade to seduce his hardbitten female boss. Ripois succeeds too well and finds her too cold and arbitrary for long association, and leaves on a new quest. He picks up a charming English gal, and her prudishness finally goes before his assidious, if detached, assault. When she considers herself engaged, he flees.

Fired from his job he spends two days in the street and in desperation picks up a streetwalker. She is French, and his youth and need seduce her also, and he becomes her dependent. He leaves her when she gets a big inheritance. His next woman is the rich widow of one of his pupils. Then the friend of his wife is the next victim as Ripois narrates his life, insisting he is sincere for the first time. She almost gives in, but leaves when another woman knocks on the door. He feigns a leap from the window to bring her back, and really falls. His wife thinks he did this for her and spends her time in his convalescence, but already Ripois has a roving eye.

Philipe touches perfection as the strangely unfeeling Ripois who walks through his ardors with too susceptible females. The femme roles are well played. Joan Greenwood, as the passionate marrying kind; Natasha Parry, as the supposed loved one; Valerie Hobson, as the wife, and Germaine Montero, as the tender prostie are all excellent. Rene Clement, responsible for such pix as "Forbidden Games" and "Walls of Malapaga," have concentrated his directorial brilliance. The film abounds in clever observation, visual nuance and smooth pacing. Lensing and editing ably help the high grade quality of this production, and its two versions are both of high order. Though made in England, this is primarily a French film in feeling, and gives a lucid, Gallic-eyed view of London and its manners. *Mosk.*

Sang Et Lumieres

(Blood and Light)
(FRANCO-SPANISH)
(Color)

Cannes, April 20.

Cocinor release of Cite Films-Reig production. Stars Daniel Gelin, Zsa Zsa Gabor; features Arnoldo Foa. Directed by Georges Rauquie. Screenplay, Maurice Barry, Michel Audiard from novel by Joseph Peyre; camera, Maurice Barry; editor, Christian Gaudin. At Cannes Film Festival. Running time, 100 MINS.

Ricardo	Daniel Gelin
Marilena	Zsa Zsa Gabor
Naguera	Henri Vilbert
Riera	Arnoldo Foa
Pili	Christine Carrere
Chispa	Jacques Dufhilo
Federico	Eugenio Domingo

This bullfight film adds nothing to the vernacular, with the usual tale of a toreador who wants to quit. He is hounded back into the ring by a demanding mistress and acid journalists only to meet his bloody death. Sketchy story line and characterization hampers the pic while the bullfight scenes are held to a minimum. All of which makes this of improbable value for U.S. art houses or sureseaters. It may do for special situations via the Zsa Zsa Gabor name and the exploitable quality of the subject.

Daniel Gelin has decided to quit the ring and raise bulls after the death of a friend. His demanding American mistress leaves him and a cynical journalist blasts him in his articles. But Ricardo remains firm. However, his manager and mistress scheme to get him back, and they finally succeed. He is gored in the bullring, and the girl he loves comes rushing to his side, is caught in a milling crowd and trampled to death.

Director Georges Rouquir has not been able to breathe life into his familiar characters. The film lags and expresses action by innuendo rather than moving dramatics. Gelin is properly impassive as the toreador, but Zsa Zsa Gabor is too wooden and unresponsive to give a semblance of life to the supposedly passionate Hollywood adventuress. Arnoldo Foa is the only one in character as the cynical newspaperman. Eastmancolor is adequate, lensing and editing par, with a notable lift in the final bullfight sequence which is the main appeal of this lagging film. *Mosk.*

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"EXECUTIVE SUITE"
starring
William Holden · June Allyson · Barbara Stanwyck · Fredric March · Walter Pidgeon · Shelley Winters · Paul Douglas · Louis Calhern
An M-G-M Picture
and Spectacular Stage Presentation

CREATURE FROM THE BLACK LAGOON
in 3-D
RICHARD CARLSON · JULIA ADAMS
PARAMOUNT

50% Web Affiliates Should Be UHF, FCC Told; Seek Toll-TV for U's Only

Washington, May 4.

Separate petitions have been filed with the FCC to force all video networks ultimately to use UHF stations as at least 50% of the affiliate group, and to restrict subscription tv to UHF operators. The two proposals are part of the four petitions to alleviate the UHF problems made by Joseph Brenner, an attorney, in behalf of a group of station operators.

Should the plans be okayed, it would mean that after a period of one year at least one-third of the web affiliates would be U stations, and after two years the U's would be as strong in affiliate numbers as the VHF's. The Brenner proposal would deprive the webs of all affiliations for failure to comply.

Brenner's other major petition requests that "the subscription television service be restricted to UHF television stations so that instead of having the effect of withdrawing 'free' broadcast service from the general public during subscription telecasts, as would be the case on most VHF stations, the subscription television service would generally be the means of providing a new and additional service to the community." He adds that "the conventional broadcast service by the UHF station could be safeguarded by permitting UHF subscription television only where the station otherwise satisfies the minimum programming schedule required." FCC hearings on UHF have now been scheduled for May 19-21.

The remaining petitions, filed by Brenner for FCC consideration, concern making provisions for stereophonic (3-D) sound transmission for use among the U's only and that the U's be allowed to program music with their "fixed visual images," thus allowing them to collect coin for broadcasting music with "unrelated pictures or test pattern while assisting dealers in the demonstration and installation of UHF converters and all-channel receivers." The lawyer cites that the same privileges were given VHF telecasters prior to June, '51. Under existing FCC rules all tele stations are prohibited from utilizing music with demonstration test patterns.

If UHFers are allowed by the FCC to install stereo sound it will enable them to "claim and demonstrate a sound transmission system superior to the established VHF system and consistent with the superior visual transmission of UHF in its inherent freedom from local electrical interference," the petition reads.

Of the estimated 28,500,000 video receivers in U. S. homes only 1,645,000 are UHF sets. An additional 2,000,000 are believed to have been converted to receive the U signal.

DuMont to Beam Tint by Next Fall

Simultaneous with announcement of a 19-inch color tv tube, Dr. Allen B. DuMont, prexy of DuMont Labs, said that by next fall WABD, N. Y. key for his network, would begin transmission of color programs. Programs will comprise tint films, and will be airwise by September.

The tube itself, the first color type made for general on consumption by DuMont, is considerably larger than the 15-inchers being made by competing companies. The picture area on the DuMont tube amounts to 185 square inches, as compared to 88.5 square inches for the 15-inch tubes now available, according to DuMont.

The DuMont color sets will be on the market in 1954, about the time RCA breaks out with its own 19-inch set. Samples will be sent to DuMont receiver customers shortly. Price of the tube has been estimated between $150 and $200.

Receivers will be initially priced around $1,000, but Dr. DuMont foresaw a decline to $500 within a couple of years. He had refused to manufacture a smaller screen, but "with the 19-inch tube, we are ready to turn out color receivers and push them."

Sue Ohio Station on Ads Refusal as Ruining Biz

Toledo, May 4.

Conspiracy charges have been filed against the Fostoria Daily Review Co., publishers of the Fostoria Times-Review; Seneca Radio Corp., owner of radio station WFOB, Fostoria, O.; the Fruth Hardware Co., Nye Implement Co., and Lowell Ballreich and George Chapman, Fostoria retailers, by Richard Lehman, operator of the Fostoria & Rural Supply Co., who claimed the defendants "are plotting to ruin my business." Lehman, of Risingsun, O., filed a suit in U. S. District Court at Toledo, seeking damages of $15,000, plus an injunction requiring the newspaper and radio station to carry his advertisements.

Lehman operates a discount house, offering goods at below usual retail markups. He said the newspaper and radio station had originally accepted his advertisements, and later suddenly refused to carry them any longer. He charged that the merchants, all of whom were competitors, conspired together to get the newspaper and radio station to refuse to accept his ads.

Mary Margaret's Strong Bowoff

Mary Margaret McBride, about to exit ABC and with it the radio sphere after a 20-year run in the medium, will leave behind her a kind of legacy via a dramatic finish. This week (4-5), in her second survey of femme achievements in the U. S., she is "giving the air" to a quartet of women who rate the national awards in the 1954 Mary Margaret McBride Project. In addition, eight other women cited will have their stories told by Miss McBride.

Winners are Mrs. Frances Morton, of Baltimore, founder of the "Baltimore Plan" for slum clearance; Martha Priscilla Shaw, mayor of Sumter, S. C., first female chief exec in that state's history; Mrs. Fred Weser, of Huntington, W. Va., who raised $1,000,000 to rehabilitate the state mental hospital there, and Mrs. Edith V. A. Murphy, of Covelo, Cal., a 75-year-old botanist who worked out controlled grazing plans and has devoted many years to Indian affairs.

Of the eight receiving citations, trade interest centers on Mrs. Clara Logan, founder of the National Assn. for Better Radio & Television, Los Angeles, and Anne Holden, commentator of radio station KGO, San Francisco, and founder of Friendship Forum.

MMM will leave next week (15) for her first holiday but will return in the fall. There's been talk of setting her into a tv format.

WCBS-TV Revising Sked With Three Shows Axed; 'Name' Feature Films Set

WCBS-TV's "Saturday Feature Report," the Paul Killiam oldtime films and "Art Linkletter & the Kids" will be cancelled, with CBS' New York flagship revising the 6 to 7 p.m. schedule starting May 29. Quarter-hour "Six O'Clock Report" will consist of Ned Calmer on the News, Robin Chandler with a feature capsule and Jim McKay's sports synopsis. "Early Show" film will go for 40 minutes at 6:15, followed by Carol Reed's weathercast, with "Mr. District Attorney" remaining in the 7 p.m. slot.

Station, incidentally, has pacted for three "name" feature pix from Major Television Co. They are the Bette Davis-Gary Merrill "Another Man's Poison" (1951); "Capt. Kidd," with Charles Laughton, Randolph Scott and Barbara Britton (1945), and "Whispering Smith vs. Scotland Yard," with Richard Carlson ('51).

35,000 FORD DEALERS AT 'TELECONFERENCE'

An estimated 35,000 Ford dealers and salesmen witnessed the second closed-circuit teleconference staged this year by the auto company Monday (3) in theatres in 38 cities throughout the country. Lineup was the largest yet obtained for a theatre tv business session. Ford's first teleconfab, presented in January, was seen in 32 cities.

Telecast, originating in Dearborn, Mich., was arranged and produced by Box Office Television in conjunction with the auto firm's ad agency, J. Walter Thompson. In New York, the telecast was seen at the RKO Fordham Theatre in the Bronx. Two-hour program included appearances of Ford executives, Imogene Coca and Sid Caesar in a filmed sequence, visual displays and filmed portions showing the company's cars in action.

Web Affils Still Carrying Probe, At Coin Loss

While NBC-TV has returned to commercial status quo via its dropping of the Army-McCarthy hearings, several of its and CBS' affiliates are continuing to sacrifice coin from network and local sponsors in order to carry the hearings. Most of them are picking up the ABC feed, and are not only losing out on their regular commercial time charges but paying ABC program and line costs.

Aside from the many NBC and CBS affiliates which-have secondary affiliation contracts with ABC (they carry some ABC shows, but none during the daytime, since ABC has no daytime network service except for early morning), there are seven stations completely unaffiliated with ABC that are paying the web for the program. They are the three WLW's, in Cincinnati, Columbus and Dayton (with WLW-A, Atlanta, carrying in part), all NBC basics; WSYR, Syracuse, another NBC basic; WSTV, Steubenville, O., a CBS VHF basic covering the Pittsburgh area, and KSLA-TV, Shreveport and WSEE-TV, Erie.

Other top NBC and CBS outlets carrying the hearings as ABC secondary affiliates are: WNAC-TV, Boston; WJAR-TV, Providence; WTMJ, Milwaukee; WHAM-TV, Rochester; WBAP-TV, Fort Worth, and WFAA-TV, Dallas. In all, some 70-odd stations are carrying the ABC feed. For the non-affiliates, the program charge is understood to be $100 an hour, with line charges varying with distance from Washington.

CBS 'Keen' Longrunner Also Crossboard Strip

"Mr. Keen," longrunner on CBS Radio as a half-hour entry, will become a crossboard strip in the 10 to 10:15 p.m. slot starting about the first week in June. Friday show will continue under Procter & Gamble in the web's Power Plan.

Network now has half-hour "Capitol Cloakroom" Fridays at 10, but the discussioner will shift to 7 p.m. Saturday after May 22, when Johnny Mercer's music stanza will be dropped after being aired for a year. With the Mercer show slotted 7 to 8, the other half will be taken by Stan Freberg's "That's Rich," now a Friday nighttimer.

Steve Rides Again

Irked at seven-day shutout stemming from Army-McCarthy "Speaktacular" out of Washington, Ruppert Knickerbocker Beer finally put the persuader on WNBT, N. Y., to resume the Steve Allen show Monday (3), 11:20 to midnight. The NBC tele key followed with the George Banghart capsule and, networkwise at 12:05 a.m., with filmed highlights of hearings, though at this hour pick-ups were considerably reduced.

NBC had slotted the quiz pix at 11:15 p.m. after ankling the live edition week before last. CBS-TV then countered by moving up from 11:30 to 11:15 to coincide with NBC's spotting.

See Army-McCarthy Telecasts As Best Single Hypo for UHF

The Army-McCarthy hearings may be beginning to pall on those prosperous tv stations who have had to cancel commercial programs to carry them, but the hearings have come as a blessing in disguise to UHF stations telecasting the sessions exclusively in their cities. As far as the UHF'ers are concerned, the row can continue indefinitely.

Reason is that the hearings are the biggest single hypo to set conversion the industry has experienced to date. With only ABC and DuMont feeding the hearings live, and with many of the affiliates of both nets UHF (NBC and CBS are solidly entrenched with post-freeze VHF operations in most major markets), the U's are the only stations in many cities carrying the hearings. And ratings to the contrary, viewers still want to see the subcommittee sessions.

Result is a rush for repairmen in some 37 cities where U's are carrying the ABC feed. Reports from Milwaukee, where WKOY-TV is carrying, indicate heavy conversion since the hearings began. Ditto WAKR-TV, Akron, where set changeover to UHF has been on an upbeat since the start of the hearings.

Hub Switch In Attitude

Boston, May 4.

A quick switch in the public's attitude toward the McCarthy-Army telecasts was reported here over the weekend, with WNAC-TV revealing that protests were mounting hourly and the station on the

(Continued on page 35)

WHO-TV, Des Moines' 2d TV Station, Takes to Air

Des Moines, May 4.

The city's second television station—and the ninth in Iowa—went on the air a week ago when WHO-TV started its 6 a.m. to approximately midnight Monday through Friday telecasts. The station will have from noon until approximately midnight on Saturdays and from 11 a.m. till midnight on Sundays.

The station, operated by WHO-TV, Inc., has the same officers as Central Broadcasting Co., operators of radio station WMO. B. J. Palmer, Davenport, is president; D. D. Palmer, vice-president and treasurer; Ralph Evans, exec v.p.; Paul A. Loyet, v.p. and resident manager, and William D. Wagner, controller and secretary. Jack Kerrigan will be program director for both WHO radio and television and Kenneth Gfeller will be tv production-manager.

WHO is an affiliate of NBC-TV for the network programs.

Clears to Oppose FCC 'Protection'

Washington, May 4.

FCC's proposal to give greater protection to clear channel stations is likely to be opposed by none other than the "clears" themselves, through their organization, Clear Channel Broadcasting Service.

In a statement issued by its headquarters here last week, CCBS contends that the Commission's proposal, which is based on new findings on interference caused by radio signals during the daytime, would be of "insignificant" benefit to the clear channel outlets.

The catch in the proposal, declared CCBS, is that the new rules which the Commission would promulgate—to require daytime stations to start later and sign off earlier—applies only to "existing" stations.

Analysis of the proposal, CCBS claims, would have no effect whatever on Class II stations presently operating on Class I-A clear channels. (Class II stations are secondary stations operating on clear channels which must restrict their coverage so as not to interfere with Class I-A stations. Most daytimers are in this class.)

But even if the Commission plan did cover existing stations, CCBS asserts, in only two instances out of 58 would a change in operation be necessary and this would be minor.

Oral arguments have been scheduled for June 7 on the subject matter of the report (Daytime Skywave Transmissions) but will not include the proposal to limit Class II stations.

Stations Wanting Army Hearing Can Carry Them, Sez FCC, if Available

Washington, May 4.

Stations desiring to carry the McCarthy-Army probe hearings can, in cases, do so whether or not they are affiliates of ABC or DuMont, an FCC official said last week, commenting on squawks resulting from NBC's dropping of the telecast. It depends, he said, on whether the broadcast is technically available. If the cable facilities are preempted for other programs, there's nothing, it was indicated, that a station can do.

In a community within reach of the cable, it was explained, ABC or DuMont would be required to make the program available to any other station if neither of its affiliates were carrying it. Under FCC rules, it would be called on to explain a refusal to do so.

Where there is no ABC or DuMont affiliate in a community—an unlikely situation—the program must be made available to any station, again if it is "technically" available.

Head in 4 Years 4th Chi CBS' Pub

Chicago, May 4.

The Chi CBS operation is on the prowl for its fourth public relations director in as many years. Chuck Wiley was given the bounce in a sudden move last week, after a little more than a year in what apparently has become a "hot seat."

Wiley inherited the post in March, 1953 when Stu Riordon was pink-slipped. Prior to getting the flackery assignment, Wiley had been WBBM's special events chief for two years, during which period he produced the award-winning "WBBM Was There" documentary series.

Riordon had taken over the slot in 1951 when Dave Moore was let go. Moore, in turn, had taken over in 1950 from Don Kelley.

Linkroum Vice Rayel As NBC-TV 'Home' Reiner

Richard Linkroum has been moved in as producer of NBC-TV's "Home Show" with the resignation of Jack Rayel. Latter, however, is serving temporarily as exec producer during the vacation abroad of Richard Pinkham. Linkroum was upped from associate reiner, with John Green, erstwhile senior unit manager, taking Linkroum's spot. Green's post goes to Carl Lindemann in a shift from his associate producer berth on the Kate Smith show.

There's another "Home" transfer. Jack Fuller, one of the editors, is now in charge of special projects, with Beryl Pfizer as his aide.

Maschmeier Named Exec Asst. to WFIL's Clipp

Philadelphia, May 4.

Howard W. Maschmeier has been named executive assistant to general manager Roger W. Clipp, of the WFIL stations. He succeeds John D. Scheuer Jr., who left recently for St. Louis, and will work closely with George A. Koehler, who holds a similar post in the executive administration of the stations.

Maschmeier was formerly assistant to the general sales manager of WFIL radio, and prior to coming to this city last fall was general manager of WPTR, Albany.

TONI LOOKS LIKE TRIPLETS

NBC's 'Little Raid' of CBS

NBC's acquisition of Art Linkletter's "People Are Funny" has the web's radio (and video) brass expanding their chests almost to the breaking point. Not the least among these in the NBC aural hierarchy is Ted Cott, veepee in charge of programming. Cott is quick to remind all and sundry that "Lux Radio Theatre," the Linkletter show and Jack Benny have for years been among the top rated stanzas on CBSound. The Lux hour (along with the tv counterpart) has been grabbed by NBC, followed by the "People" coup. And with Benny's AM future up in the air, that makes two ex-CBStanzas for the NBC camp and a No. 1 Columbian in the don't-know-what-I'm-gonna-do-in-radio class.

Not too many years ago it was Paley, Stanton & Co. which annexed Benny, et al., from NBC in the "Big Raid" of the late '40s. CBS turned its new AM properties into tv largesee (Benny, Amos 'n' Andy, etc.) while the current NBC annexations, lacking name values, don't have the look of more than a "Little Raid," although several millions of dollars will have turned over in the process.

Unlike video (where CBS, for instance, has inherited about $9,000,000 worth of NBC daytime business via Procter & Gamble, with latter, however, ready to throw some coin NBC's way on the web's promise to come through with suitable daytime formats), NBC hopes during the 1954-55 season to approach its rival on radio billings. The "Lux and Linkletter" programs are regarded as only the prelimlnary to an all-out struggle for dollar supremacy. In the end, it's those continguous rates, multiple discount structures and other razzle-dazzles for which NBC is so well known that could turn the trick for 30 Rockefeller Plaza.

Million-a-Month Bacon for 'Home'; 352 Plugs on NBC-TV's Hoof

NBC-TV's 11 to noon "Home" is currently frying in the fat at a $1,000,000-a-month sales clip. Exact figure from March 1 teeoff to Monday (3) is $2,112,000 in the participation till, with 352 plugs now in the house to be played out between the preem date and end of the year. In the oplnion of Joe Culligan, sales chief of the operation (and the man largely responsible for the coin clIck of the web's "Today"), the "Home" gait is a phee-nom because it establishes that a show with "selective audience" values can ring the bell for some of the top companies in the country whose business is with the femmes.

Average gross for a "Home" commercial is $6,250 ($2,450 for program-production, $3,800 for time). Charter clients get a break, however, in some cuffo time. Show is geared for elght plugs in the hour, 40 on the crossboard week. Current pace is 20% of saturation.

Sponsors riding the "Home" train are Accent, Bymart, Polaroid Camera, Dow Chemical and Dow Corning, Florists Telegraph Dellvery, Peerless Electric (Broil-Quik), U. S. Shoe, American Greeting Card, Pepperell Mfg., James Lee Carpets, Necchi Sewing Machine, Sunbeam Appliances, Wear Ever Aluminum Foil and Cooking Utensils (Alcoa), Crosley-Bendix Appliances, and E. I. du Pont. Latest to hop on is H. J. Heinz.

'57' Preem

H. J. Heinz Co. has bought into NBC-TV's daytlme "Home" after being the sole television holdout in American advertising's "Big 20." The 57 Varieties outfit had previously used spots on an experimental basis.

The Pitt glant was also reported ready to unfurl a vidpix series and wrap up Kit Kinne, food edltor of "Home," to front the screen commerclals and its printed media.

Bolger Axed In Pall Mall Shift

First big blow to ABC-TV in its "major projects" department came this week with American Tobacco's decision to drop its alternate week bankrolling of the Ray Bolger show. Pall Mall, which shared sponsorship with Sherwin-Williams, is moving over to the Danny Thomas show on the net, with Luckies dropping from the ABC scene as of mid-July.

Consolation is that Sherwin-Williams has signed for another go-round on Bolger, and that Dodge Is staying with Thomas, leaving his Tuesday stanza SRO and leaving only a skip-a-week bankroller to be found for the Bolger segment. Bolger's vidpix had been a rating disappointment to the web in its Thursday slot, and despite some production credlts, failed to get off the ground. It's the first major cancellation since Motorola dropped the alternate week drama to "U. S. Steel Hour," but in the latter case the net doesn't anticipate too much difficulty getting a replacement.

Radio Set Sales Zoom in TV Areas, ABC Study Shows

Any fear that those zooming sales figures on radio sets are confined to non-tv areas should be dispelled by an ABC research study, which shows that radio set shipments rose 33% in 1953 in the web's five o&o cities as compared to a 3% increase nationally. The five ABC o&o cities are New York, Chicago, Los Angeles, San Francisco and Detrolt.

Data supplied ABC by the Radio-Electronics-Television Manufacturers Assn. shows total shipments of radio sets to the five clties in 1953 as 1,601,157, compared with 1,204,043 in 1952. Figures would Indicate that the main increase in radio set shipments and sales today are occurring in tv areas where saturation or near-saturation has taken place. Figures do not include shipments of automobile radios.

On the other hand, tv set shipments declined 22% in the five cities, an indlcation of their hlgh tv set saturation. Nationally, tv shipments increased 8%. About twice the number of radio sets than tv recelvers were shipped to the five clties. In New York, radio shipments exceeded tv by 124%.

Tuna Subs for Chicle On Robert Q 'Name's'

Star-Kist Tuna is moving into the alternate week slot on "Name's the Same" on ABC-TV, effective June 1, when American Chicle's skip-a-week bankrolling lapses. Sale came only a week after Chicle's notice of cancellation on the post-U. S. Steel Robert Q. Lewis paneller.

Alternate bankroller on the series is Swanson Products.

WAVES MILLIONS TO NBC (AM-TV)

There's a $3,000,000 to $5,000,000 tag riding on the wave of Gillette and its Toni division deciding to "play it with NBC" (radio and tv) come the fall. Wrapped up by John Guedel Productions on the Coast last week was a five-year firm deal with the web that will continue Art Linkletter's "People Are Funny" in a dual exposure, with two seasons on the sights and three on the sound in a moveover from CBS. Video edition will start Oct. 3 in the Sunday at 7 p.m. slot currently occupied by the Paul Winchell show, which has been axed. Audio teeoff will be on a delayed basis two days later in the Tuesday 8 p.m. spot, the home wave splitting the bill with Mars Candy. Latter already is in on the "People" ride.

Setup is similar to that which Guedel worked out for the Groucho Marx "Bet Your Life" with NBC four years ago. It's a year-round exposure in that the 39-week cycle will segue into another 13 frames of summertime repeat shows on both radio and tele. (Toni will go it alone videowise, with Leo Burnett agency repping both Toni and Mars, setting the deals).

Toni had previously picked up two-a-week backing of "One Man's Family" to return the longrunner to NBC aural after the first interruption in its 21 years occasloned by the Miles Labs' hatcheting of the stanza. Gillette itself, the parent outfit, is to move its Friday night "Cavalcade of Sports" fights from ABC to NBC (radio), where the multiple discount appeared to be the payoff in inducing the switch. (Bouts are on NBC-TV, with the radio version moving over to give the sponsor the rebate benefits). Already a fact is Toni's departure from ABC's "Whispering Street" morning strip, which it backs twice weekly to General Mills' three-a-week underwriting. Toni instead has latched on to NBC's "Stella Dallas" to join Sterling Drug in the sponsorshlp.

Toni's other largesse of recent date also went NBC-TV's way via its Monday at 7:30 quarter-hour starring Tony Martin when the spot became available on the exit of "Arthur Murray Party."

It doesn't seem to be a case anymore of "which twin has the

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D.C.'s WCFM 1st Station In Capital Area to Be Backed By Labor Group

Washington, May 4.

WCFM, town's co-op FM station, became the first radlo station in the capital area to operate under aegis of a labor organizatlon when the AFL Central Labor Union bought a block of common stock. Recognition to its new particlpants was immediately made In station breaks, which are now heard as "Washington's Co-op Labor Station," instead of the previous "Washington's cooperatively owned radlo station."

New affiliation is likely to be a financial shot in the arm to the small station, which has reputedly been operating in the red. Accenting public service airers, station has pioneered in such worthwhile projects as "University of the Air," conducted by area colleges; "Music of the Nation's" presented by town's embassies, and BBC's "Third Program," sponsored by town's Listener Committee for Better Radio.

Despite this, commercial interest has been consistently low. The Central Labor Union, made up of 104 local AFL affiliates with a membership of approximately 155,000, should add considerable money and listener strength to the FM operation. Announcement of transaction carried statement that "a number of affillates of Central Labor Union are planning to follow in the footsteps of the central organization."

D.C. Hearings TV's Biggest Soaper; GOP Tries Scalpel on Hottest Show

Washington, May 4.

The McCarthy-Army hearings appear to have settled into a groove as television's latest soap-opera—long run, low-rated and sexless.

This one they could call, "Senator Joe's Other Secretary, or The Ordeal of Robert T. Stevens."

While it hasn't too much Hooper, it seems to exert the same fascination for a segment of the tv set owners as do pre-World War II films. You watch 'em and forget 'em, but they take your mind off the H-bomb for an hour or so.

This must go down as the first soapopera in history which was the best brains of the Republican Party plotting to bring it to a speedy end and get it off the air. It is feared that the great "speaktacular" is wrecking the GOP chances at the polls next November. However, the scheming has achieved nothing so far: "Senator Joe's Other Secretary" shows promise of greater longevity than "South Pacific."

Even more than its early stages, this video show has become so bogged in detail and verbal red tape that a snappy singing beer commercial here and there would definitely raise its entertainment level.

Despite the flashy big name lineup of stars, headed by Sen. Joe McCarthy and Sec. of the Army Robert T. Stevens, two lawyers have emerged as delightful scene-stealers and popular favorites. They are fire-eating Ray Jenkins, of Tennessee, counsel for the Senate Investigating Committee, and Joseph Welch, the dry-witted, little-talking Bostonian who is chief counsel for the Army. Without this pair to provide spice, the

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M&L Burns 'Toast'

Martin & Lewis (NBC-TV) bested Ed Sullivan's "Toast of the Town" (CBS-TV) on Sunday (2), drawing a 36.2 Trendex against rival's 15.4, a low mark for the Lincoln-Mercury show this season. Duo also registered the highest share of audience of any Colgate "Comedy Hour" this season, with 65.4. "Toast" share was 27.9. It was the fourth Sabbath in a row that "Comedy Hour" led "Toast" and was the finale of M&L. Colgate's Trendex high of current season was the 42.8 registered Jan. 10, also a Martin & Lewis fronter.

"Toast" had a flock of stars in Chapter I of two-part "The ASCAP Story."

S&M Employee Groups Take Over $20,000,000 Firm

Seventeen-year-old Sherman & Marquette of N. Y. agency changed hands Monday (3), as an employee group headed by Bryan Houston took over the firm. New agency, Bryan Houston Inc., also took over the Hollywood office of the firm while a separate unit took over the Chicago office and reconstituted it as another new agency, Wherry, Baker & Tilden.

Sales price on the $20,000,000-a-year gross billings dual operation was not disclosed, but is believed to total $6,000,000 for the two firms. Houston, who was prexy of Sherman & Marquette (both principals decided to retire), is prexy of Bryan Houston, with Henry M. Schachte as senior v.p., Harry W. Bennett Jr. exec v.p. and William B. Templeton v.p. and director of radio and tele. All have been with S&M for some time. Houston, before joining the agency, was successively a veep of Young & Rubicam, exec v.p. of Pepsi-Cola and exec v.p. of Lennen & Mitchell.

All the N. Y. accounts remain in the house. These include several Colgate brands (Ajax, Halo, the Colgate toothpastes and shaving creams, Cashmere Soaps and Veto Deodorants), and Nescafe and Nestle's Instant Coffee.

Wherry, Baker & Tilden, headed by L. A. Wherry, continues to handle Chi accounts like Quaker Oats.

PAGING CHAS. RUGGLES FOR DINAH-EDDIE GAP

NBC-TV's Tuesday to Friday summertime quarter-hour gap at 7:30 p. m. may be filled by Charles Ruggles. Dinah Shore is spotted there Tuesday and Thursday and Eddie Fisher on the other days (Tony Martin is in the Monday slot).

Ruggles is on Kate Smith's daytime show once a week with a comedy Insert, "The World of Mr. Sweeney." Same format would prevail if the veteran film actor gets the four-night stanza.

'Jury' Pinchhitting As CBS Radio Stanza

Peter Potter's "Jukebox Jury," erstwhile tv'er, will blossom out as a Sunday pinchhitting radio stanza on CBS starting May 30.

For the first two outings, "Jukebox" will be slotted 7:30 to 8 p.m. in the "Amos 'n' Andy" time, and on June 13 will go full hour by starting at 7 during the hiatus of Jack Benny.

Motorola, DuM Earnings Off

Two key electronics manufacturers reported decreases in gross income and net earnings for the first quarter of the year this week. Officials of Motorola and DuMont Labs told stockholders at their respective annual meetings that reduced sales and profits were caused by the uncertainty over color television.

Motorola netted $1,644,084 (85c a share) on sales of $48,006,800, compared with $3,174,208 ($1.64 a share) on sales of $64,857,867 in the first quarter of 1953. Motorola topper Paul V. Galvin told stockholders that the first-quarter profits do no reflect the company's expectations for the year, since productlon at the beginning of the year was dominated by caution, but since then black and white sales have continued strong.

DuMont Labs showed a net of $508,000 (20c a share) from gross income of $19,770,000 for the first 12 weeks of 1954, compared with $945,000 (39c per share) on gross income of $24,187.000 for the same perlod the year before. Dr. Allen B. DuMont, after demonstrating the firm's new 19-inch color tube and its 16m multi-scanner, predicted that mass production of color sets would come within two years. He sald development of a 21-inch tube would come soon, thus speeding the time when color sets could sell at $500.

Gleason 'Honeymooners' Seen as Radio Show

Jackie Gleason will cut an audition record for CBS Radio this week of "The Honeymooners," his prime sketch on the tv end of the web. In support are regulars Audrey Meadows and Art Carney plus the Ray Bloch orch.

It's planned as a 30-minute show.

Chi Dailies, TV'ers Now Bedfellows; Coin Makes Competitors Compatible

Chicago, May 4.

Romance between Chi television stations and local newspapers has of late gone beyond the handholding stage and progressed to the point where the competing media are finding each other compatible, if strange, bedfellows. And it's been the dailies that in many cases have been making the advances.

Most intimate embrace to date is the current tieup between the Sun-Times and ABC's WBKB. The tabloid is subsidizing the station's beamings of the Army-McCarthy marathon telecast by defraying more than 50% of the $12,000 weekly WBKB is losing in washed out ad revenue. The arrangement, getting copious play in the Sun-Times as a "joint public service," was proposed by publisher Marshall Field Jr., when NBC-TV decided to halt further direct coverage after the $125,000 loss in revenue for the first two days, and it became apparent that there would be no complete coverage available to the Windy City.

As it happened last week, WGN-TV and the Chicago Tribune were able to get into the act with an afternoon exposure of the DuMont feed. Trib-owned station had early enunciated a policy that it would carry the p.m. wrangles on days when there were no baseball games. Due to bad weather and open dates last week WGN-TV managed to get in four afternoons of the Senator from Wisconsin's war with the U. S. Army, with the Trib getting credit lines on the telecasts.

Because of the close relationship between WBKB and the Hearst-owned Chicago American, Sterling (Red) Quinlan had to go through the motions of giving that paper "first refusals" on the public service deal. For the past several months WBKB and the American have been joined in an extensive "space and time" deal that has the two sharing production on two regular shows and working a joint news operation. Mary Martinsen, the American cooking editor, con-

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Sureshot Swan Song

Max Liebman is making sure that when he hangs up his gloves forever as producer of "Show of Shows," he'll be leaving something for viewers to remember him—and Caesar & Coca—by.

The NBC Saturday nighter winds up its "miracle" run with the June 5 show, and then the three most important personalities bound up with the destiny of the 90-minuter over the years will go their separate ways. For the June and two previous stanzas (May 22 and 29) Liebman will cull the "best" sketches, production numbers, etc., displayed during the stretch and give 'em a Hottentot finish as "Operation Repeat."

Bean 'Angel' Leads CBS-TV Summer Subs; Others Set

Orsoff Bean's kine audition of "Blue Angel" (after N. Y. nitery of that name where the comic has made multiple appearances) was regarded as sufficiently high voltage for CBS-TV to give it a summer slotting in the hiatus of Ed Murrow's "See It Now." Bean is current on Broadway in John Murray Anderson's "Almanac."

Other Columbia hot weather segments are rapidly shaping. "Two in Love," aud participationer, will go in for Red Skelton; "It's News to Me" for "You Are There"; Jan Murray's "Dollar a Second," much kicked around in the suntime sweepstakes, now appears to have the inside track to pinchhit for the 9:30 Saturday night "Favorite Husband"; "Pantomime Quiz" replaces "Mama," and "Masquerade Party" goes in for Red Buttons.

Dorsey Bros. orch, already announced to go in for Jackie Gleason (under the comic's production banner) will bill their stanza "Stage Show," with Rosemary Clooney as probable initial guest.

Among the unknown quantities are Wednesday 8 to 9 (Arthur Godfrey); Thursday 8 to 8:30 ("Meet Mr. McNutley") and 9-9:30 ("Lux Video"), with Jack Paar a possibility for one of the segs, and the Friday 10:30 "Person to Person" (Ed Murrow).

Ann Sothern's "Private Secretary," which crosses networks to do summer duty for NBC's "Hit Parade," will be on an alternating-week basis next season with Jack Benny.

Samish's NBC Exit To Go Packager

Adrian Samish, NBC-TV producer and also its daytime program factotum, has exited from the web to form a packaging company on his own. It's understood he already has submitted four soapoperas to the network to fall into half of the 3 to 5 p.m. time next season (with Kate Smith's 3 to 4 show axed and Procter & Gamble having declared an interest in buying four strips offered by the web which might turn out to be some of the Samish group).

Samish went to the Coast several months ago to bring in Robert E. Sherwood's debut teleplay, "The Backbone of America," under Miller Beer sponsorship. It received a general pasting from critics.

Ex-Met Diva Ponselle's 1st Radio Show in Years

Former Met Opera star Rosa Ponselle will do a radio show for the first time in many years May 16 when she'll be interviewed by CBS music director James Fassett on opening program of the web's "Your Invitation to Music." Dramatic soprano's new recording of "Ave Maria," privately etched as a gift to friends, will be spun.

Joining Miss Ponselle in recorded vocals will be Eileen Farrell. Latter visited Miss Ponselle recently at her home near Baltimore, where arrangements for the pairing were made.

WABC All-Nite Return

WABC, ABC Radio's New York flag, returns to all-night operation next Monday (10) when the Birdland show returns after a layoff of several months. It's a jazz segment from the Birdland nitery (sponsored by the club) running from midnight to 6 a.m.

Bob Garrity returns as the deejay.

LA. UHF SHUTS DOWN; SEEKING VHF CHANNEL

Monroe, La., May 4.

KFAZ-TV, UHF station operating on channel 43, went off the air here Saturday night (1) in temporary move awaiting FCC approval to operate a VHF station on channel 13.

John Ferguson, general manager, said "it is our intention to resume operation after the application for channel 13 is approved."

Decision to go off the air was made following a meeting of the board of directors. This is the first tv station to close down in Louisiana and Ferguson said the move was made after a lengthy study of the UHF situation in Monroe and elsewhere.

Norman Baer to Coast On Trio of Packages

Norman Baer, of Gross & Baer packaging office in New York, off to the Coast today (Wed.) to develop several of the firm's properties. Among them are "Away You Go," "Let's Take Sides" and the L. A. version of their juve sports show, "Junior Olympics." Latter will tee off June 26 on WNBT, N. Y.

While on his extended visit Baer will huddle with tv producer Mannie Manheim re his heading the G&B office there.

Mel Allen's 'Line Drive'

Mel Allen is being pitched as narrator for a baseball panel stanza on NBC-TV titled "Line Drive," with Bernard Bessman producing. Latter is associated with the new parlor game of that name.

Format has three members of the audience and as many pro ball players competing on tricky questions relating to the national pastime.

DuM's $1,000,000 Pro Gridder Tab Sans Sponsor

DuMont has committed itself to the tune of approximately $1,000,000 to telecast about 60 National Football League games next fall. Deal was made without a definite sponsor in tow.

Westinghouse, which underwrote 49 games via DuMont at a cost of at least $1,800,000 last fall, indicated a few weeks ago that it was practically out as a repeater this year, but a DuMont spokesman said more recently that Westinghouse had not yet made a final decision to give up the telecasts.

After negotiating with NFL commissioner Bert Bell, Tom McMahon, web sports chieftain, announced that the 60 ballcasts will be jammed into a 12-week period next fall. A selected "game of the week" will go coast-to-coast, with the remainder of the four to seven games weekly aired on a regional basis.

Under the proviso that all games scheduled will be blacked out in the area they are played, DuMont lists games for Saturday night and Sunday afternoon. Two Saturday games, on Dec. 4 and 11, have been slated for a 5 p.m. exposure. These two are expected to kick off repercussions among the collegians, who have for some time been complaining that the pros intend to cut into their domain.

Nine of the pro league's 12 teams will appear on the DuMont telecasts. Exposures will be viewed in as "many as 100 stations" each weekend. ABC-TV has rights to telecast the other three teams.

IBEW Walkout Looms at CBS

Negotiations for a new pact between the CBS radio and tv networks and the engineering technicians, organized by the International Brotherhood of Electrical Workers, broke down last Saturday (1), openin, possibility of an early walkout of IBEW members. A strike vote was taken by the broadcast technicians in N. Y. last night (Tues.), with the Coast local due to ballot on the same matter today (Wed.) in Los Angeles. Old contract expired May 1.

Key items in the dispute revolve around IBEW demands for a wage hike and jurisdiction over the filming of all shows, except that of newsreels and documentaries. Several other unions are in the filmty field currently.

MBS Affiliates Slate Meet; Costs Huddle Due

The regular quarterly meeting of the Mutual Affiliates Advisory Committee has been slated for Friday (7) in New York, at which time the network is expected to lay out its summer plans. Among other items that will probably come up is a proposition by a group of affiliates that the network cease paying MAAC costs.

The one-day affair will highlight talks by the network's top brass. It will be the first time since Bob Carpenter took over as web director of station relations that he will chair such a meeting.

The affiliate proposal was made about two months ago because it was felt that if the network continued paying the travelling and living expenses of committee members, actually affiliate reps, at each meeting, it was in a position to exert undue influence over them.

Cuba's Gloomy TV State Highlighted By Foldo of Storer's del Caribe

Havana, May 4.

Cuba's overgrown tv industry suffered its first casualty last Friday (30) with closure of the American-owned Television del Caribe. Manuel D. Autran is president of the company.

Cuba's nine tv outlets have been losing money at the rate of $87,000 monthly — a poor return on a $7,700,000 investment. In addition, depreciation of equipment is estimated at an additional $77,000 per month. (Depreciation is figured on the basis that equipment must be replaced at the end of five years. Value thus decreased at the rate of approximately 1% per month.)

Three days before announcement of the closure of Television del Caribe, Goar Mestre, one of the owners of the big CMQ radio and tv chain, told VARIETY: "There are five television stations in Havana, which has more stations than any other city in the world except New York and Los Angeles (each of which has seven). There are only 110,000 television homes in Havana. This is ridiculous."

Television del Caribe (CMTV, Channel 11) is an affiliate of the Storer Broadcasting Co. in the U. S. Original investment in the station was approximately $500,000, but losses boosted this to $700,000. In an effort to economize, the station went through a program of "readjustment," which included slashing the payroll and eliminating costly programs. Losses dropped from $35,000 in December to $27,000 in March.

Nevertheless, because of the current tv "crisis," said Autran, and the likelihood that losses would have to be endured for some time, it was decided to end operations.

Generally Gloomy Picture

Other Cuban stations were also supplying a black financial picture: Television Nacional (CMUR-TV) began telecasting in October of 1950 after racing and beating CMQ-TV to be the first on the air. Approximately $2,000,000 has been invested in Television Nacional's single outlet (in Havana). Of this sum, approximately 40% represents losses, which at present amount to

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All Quiet on FCC Front

Washington, May 4.

All was quiet on the tv front last week at FCC. For the first time since the issuing of grants in July, 1952, after the lifting of the freeze, the agency failed to issue a single video station authorization. However, hearings were in process on some 150 applications out of 255 which are still pending.

But from now on, the permits will be coming out slowly. Nearly 500 new stations have been authorized in the last 22 months (after deducting cancellations), of which nearly 300 have started operation. There are now 395 stations on the air.

Steele, WPIX To Part in Clash Of 'Personalities'

Longtime differences have finally ended in a split between Ted Steele and N.Y. tele station WPIX. Steele, who does a daily three-hour block for the outlet, intends to ankle when his contract ends July 2.

In part, Steele laid the rift to a "conflict of personalities," and said there is "absolutely not a prayer" of staying on with the Daily News-owned video outlet. Station prexy Fred Thrower offered only a "no comment."

Hassle over getting a time slot that does not interfere with baseball was in part responsible for the break.

Steele, who says he's working on a percentage of revenue from his three afternoon shows plus a flat salary, is also believed to be miffed at lack of station promotion on his shows. Last week, though, WPIX—possibly as a late move to placate Steele—released a piece highly touting the performer.

It has only been within the last year that Steele started doing three hours a day. While Pepsi Cola has full sponsorship of one Steele half-hour strip, the number of participating sponsors for the remaining two-and-a-half hours has been as high as 60 or more weekly.

The performer explained that there had been differences in the past too. His wife Doris was "deactivated" as his personal manager during last year's contract negotiations at WPIX, "because they grew so hot."

Complying with a clause in his contract, Steele has given Thrower 60-days' notice that he intends ankling. WABD, N. Y., has been mentioned as a future tieup, but Steele said he is not negotiating there at present. He was with that DuMont o&o before, as well as with CBS and Gotham radio indie WMCA.

HANDLEY VAMPS DINAH SHOW FOR OWN SERIES

Hollywood, May 4.

A term deal as director-producer has been given Alan Handley by NBC and he departs the Dinah Shore show July 1 after three years as creator-producer-director to develop his own tv series. He'll pass the summer in Europe and Africa filming backgrounds for a musical melodrama format he'll prepare for the fall.

Handley's successor on the Shore stanza is being screened by NBC's program v.p. in Hollywood, Frederic Wile Jr.

WLNH Ups Power

Laconia, N. H., May 4.

Radio station WLNH here has installed about $35,000 worth of new equipment and increased its power from 250 to 5,000 watts, effective May 1.

General manager of the outlet is Arthur Rothafel, onetime Hollywood scriptwriter and son of the late S. L. Rothafel ("Roxy") of New York.

ABC-TV, DuM Vie On Monday Bouts

ABC-TV and DuMont, as well as their respective promoters, have been cleared for Monday night boxing by the New York State Athletic Commission, and both groups will be on the air May 17. Right now the two webs are jockeying to get affiliates lined up to carry the competitive stanzas.

At the same Commission hearing last Friday (30) where the webs got the go-ahead signal, Emil Lence, the promoter who ankled DuMont for ABC-TV a couple of weeks ago and thus kicked off the current battle between them, was barred from boxing for failure to pay taxes on around $110,000 accrued through his DuMont association. However, former Lence associates, under the name of Continental Sports Events, Inc., will continue promoting matches for ABC-TV from Eastern Parkway Arena, which he recently turned over to them. Tex Sullivan and the newly-formed London Sporting Club will do the DuMont bouts from St. Nicholas Arena. oth webs are paying in the vicinity of $12,000 for weekly fight coverage.

UHF Probe Delayed

Washington, May 4.

Continuance of the Army-McCarthy hearings have caused another postponement of the Senate Interstate Commerce Committee inquiry into UHF problems. The new date is May 19 and Committee sources said they believe it will stick regardless." The UHF probe was originally scheduled to begin April 27, then postponed to May 4.

The delay is occasioned by the required presence of Sen. Charles E. Potter, (R-Mich.) chairman of the Commerce communications subcommittee, at the McCarthy hearings.

COLOR COMES SOONER TO OKLA.

Even Split in CBS-NBC Vote; SWG RWG, TWA Win One Unit Each

Radio Writers Guild was defeated in two out of the three elections held at NBC and CBS Monday (3) and yesterday to decide the union that'll rep staff scripters in future contract negotiations. The vote by the ABC continuity and news writing departments is to be held today (Wed.).

NBC newsroom voted 22 to 14 in favor of coming under the coupled Authors League of America and the Screen Writers Guild. Web's continuity department, which repacted with RWG when contract ended last September 30, did not vote.

At CBS, continuity went 9 to 7 for Television Writers of America over RWG, and in the newsroom, out of 19 eligible voters, there were only nine ballots, eight for RWG and one for "no union."

The Authors League-Screen Writers Guild partnership is in anticipation of a reorganization of all writers which will ultimately see radio, tele and screen scribes in one union, while dramatists novelists, magazine writers, et al., are in another.

Television Writers of America, originally a splinter group in Los Angeles County but since contending for national jurisdiction, took a bad licking Monday at NBC; it did not secure a single vote. Another goose-egg went for the "no union" alternative.

Although RWG contracts expired last September and were renewed only by NBC continuity, the other five units at CBS, ABC and NBC voting this week have generally followed through on RWG contract precepts. Voting is result of a decision handed down by NLRB recently giving scripters the right to decide who shall rep them in negotiations.

CBS-NBC's New B'ham Affiliates

WBRC, Birmingham, last week became the fifth George Storer station (radio and tv) to check in with CBS as an affiliate, with the web ankling WABT, WAPI and WAFM in the Alabama city. Trio have hooked up with NBC, with web v.p. Harry Bannister, factotum over station relations, sealing the deal through Henry P. Johnston, prexy and manager director of the Television Corp. Latter is licensee and Birmingham News the owner.

WAPI is the state's pioneer radio station, dating from 1922, and for 10 years was affiliated with NBC. WABT started operations nearly five years ago. NBC feeds are planned to go into effect July 4. That month, incidentally, WISH-TV, Indianapolis, officially joins CBS as a secondary interconnected affiliate. Web's primary in the Hoosier city is WFBM-TV.

Texas Senate Candidate In 26-Hour Talkathon

Houston, May 4.

Dudley T. Dougherty, a candidate for the U. S. Senate, staged a 26-hour talkathon here last Thursday and Friday (29-30) on local radio and tv outlets. If it is a success through public response, said Dougherty, he'll put on the same type of programs in other Texas cities.

He aired from a studio here with two announcers on each side of him and a battery of 12 telephones manned throughout the air time, on which viewers and listeners phoned in questions and had their answers given by Dougherty.

Stations participating included KTRH, KLBS, KXYZ, KCOH, KNUZ, KPRC, KYOK, KLVL, KGUL-TV, NUZ1-TV and KPRC-TV. The late hour on Friday was carried by five of the radio and two of the tv outlets. During the other periods, stations carried the airing on a staggered time basis.

Plymouth Hooks Trout

Plymouth Motor Corp. last week pacted for 13 Robert Trout capsule newscasts on CBS Radio with an option for six additional airings through the end of this month.

Car outfit has picked up the option and underwrites the commentator from May 3 to 28.

$3,265,000 2-Way Deal in Kansas 3-Station Buy

Kansas City, May 4.

Two-way deal whereby Midland Broadcasting Co. (KMBC, KMBC-TV, KFRM) is being purchased by the Cook Paint and Varnish Co., obligates latter for $3,265,000. Filing of the proposal with the FCC in Washington last Wednesday (28) brought the figures to light.

The purchaser acquires 52,000 shares of common stock in Midland for $1,750,000, and also $193,450 worth of preferred stock to be retired. A garage property also owned by Arthur B. Church, president of Midland, and adjoining the KMBC building is being purchased for $30,000.

Fixed liabilities of KMBC totalling $671,000 also are being taken over by Cook Paint. A sum of $250,000 also is being paid to Church and Mrs. Church over a period of 10 years for an agreement not to operate a radio or tv station within 200 miles of Kansas City and 125 miles of Concordia, Kans., where KFRM is located.

The overall obligation which Cook Paint is assuming includes over $620,000 to be spent in additional construction work.

Cook, in turn, is selling the WHB Broadcasting Co., its longtime wholly-owned subsidiary, to Mid-Continent Broadcasting Co., Omaha, for $400,000 plus accounts receivable estimated to be about $40,000. Mid-Continent is owned by Robert H. Storz and his son, Todd Storz. They own stations in Omaha and in New Orleans and an Omaha brewery.

To date there are few external

(Continued on page 30)

Danger of TV Web Strike Is Cited if NLRB Doesn't Settle AFM-AFTRA Feud

Washington, May 4.

Unless the National Labor Relations Board makes haste in settling the long-standing dispute between AFTRA and AFM over unit representation of musicians who also ad lib, there's real danger of a network strike which will tie up all tv shows, the National Assn. of Radio & TV Broadcasters told the Board last week.

In a letter supporting a motion by ABC for clarification of a recent Board decision, NARTB said the issue is of "major importance" to the radio and tv networks and to the many stations throughout the country. "Moreover," it asserted, "it is an issue which has been causing confusion and uncertainty in the collective bargaining relationships in the broadcasting industry for more than a year."

The two unions, NARTB said, apparently have been unable to find a solution to the problem, and unless the Board resolves the situation there is no alternative but "a strike or work stoppage."

The issue involved, although it centers about the inclusion or exclusion of a small group of employees in connection with a broad bargaining unit, NARTB declared, is of nationwide importance in that it affects production of all network tv programs.

FIRST INDIE ON COMPATIBLE KICK

Oklahoma City, May 4.

WKY-TV, Oklahoma City, in the Sooner State, becomes enshrined in history as the first indie in the nation originating color programs since the FCC gave the red-blue-and-green light to compatible tint last December. On April 8, WKY put its first color scheme to work for a "first" in studio airing outside New York City under the NTSC standards. Station was not then officially on the color adjusted portion of the network (NBC), and hence local originations in the hues preceded web color stanzas on the outlet. On Saturday (1) the link was effected with the network.

Color preem was a five-minute insert in a newscast made within a few days of installation of equipment. Followup was a special 30-minute variety segment (April 21) and, next day, a tint preem of a western revue, "Sooner Shindig." Four days later, less than a month after getting its color paraphernalia, WKY kicked off its first regular series on the rainbow route, an hourlong crossboard femme show, "Cook's Book," conducted by Sybil Johnson, station's home economist. It's currently the backbone of a color sked involving some 16 originations a week and encompassing news shows, weathercasts and live color commercials on monochrome stanzas.

Surry With Color Fringe

Pioneer of this elaborate "surrey with the color fringe on top" is P. A. Sugg, general manager, who says that the majority of his operation's local originations would go color within three years. Sugg's lead in tint-innabulation had its foundation laid nearly five years ago, on Sept. 13, 1949, when he sent an order for color equipment to RCA, and followed that up with a token check for $1,000 on June 26, 1950. There was no RCA color equipment for sale at that early stage in all-electronic compatible tint, but WKY had thus established priority. As a result, it was first in line among the indies to receive RCA equipment when it became available.

WKY was the first NBC affil to send personnel to New York to work with the web's color development engineers—in June of last year. Later he dispatched his engineers to Camden, N. J., for the RCA seminars on tint equipment. When the equipment arrived here on March 23, it was installed and adjusted entirely by the station's techs. "This is a tribute to the kind of color equipment RCA is manufacturing," Sugg stated.

Commercial programs. In the hues are currently presented at no added cost to clients. There are approximately 60 colorsets in the area covered by the station and additional receivers are on the way to mate up with them (55 of which, by the way, are on dealers' floors). WKY has been running full-color promotion ads in its parent newspapers, the Daily Oklahoman Times, the first of these having appeared last October, a few weeks before the FCC go-ahead on the spectrum spree.

NBC color execs descended on WKY in force for the April 26 premiere. They were Dr. Robert Shelby, development engineer topper; Barry Wood, exec producer of the corps, and art director Norman Grant.

Color TV Schedule

CBS-TV

New Revue—May 7, 5:30 p.m.

NBC-TV

Dave Garroway Show—May 7, 8 p.m.

Metropolitan Museum of Art—May 8, 3:30 p.m.

Kukla, Fran & Ollie (Hansel & Gretel)—May 9, 5:30 p.m.

Ding Dong School—May 17-21, 10 a.m.

Martin Kane—May 20, 10 p.m.

Color TV Set Production at Standstill In Chi; Tube Bottleneck Blamed

Chicago, May 4.

Color tv set production in the Chicago area, generally considered the nation's No. 1 electronic centre accounting for upwards of 25% of total radio-tv manufacturing output, is at a virtually standstill pending the arrival of larger and less complex picture tubes. Pilot color production is hardly more than of token proportions, a VARIETY check of the Big 4 manufacturers here disclosed.

Only last week, one of the majors—Zenith Radio Corp.—made i known that it plans no saleable production until the tube situation is stabilized. A spokesman for Motorola reported they have made retail shipments of color sets and are waiting for the 19-inch tubes.

Henry F. Argento, veepee and general manager of Raytheon's radio-tv division, and his firm has shipper out a "limited number" of sets to distribs since the first of the year. The small screen units, with 11½-inch, 12- inch or 15-inch tubes, depending upon how the rule is handled, are pried at $1,200. Admiral reported it's currently shipping its second color series in "nominal numbers" wih a $1,000 price tag.

Both Raytheon and Admiral indicated they're in color production at this time chiefly for promotional and demonstration purposes to protect their dealers and distribs. Both indicated there would be nothing like significant production until late in the year, providing larger tubes are available in quantity. And both Argento and Ross D. Siragusa, Admiral prexy, have revised downward their estimates of industry color output for this year. The Raytheon exec figures it at between 65-75,000 and the Admiral topper places the 1954 ally "at no more than 75,000."

Raytheon's 10%

Raytheon expects to turn out itself about 10% of the industry total, or between 6,500 to 7,500 units this year, Argento stated. W. C. Johnson, Admiral sales veepee, has pegged his firm's 1954 color output at between 10,000 and 15,000

(Continued on page 30)

No Sleep at the Switch

Oklahoma City, May 4.

Oklahoma's official distaste for observance of Daylight Savings Time has reslulted in what may be the earliest sign-on with a regularly scheduled network program in the short span of tv. When eastern areas made the annual switch to DST on April 25, WKY-TV here, in order to carry its customary two-hour crossboard "Today" feed from NBC (7 to 9 a.m. New York time), was forced to take to the air at 6 a.m. with the first hour of the show, thus adding five hours to its 120-hour weekly operating sked.

WKY's transmitter hardly has a chance to cool off during the brief overnight shutdown. With signoff usually coming around 12:30 a.m. following a late film and station signing on a half-hour before the day's program activities with a color tv test pattern for local dealers, the transmitter has to be fired up again after only a nominal breather.

CBS, NBC Hit FCC Proposal On TV 'Limits'

Washington, May 4.

FCC's proposal to restrict network tv affiliation exclusively to a community rather than an area drew opposition today (Tues.) from both NBC and CBS.

NBC told the commission that the plan would encourage duplication of program services, inefficient use of channels and economic loss to stations. Network further contended it would tend to limit competition among the networks and extend FCC control over network-station relations.

CBS also felt it would result in uneconomic duplication of services. Network added the proposal is "unwanted" by the advertisers who support network tv.

NBC said that in dual markets like Stamford and Norwalk or Hartford and New Britain, in Connecticut, the proposal would result in duplicate affiliation and advertisers would refuse to buy duel coverage. More important, said NBC, residents in the area of the dual affiliates would be deprived of a choice of program service.

WLIB, N.Y., in Strongest Negro Audience Bid With 60 Hours Weekly

WLIB, one of N. Y.'s specialized market radio indies, is making its strongest bid for Negro listeners at present, with the addition of a daily half-hour to the sked, giving it about 60 hours weekly there. Two more hourly news reports, geared for Harlemites, have been added to the recently set news saturation layout.

The outlet has pacted with six used and new car dealers, three auto accessory firms and a driving school for airings during the Negro block. While the accent on auto biz is normal for the summer, it is the heaviest that WLIB has ever had. Two of the every-hour-on-the-half-hour news segments have been sold to Benson Chevrolet.

The added half-hour comprises gab and music by Buddy Bowser and Sara Lou Harris. Aired from 12-12:30 p. m., the show is called "Harlem Frolics." The first 15 minutes have been sold to West Products (Westpine and CN), and the last portion was bought by the Kaiser-Willys Dealers in New York.

D'Arcy Gets Esso $5,000,000 Coin

Chicago, May 4.

Longtime associations between McCann - Erickson agency and Standard Oil of Indiana, extending over the past quarter of a century, comes to an end in October when the D'Arcy agency of St. Louis takes over the oil firm's product billings. It's understood the switchover, involving an estimated $5,000,000 in annual billings, came as a surprise to the McCann Chi staff which handled the account.

Although with no network shows at the present time, Standard down through the years has been a heavy user of regional and spot radio and tv. It's reported that nearly half of the annual budget went in this direction.

It's also understood that the D'Arcy agency, currently working out Standard's fall and winter campaigns, will set up a Chi office.

ABC Settles Suit Over Use of Twins' Photos

Los Angeles, May 4.

American Broadcasting Co. paid $750 to settle a suit filed by realtor Francis Eberle, charging invasion of privacy. Plaintiff declared ABC used photographs of his twin sons in a pamphlet sent to advertising agencies.

Photos of the nine-year-old twins were taken when they attended a Grace Lawson cookery program with their mother. Miss Lawson and agent William Quinn were defendants along with ABC.

Video Has Arrived Down on the Farm; Fellows Cites It as Real Rural Force

Washington, May 4.

Television has definitely arrived on the farm as a "real force" in reaching the American rural community, the National Assn. of Marketing Officials was told here last week by Harold E. Fellows, prexy of the National Assn. of Radio and TV Broadcasters.

Citing data compiled by J. Walter Thompson, ad agency, Fellows said that in more than half of the nation's farm counties, tv set saturation has reached at least 20%, while in one-fourth of the farms penetration is at least 40%.

Fellows recalled that the advent of tv induced "another parade of rash statements" regarding its impact on radio, newspapers and motion pictures. But last year, he noted, sale of radio receivers was 40% higher than the previous year, newspaper circulation "advanced markedly," and the picture business, "once having recovered from the shock of tv's arrival, set upon a new and interesting course—producing a better product—and the policy has paid off."

Growth in population, increase in leisure time, and need for more products and services, said Fellows, "means better living for all Americans as the promise of tomorrow."

No Film Quota For Brit. TV

London, May 4.

The government has turned down an idea of introducing a counterpart of the British film quota on tv. Official attitude to the 16-union demand was given by Earl de la Warr, the Postmaster-General, when he was honor guest at last week's annual lunch of the Assn. of Specialized Film Producers.

In the first stages, the PMG said, they would operate a flexible system and leave the main question to the Independent Television Authority, which will be appointed under the bill now before Parliament. If events should prove them wrong and their scheme doesn't work, the government is prepared to consider separate legislation at a later date. He said they recognized the danger of film dumping and were determined to deal with that problem in one way or another.

Commenting on the union demand for an 80% quota, the Minister said that in this "new and uncharted field" it would be a mistake in the early stages to impose the shackles of a system which was devised for quite another medium.

Upbeat Note Strong At AM-TV Execs' Dallas Meet

Dallas, May 4.

Optimism for the nation's economic future was the dominant note in a gathering of radio and tv executives from throughout the state here last week.

Hal Fellows, prez of the National Assn. of Radio & Television Broadcasters, said that "never before has the future been brighter for the American broadcasting industry." Addressing members of the Texas Assn. of Broadcasters, he told the group that the audience would increase at the rate of nearly three million a year for the next 10 years.

Importance of stations gathering local news was stressed in a discussion session on "Programming for Profit." Bill Bardford, KSST, Sulphur Springs, called local news "one of the biggest sources of revenue." But it must be "well written, well delivered and presented in a narrative style."

Presiding over the session was Boyd Kelley of KTRN, Wichita Falls. W. C. Fouts, Nacogdoches, led a panel discussion on "remote control operation."

According to Richman Lewin, of KTRE, Lufkin, secretary-treasurer of the association, about 150 persons attended the confabs. Willard Deason of KVET, Austin, is prez. Election of officers is slated to be held at the fall meeting of the group.

Incentive

Durham, N. C., May 4.

Unusual clause has been worked out in WTVD's contract with the Kline Iron & Metal Co., which is constructing the Channel 11 station's 700-foot tower for a "delivered and erected" deadline of July 24, when the station hopes to go on the air.

Pact provides that Kline will pay the station $100 per day for every day's delay in completing the tower after July 24.

Mass Picketing On at 10 Philly Philco Plants

Philadelphia, May 4.

Mass picketing at 10 Philco plants in the Philadelphia area began yesterday (Mon.), following a strike vote Friday (30) by some 5,000 workers to back up demands for a wage increase and other items in the new contract.

Local 101, International Union of Electrical Workers, CIO, representing some 6,000 workers, and Local 102, IUE, which has 800 members, called the strike for midnight Friday. There was token picketing over the weekend. Votes at both union meetings were announced as unanimous.

The union has asked for an indefinite wage increase on a profit-sharing plan, increase in accident insurance, three days off for death in the family and three weeks vacation after 10 years service. Contracts of both unions expired Friday midnight and negotiations with a Federal mediator have been going on for some time.

"This dispute is not of our making," said Harry Block, IUE District 1 president. "The company sent their committee in without the power to negotiate. They said they did not have the power to offer even 1c increase."

William Balderston, Philco president, said the company has granted 13 wage increases to all hourly-rated union employees since the end of the war.

SARNOFF TURNS HUNT DOWN ON FORUM BID

A bid for free time by Facts Forum for a regular "public service" stanza on NBC was denied by Gen. David Sarnoff last week. The thumbsdown decision to the H. L. Hunt organization came after an exchange of letters between Socialist Party leader Norman Thomas and Sarnoff, in which both expressed opposition to "partisan" programming.

Hunt's approach to NBC for time for the proposed new FF show was revealed two weeks ago. On the advice of friends, Thomas immediately called the RCA-NBC topper and voiced his objections. Sarnoff asked him to put it in a letter which he would answer. Both statements were recently made public.

At the time Hunt revealed his plans for the show it was said by his associate, Hardy Burt, that they only wanted free time as a starter. After a time sponsors would be sought.

San Juan Bilingual TV'er in Operation

San Juan, P. R., May 4.

Jose Ramon Quinones' San Juan television outlet, WAPA-TV, went on the air commercially over the weekend with a lineup of NBC, ABC and DuMont shows, along with locally produced Spanish-language segments for the bilingual population. Station's 10 kw transmitter covers the entire island.

Outlet went into operation without much fanfare, but Quinones is considering a grand opening in a few weeks for local officials and a junket of U. S. newsmen and agency people.

Conn. Gov.'s Daughter In New WOR-TV, N.Y., Show

WOR-TV, N. Y., outlet which had practically all of its live sked axed for budgetary reasons recently, is launching a new once-a-week series tomorrow (Thurs.) starring Lily Lodge, daughter of the Connecticut governor. Dilbert's Food Stores is sponsoring the afternoon 25-minute program, called "The Man In Your Life."

Slanted for the hausfrau, the series will accent interviews with males. Deal was negotiated through Paul Smallen Advertising.

Poppele Set As New 'Voice' Head

Jack Poppele has stepped in as the new chieftain of Voice of America, replacing the ankling Leonard Erikson. Appointment became effective Monday (3) but Poppele, former Mutual engineering veep, won't begin work until later this month. He's retaining his directorship in Skiatron.

The new "Voice" president is delaying the takeover of duties until he fulfills commitments to raise funds for the American Cancer Society. Meanwhile, Erikson returned to the McCann-Erickson ad agency as a top-level exec.

Erikson, when he took the helm last July to reorganize VOA, told Theodore C. Streibert, director of the U.S. Information Agency, that the deal was only temporary. Poppele, backed by New Jersey Republican leaders, was offered the Government job a month ago by Streibert.

Gotham Indie Car Dealer Eyes Full Sponsoring Of WABD Ernie Kovacs Show

The whole of Ernie Kovacs' hour-long nighttime telecast on WABD, N. Y., is being eyed for purchase by Luxor Lincoln-Mercury, a local car outfit. The auto firm, which Friday (30) inked for a strip of Kovacs participations at $1,500 weekly, plans to add about $3,500 more to its tele budget for a heavy schedule of spots on the outlet, pushing the show as well as the product.

Luxor, believed the first indie car dealer in New York to use such a heavy television setup, will buy the whole show if it gets satisfactory results during the next "eight or ten weeks," according to agency on the account, Cavanaugh-Shore.

The package, from 11:15-12:15 p.m., has been priced at about $10,000. Right now Luxor is underwriting $1,300 worth of spots on radio indie WINS, N. Y., with the full ad budget for the company totalling $4,000 a week. Should Luxor go whole hog with Kovacs it will mean dropping all media other than tv, and doubling the ad outlay.

Kovacs, on the air only a month or so, has Roto-Broil as the other regular sponsor with a 15-minute strip.

Miles Lab Web Switch Brings New Aud. Stress

Miles Laboratories switched from CBS' "The Curt Massey Show" to Mutual's "Break the Bank" series Monday (3). The network jump, from eve to noon, brings with it a change in audience emphasis.

Massey was heard daily from 6:30-6:45 p.m. via CBS. The new Miles airing, also a strip, crosses the boards from 12-12:15 p.m. Geoffrey Wade Advertising, Chicago, handled.

Loyal Family

In one of those unusual over-the-years parlays, NBC's "One Man's Family" now has five members of the cast who were in the Carlton E. Morse soaper when it started 22 years ago in San Francisco.

They are Minetta Ellen, who plays Mother Barbour; Jay Anthony Smythe, Father; Bernice Berwin, Hazel; Mike Raffetto, Paul, and Page Gilman, Jack.

From the Production Centres

IN NEW YORK CITY . . .

Sam Kaufman, feature editor of NBC Press, signed for sixth consecutive year to write the all-industry "Broadcasting, Radio and Television" chapter of Collier's Year Book, supplement of Collier's Encyclopedia . . . WLIB publicity director **Mike Jablons** off this weekend to Virginia for a week's vacation, by auto.

Jo Dine (Dine & Kalmus) rushed to White Plains Hospital on Sunday (2) for emergency operation . . . WNBC holding press party for eds of local highschool papers at Waldorf today (Wed.) to mass interview new singer **Sandy Stewart,** station's "Prom Queen" discovery showcased on **Allyn Edwards'** early ayemer . . . **Ralph Herbert** makes his 1,250th appearance in the role of Eisenstein in "Die Fledermaus" Saturday (8) over "Chicago Theatre of the Air" . . . WLIB to receive citation from the Canada Lee Foundation . . . Same outlet is prepping for an hour-long commemoratory broadcast shortly on Israel's sixth anni.

Allyn Edwards, WNBC's ayem started, to appear at high school dances to raise money for school recreational facilities . . . **John Conte** preems interview-music program on WNBC May 7, emanating from different supermarket each week . . . **Kay Armen** to perform on Troupers Show, yearly benefit for theatrical orphans, May 7 at Latin Quarter . . . **Ted Nathanson** and wife on a five-week California vacation . . . Announcer **Durward Kirby** has set up an annual award which will go to the best student in Purdue U.'s (his alma mater) radio class and station.

Z. C. (Jess) Barnes is resigning as a partner of Calkins & Holden, Carlock, McClinton & Smith, as of July 1. He was formerly with Mutual as vice president in charge of sales . . . **Hal Marc Arden** has been named radio-tv director for Win Nathanson & Associates, pub relations agency.

Murray Gross named WCBS promotion manager, succeeding **Don Foley,** who becomes director of CBS-owned tv stations promotion service . . . Organist **Rosa Rio** backing singer **Robert Mills** on ABC crossboard morning strip . . . CBS music chief **James Fassett** spoke at Cincy's United Fine Arts fund drive Monday (3), introed by P & G prexy **Neil McElroy** . . . **Red Barber** to talk at Richmond Hill's Church of the Resurrection next Tuesday (11) . . . **Dwight Cooke** visiting Greece and Turkey for recorded interviews for his CBS "Guestbook" . . . **Mary McBride,** of v.p. **Ted Cott's** secretarial staff at NBC, is heading for Chi and hopes to continue work for the net there . . . **Ricky Burke** of CBS sales leaving to have a baby . . . **John Derr,** Columbia's sports boss, to White Sulphur Springs for Greenbier Open today (Wed). . . . **Juanita Hall,** star of the Pet Milk show on the new national Negro network, did a pub relation tour for her sponsor over the weekend in Greensboro and Durham, N. C.

IN PHILADELPHIA . . .

Cal Jones, WPTZ producer-director, has been named to the Civil Service Commission's examining board for visual education . . . **Miriam Sitner,** femme cantor featured on WDAS, is making nightclub debut at the Golden Supper . . . **John Kelly,** promotion manager of WPTZ, has been named secretary of the Philadelphia Public Relations Assn., replacing **Paul Woodland,** who left for Lancaster, Pa. . . . **Drew Pearson** was guest speaker at the $100-dinner at Palumbo's (26) for the establishment of a Boys Town, in Abruzzi, Italy . . . **C. William Duncan,** Inquirer staffer and former president of the Philadelphia Sportswriters Assn., has launched a new Sunday tv feature, "Grandstand Manager," telecast between games at Sabbath doubleheaders.

WCAU has been awarded the Pennsylvania-Delaware Associated Press Broadcasters' award for excellence in news broadcasting . . . **Margaret M. Kearney,** education director of WCAU stations, is directing the Savoy Opera Co.'s production of "The Mikado" . . . **Herb Carneal** (KYW sports director) has started a new daily, five-minute "Sports Extra" show at 5:20 p.m., sponsored by Lee Tires . . . **Chet Cooper,** former studio manager for WFIL-TV, has been named production operations manager of station and will be in charge of production for station originated programs . . . The "Steve Allison Show" (11:05 p.m. to 2 a.m.) on WPEN, has been extended to an all-nighter with the addition of **Bob London,** nom d'air of Bernie Layton, nitery singer and emcee. From 2 to 4 a.m., London and Allison will feature show business. London will carry the ball alone from 4 to 6 a.m., with recordings and song.

IN CHICAGO . . .

Henry Sjogren, ex-business manager of NBC's o&o stations and the spot sales division, into harness Monday (3) as the new assistant general manager of the web's WMAQ and WNBQ here . . . **Knowles Pittman,** ex-editor of the Galena Gazette, added to the Needham, Louis & Brorby publicity staff . . . Chi Mutual headman **Carroll Marts** a N. Y. visitor last week . . . WBBM newsman **John Harrington** rated as the best newscaster by the Illinois Federation of Women's Clubs . . . Burton Browne Advertising and the Sheriff-LeVally agency now handling the Hallicrafters billings formerly booked by MacFarland, Aveyard . . . **Ed Kobak** featured speaker at the May meeting of the Broadcast Executive Club today (Wed.) . . . WOR veep **Gordon Gray** checked in for a looksee at the station's Chi sales headquarters . . . Griesedieck-Western Brewing has picked up **Alex Dreier's** co-oped 6 p.m. NBC news show on WMAQ locally . . . **Joseph Wright,** Zenith general counsel, elected to the firm's board of directors, succeeding the late **Irving Herriot** . . . Hunt Oil is bankrolling "Facts Forum" Sunday nights on WGN.

IN WASHINGTON . . .

Influx of NBC stars skedded to highlight a number of capital events this month . . . **Dave Garroway** in Sunday (2) to emcee the National Capital Sports Car Races at Andrews Air Base, along with **Bob Hope,** who was on hand as special highlight . . . **Duncan Renaldo** and **Leo Carillo,** the "Cisco Kid" and "Pancho" of NBC-TV, wound up a week's stint at town's annual Home Show Sunday (2) . . . Entire cast of "Kukla, Fran & Ollie," led by **Burr Tillstrom, Beulah Zachary, Fran Allison** and **Joe Lockwood,** arrive today (Wed.) to take part in next Saturday's annual AAA Safety Parade, in which Oliver J. Dragon will lead off 25,000 juves as Grand Marshal . . . **Ed Sullivan** was Grand Marshal at the annual Apple Blossom Festival in nearby Winchester, Va., joining forces with such Capital celebs as Sec. of Defense Charles Wilson, and Festival Queen **Pat Priest,** teenage daughter of U. S. Treasurer Mrs. Ivy Baker Priest, and a WWTG-DuMont TV star in her own right . . . WWDC-MBS teed off a "Rosary Hour" last Saturday (1), a 15-minute airer of devotional prayers skedded on an across-the-boards basis for one month . . . **Joe Goodfellow,** director of sales for town's NBC stations, back at his desk after a Virginia Beach vacation . . . WARL, suburban radio station in Arlington, Va., has made following staff promotions:—**Ray Armand,** to assistant manager; **George Crump,** sales manager; **Don Allen,** acting program director . . . **Ruth Crane,** WMAL-ABC femmecaster and director of women's activities, named president of American Newspaper Women's Club for second consecutive term . . . **Bert Libin,** ex of WWDC, has joined sales staff of WMAL-ABC . . . Another addition to WMAL staff is announcer **Charles Hunt,** formerly WLEE, Richmond . . .

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GOOD NEWS
With Frank Peppiatt, John Aylesworth, Joan Fairfax, Wally Koster, Lois Smith, David Adams, others; Line (16); Howard Cable Orch (16) and Chorus (8)
Producer: Don Hudson
Director: Norman Jewison
Mon., 30 Mins., 7:30 p.m.
BRITISH-AMERICAN OIL
CBLT, from Toronto

First venture of British-American Oil into television also sees first sponsorship for Frank Peppiatt and John Aylesworth, comedy team, hitherto on plenty of CBC sustainer series as starrers and/or writers. Top-budgeted summer musical here — covering Toronto, Montreal, Ottawa, Kitchener, London, Sudbury — its teeoff Monday (26), in addition to hefty roster of principals, also had Howard Cable's 16-piece orch and his choral group (four men, four women); plus 16 dancers (12 girls, four men), with Midge Arthur doing the choreography and direction of the precision numbers; Boris Runanin, the Indian ballet production number, with decor for all by Tom Spalding.

Stint opened with rousing "Good News" chorus and orch, plus line girls in service station uniforms; ditto Peppiatt and Aylesworth on as attendants for okay comedy dealing with automotive themes and mutual mayhem. Arrival of boy and girl for love interest (Wally Koster and Joan Fairfax) in a convertible segued into their duet of "We Want to Wander" and then their scenic trip to Nova Scotia (combined of film and live) to wo'n in studio bits of fishermen chanties by the Maritimes netmenders. Then the Indian legends in dance, with Lois Smith and David Adams on for the adagio work, backed by a ballet corps of 12 girls and four boys.

Koster-Fairfax duet of "So Beautiful Today" brought tourists back to the service station. There was a socko sketch by Peppiatt-Aylesworth, clever on ultra-modern trailer gadgets, and the precision girls back for a tire drill, with company roundup for finale, all entertainment segments excellent on talent and timing. But, as in most sponsored initiallers, "Good News" was extra topheavy on commercials, including a pompous pep talk on gasoline qualities by one of the company's vice-presidents, a finish that soured an otherwise swift-paced 30-minute stanza. Points up the necessity of sponsors and agency heads avoiding too many lengthy sales spiels that irk audiences. *McStay.*

NEWS AT NOON
With Frank Reynolds
Director: Dick Liesendahl
15 Mins.; Sun., 12 Noon
Sustaining
WBBM-TV, Chicago

With a minimum of pretension and bombast, newsman Frank Reynolds has been building a following with his straightforward, responsible treatment of current events. With the possible exception of WBKB's Austin Kiplinger, Reynolds is one of the few Chi video commentators who might be said to view the news from a New York Times perspective.

He follows the standard format with the first part of the quarter-hour given over to a rundown of the hard news, capped by five or six minutes of analysis. The Indo China situation was examined on the chapter watched with the summation that the recent verbal acrobatics of the Administration have added to the general confusion of a highly explosive state of affairs. *Dave.*

GADABOUT GADDIS
With Howard Tupper
15 Mins.; Mon., 7:15 p.m.
A. L. PARSONS
WRGB-TV, Schenectady
(George R. Nelson)

Gadabout Gaddis, fishing expert, formerly featured on a film program, now appears live over WRGB, with announcer Howard Tupper, under sponsorship of a Ford dealer maintaining plants in Schoharie, Central Bridge, Amsterdam and Glens Falls. Gaddis used motion pictures to illustrate and complement comments on adventures, experiences and techniques in the piscatorial field. Feature is simple and straightforward, with no frills or great polish, but it possesses the authenticity and excitement that will hold lovers of fishing, and may interest certain viewers not so strongly inclined.

In speech, dress and manner, Gaddis suggests the outdoorsman. Occasional departure from rules of grammar presumably is no great handicap. On show caught, Gaddis presented a thrilling, though not always crystal-clear film, of some age, taken in Mexico, of a boy bringing in an eight-foot sailfish. Commentary was authoritative. Tupper chats with Gaddis and delivers the commercials—the latter solidly, for a longtime radio advertiser. *Jaco.*

Tele Follow-Up Comment

Ed Sullivan's favorite licensing society must be ASCAP. Back in the fall of 1952, he saluted the American Society of Composers, Authors & Publishers on "Toast of the Town," and this spring he's following up with another two-part "ASCAP Story." Certainly, the ASCAP contribution to musical Americana rates this kind of tribute, but somehow these shows don't jell into the best type of "Toast" productions. They tend to be slightly diffuse.

On last Sunday's show (2), ASCAP came into focus via the personality and songs of 80-year old Otto A. Harbach, former ASCAP prexy and a lyricist who collaborated with the nine or 10 top show-writers of this and the last generation, including Rudolf Friml, Vincent Youmans, George Gershwin, Jerome Kern, Sigmund Romberg, Oscar Hammerstein 2d, and others. As sung by Mimi Benzell and Earl Wrightson, the brace of Harbach songs were given a firstrate, if conventional showcase, but it took Harbach himself to lift this show out of the commonplace.

In his on-stage chat with Sullivan for about 10 minutes, Harbach displayed wit, erudition and heart. His recitation of the "Smoke Gets In Your Eyes" lyric was an effective sentimental touch that contrasted with his sharp, sometimes racy, comments on how it feels to be an octogenarian. Harbach, of course, also made a big plug for ASCAP as the protector of the widows and children of those of his contemporaries who have passed on. The Harbach medley by Miss Benzell and Wrightson included "The Night Was Made For Love," "Indian Love Call" and "Let's Dream Together," one of his most recent showtune efforts in collaboration with the late Peter DeRose.

Sullivan opened the stanza with a non sequitur by announcing that show would be presented around Harbach so "we are going to start off with Celeste Holm in some Rodgers & Hammerstein tunes." That didn't slow down Miss Holm who breezed through "It Might As Well Be Spring" and "June Is Bustin' Out All Over" with backing from a dance ensemble.

Sole comedy bit on the show was furnished in sock style by Bert Lahr in his reprise of "The Mountie Who Never Got His Man" patter song from the Metro pic, "Rose Marie," on whose score Harbach collaborated with Friml and Hammerstein. Lillian Roth, who is on the comeback route via her literary and disking efforts, was given an overlong spotting in a rundown of over a half-dozen tunes from the late 1920s and early '30s when she was prominent in filmusicals. Sullivan gave her newly published autobiog, "I'll Cry Tomorrow," a big sendoff.

From the ASCAP show of 18 months ago, Sullivan brought back Alice Lawler and Maude Nugent Jerome to repeat "Sidewalks of New York" and "Sweet Rosie O'Grady." This turn was righter in its original setting than on this show.

Lionel Hampton closed the hour in rousing style with his vocal and vibe workovers of "St. Louis Blues" and "Hamp's Boogie." By this time, the ASCAP angle apparently was dropped. *Herm.*

Ed (or Egbert, as it came out in the show) Murrow got in a couple of pleasant interviews with a couple of very agreeable people on his "Person to Person" stanza on CBS-TV Friday night (30). The Egbert business was Murrow's reply to a question by Bill Corum, who retaliated for the disclosure that his real name is Martin Windsor Corum. The North Carolina-born Murrow had to admit he was christened Egbert.

No such family skeletons came out of the first interview, a visit with Mary Martin and her 12-year-old daughter, Heller, in their South Norwalk, Conn., home. There was an element of curiosity in the visit, though, since the unseen Heller had to talk behind closed doors, having been laid out with a case of the mumps. She's got wonderful diction, though, and from the voice, a personality to match her mother's.

Out of the conversation, centering mostly on the home itself, came the information that Miss Martin and Heller will do a musical version of "Peter Pan" on the Coast this summer, that this will be in the form of a "comeback" for Heller, who debuted at the age of five as Miss Martin's little sister in the touring legiter, "Annie Get Your Gun." Miss Martin also demonstrated a virtuosity on the violin equal, in her words, to that of Jack Benny, and managed to pound out some Eddie Heywood-styled boogie on the piano. Her stage presence and charm extend to her home life, and it's unlikely that Murrow has had a more agreeable guest on the show.

Corum, telecasting from Churchhill Downs on the eve of the Kentucky Derby, centered their conversation about the Derby, of which he's president and to which he devotes two months out of the year on a leave of absence from his Hearst sportswriting duties. But the conversation strayed far enough to get the first name into, and it also turned to the effect of television on sports. Anent this, Corum said that "in the long run, television will be the greatest benefactor sports in the U.S. will ever have." He said at this time racing was probably benefitting most from tele.

If there's anyone who appears to enjoy his job, it's Corum. His greatest thrill in 35 years of sports-writing and announcing, he said, is still the first notes of the bugle ringing out "My Old Kentucky Home" at the Derby. He defined the reason for the Derby's success as its being "the right race at the right time and in the right part of the country." His mother, a gracious person, also appeared briefly. *Chan.*

As much an attention-getter on the Tuesday night (27) U. S. Steel Hour ABC-TV showcase as "The Laphams of Boston," was the $12,500 prefab house that Steel's subsidiary, U. S. Steel Homes Inc., set up at ABC's N. Y. Studio TV-3 for a couple of live commercials.

Cost and effort of setting up the house (although ease in which it was set up was a selling factor) didn't justify the results. Mary Kay & Johnny got about six minutes in which to explore the six rooms and to point up some of the features. This wasn't enough, and the live camera factor prevented them from getting into corners and from showing the rooms from all angles. Entire presentation would have been better on film.

Likewise, the dramatic content of last week's segment never quite reached the stature of previous presentations. Trouble here was the decision by the Theatre Guild to stage an adaptation of "The Rise of Silas Lapham," William Dean Howell's novel of Boston in the last century. Robert Wallsten's teleplay, "The Laphams of Boston," while maintaining interest throughout, didn't at any point reach out of the prosaic for dramatic impact. The real conflict, Lapham's decision to start his business from the bottom rather than accept investors under false pretenses, was underplayed in favor of the shallow conflict between two sisters in love with the same man.

There's a lot of credit due Patricia Wheel and Paul Newman for giving the love-affair substance via some exellent thesping, but the truth is the emphasis on the love aspect destroyed what could have proved excellent drama. And the under-emohasis on the business crisis didn't prevent Thomas Mitchell and Dorothy Gish, in the leads, from contributing moving performances. Supporting cast, Lois Smith, Jean Dixon, Colin Keith-Johnston and Addison Richards, was excellent. And Alex Segal's direction maintained interest in the drama, in spite of the disappointing result. *Chan.*

Martin & Lewis, longtime refugees from the television cameras, made one of their infrequent appearances in this medium Sunday (2) on NBC-TV as part of the Colgate "Comedy Hour." It's been a long time since these zanies cavorted and consequently many would regard this as a special occasion. But on the basis of past performances by this team, it's somewhat subpar, mainly because they can do and have done better.

The show centered its theme around the eighth anni of their get-together at the 500 Club, Atlantic City. Actually, the lads were booked as two individual entertainers. Martin was a singing single, and Lewis did a record act. Their special klbitzing on the floor made it evident to them that they'd do well as a partnership.

The pseudo autobiog presented on this session had Martin as a waiter and Lewis as a bungling busboy. There was one fairly funny incident in their first meeting as roommates, and another on their second meeting as clerks in a music shop. Probably the highlight of the session was Lewis' interpretation of "music to eat by." Latter was a unique bit of business.

The success of this bit shows anew that the team reaches their apex when they use their own devices as the major peg for comedy, and the script is used as a general outline or as a guide to general procedure. In this program, they seemed to stick fairly close to the script.

The bit with the Treniers was too much of an attempt at wildness. The comedy aspects were almost lost.

As per usual, the production elements helmed by Ernest Glucksman were tiptop. *Jose.*

A perceptive, highly dramatic script and a couple of topnotch performances combined to give "Philco TV Playhouse" on NBC-TV Sunday (2) an outstanding and moving show in "The Joker," an original by N. Richard Nash.

Theme was the fellow everyone knows, the gagster and practical prankster who is out for laughs wherever he can get 'em, and mostly at the expense of others. It was a sharp, almost bitter etching that ran true to every dramatic promise in an excellent script. Nash did a very fine piece of work, and the cast did him justice.

Martin Balsam played the joker with almost painful insight and realism. He was brash, loud and despicable without ever transgressing the bounds of good taste or overstraining the credulity of the viewer. He played his man with a great deal of intelligence as he came to realize his own weakness and the insecurity that drove him to "murder 'em" with his gags. Very cleverly he brought out the streak of cruelty that underlies the character makeup of the practical joker.

Eva Marie Saint, seen on "Playhouse" before on several occasions, did a standout job as the girl who loves Balsam and, while repulsed by his antics, marries him. Gal is a looker and emotes with an appealing naturalness. She was the perfect match for Balsam. In lighter moments, she was charming and enjoyable.

Maurice Shrog as Pim, Balsam's friend and a man with a psychological need to "get even" by playing jokes on people, delivered a hard-hitting characterization with a great deal of gusto. Will West was good as "the square" and Andy Sabilia contributed some understanding lines as the delivery man who laughs at Balsam's jokes but it actually scared of him.

Arthur Penn's direction nailed the script to a firm, solid chassis. He had proceedings in hand at all times and welded them into a fluid, highly dramatic show that rang true from beginning to end. Many fine touches had to be credited to the direction which, in this case, was of particular importance. Producer Fred Coe can take bows for another outstanding Philco show. *Hift.*

Robert Alan Aurthur might easily make a career of Al Toolum. His 1953 novel, "The Glorification of Al Toolum," was subsequently adapted for a click on Fred Coe's "Television Playhouse," with its study of the so-called average man (enacted by Walter Matthau) beating Robert E. Sherwood's ill-fated teleplay debut ("The Backbone of America") to the punch.

Last Friday (30) on the NBC-TV "Campbell Soundstage" Aurthur furthered the legend of his character with "Al Toolum and His Buddy Leo," an excursion into wonderful nonsense that suggests a regular series. Matter of fact, with Campbell axing "Soundstage" but retaining the 9:30 time, a Toolum package is being pitched at the soupery with Tom ("Seven Year Itch") Ewell as a probability in the title role.

Friday's outing fronted Robert Preston as Toolum in a skillful characterization of the household head who boasted about knowing N.Y. Giants manager Leo Durocher, and was squeeze-played into getting the Lip introed to Toolum's son, Little Louis, a nine-year-old bespectacled skeleton of a lad who carried baseball statistics in his head. In a string of diverting sequences it turned out that the youngster, played with sensational aplomb and boff timing by Van Dyke Parks, managed to get to the dugout first, met Durocher and secretly arranged to have the Lippy One meet father Toolum and embrace him as an old pal.

The leadups to the Durocher incidents at the Polo Grounds were done on film, but with excellent transition from live to celluloid

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DANNY THOMAS AWARD SHOW
With Thomas, Father Celestin J. Steiner, others, U. of Detroit Chorus, Don Lodge, director; Phil Brestoff Orch (11), Mike Masters, announcer
Producer-Director: Peter Strand
Fri. (30), 8:30 p.m.
DODGE MOTOR CORP.
WXYZ-TV, Detroit

Danny Thomas, whose family was once on relief in Detroit, who got his professional start here, and married here, came back to Detroit Friday night (30) to receive the "American of the Year" award voted to him by students at U. of Detroit. Presentation was on the ABC net, and Thomas made the most of his opportunity to urge a reawakening of the spiritual qualities under which this nation was born and has prospered.

To the 7,000 attending the university's spring carnival at the State Fairground Coliseum, and the tele audience, Thomas recounted his climb from poverty to success as a nightclub comedian and as star of the "Make Room for Daddy" tv show, and said it was further proof of the opportunities this country affords, that it "can happen to anyone."

Father Celestin J. Steiner, university president, introduced Thomas, saying that in voting him the award, the student body had "found in you an incarnation of the principles of Americanism."

Originally, it had been planned that students would appear with whomever won the annual award. When Thomas emerged the winner and a tv net coverage was set, plans were changed to back him with local professional talent. When Thomas heard of this, he prevailed on the carnival committee to go back to the original plan.

Student Jim Johnson, who sang "Young at Heart," scored nicely, revealing a fine voice. Rosemarie Sabbe, a coloratura, sang "Italian Street Song." The university chorus, under the direction of Don Lodge, was extremely effective in a typical college cheering section number in which they spelled out with sign cards, "Whisk Broom," a very catchy arrangement of "Rag Mop." Phil Brestoff's WXYZ orch provided fine backing.

Also highlighted were Barbara Kennedy and Edward McIntosh, queen and king of the carnival; Jerry Vignette, student council president, and Martin Moggee, carnival chairman, who made the presentation to Thomas. Mike Masters, a U. of D. graduate and now staff announcer at WXYZ, handled the commentary competently. *Tew.*

IN TOWN TONIGHT
With Lee Phillip, Len Dressler, Merelyn Tate, Frank Smith Orch
Producer: Chuck Strother
Director: Phil Ruskin
15 Mins.; Mon.-thru-Fri., 10:15 p.m.
Sustaining
WBBM-TV, Chicago

A nicely-trimmed, if slightly formal, musical-patter bundle, this nightly quarter-hour rates as a pleasant viewing interlude. This is patently an expensive item by local standards, with its two vocalists, a femme hostess, plus the 14-piece staff orch batoned by Frank Smith. And from sequences viewed, it's apparent there's no skimping on the art budget. The big question is whether the enterprise has enough zip to build and hold a viewing clientele large enough to justify the costs.

As emcee, Lee Phillip has little to do but look pretty and intro the numbers with a little chitchat. Baritone Len Dressler sings something like a young Nelson Eddy and projects an easy-to-take personality. Femme thrush Merelyn Tate, a recent Arthur Godfrey "Talent Scout" winner, is also appropriately decorative and displays an okay set of pipes.

Production showcasing on stanza seen was classily lush, especially the shadow backgrounding of a hand drummer to one of Miss Tate's ditties. Likewise, the tricky setting for her duet with Dressler of "Stepping Out With My Baby" was topdrawer. *Dave.*

TELERAMA
With Dick McCutcheon
Producer-Director: Cal Jones
30 Mins., Sun., 12:30 p.m.
WPTZ, Philadelphia

"Telerama" has switched from a Saturday to Sunday slot and halved its running time. Kickoff in new spot was something of a "first"—a tv discussion devoted to "the state of radio." Investigation of medium was exclusively affirmative, right from opening statement: "Radio is not dead, but a vital force." This presupposition could be due in part to the fact that WPTZ and radio station KYW, both owned by Westinghouse, share same building as highly friendly competitors.

Top staffers of the 50,000-watt

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WEST COLESVILLE STORY
With Joseph Cotten, William Flagg, others
Producers: John Backer, Elliott Gruskin
30 Mins., Sun. (2), 4 p.m.
MUTUAL, from New York

"The West Colesville Story" was another American Cancer Society program, and like a recent predecessor, "Once Upon A Sunday," starring David Wayne, was a click stanza. The chief difference was that Wayne's was a fictional account, while this dealt with real people speaking in very real words.

Taped interviews with William Flagg of West Colesville, N. Y., his wife, friends and seven-year-old daughter, Darya, a victim of leukemia, were tied together through brief narratives by Joseph Cotten. After a history of the child's siege with the illness, scene shifted to several friends who described how it is to live with a person so afflicted. There wasn't an emotional strain evident in anyone's voice, including the parents' or the child's, but the words themselves were very moving. It was impossible to remain uninfluenced when the father said he was afraid to make friends with the parents of other leukemia victims at the hospital because if the latter's children died and he were to find out, it might destroy all his hope for his own child.

The doctors gave Darya six months to live, and it's been two years since then. The stanza held out a great deal of hope for others. The Cancer Society, it seems, is moving successfully toward destroying apathy for the disease among the healthy. Its approach in both programs heard has been so logical, so dignified and yet so forceful that it's hard to escape the point:

WNYC Launches Pioneer Week-Long Programming On Educational Scene

WNYC, New York City-owned radio outlet, launched an intensive six-day schedule of educational programming at broadcast-luncheon Monday (3) at the Waldorf, N. Y., which glittered with dignitaries. Ending Saturday (8), the station's "Educational Institute of the Air" will beam a total of 100 stanzas, exploring the American educational scene.

Keynote addresses Monday were made by Samuel Brownell, U. S. Commissioner of Education; Henry Epstein, N.Y.'s Deputy Mayor, and the station's director, Seymour Siegel. All stressed the need for national understanding of the problems faced by educators today.

WNYC, without commercial obligations, was able to drop many regular program features to peruse "educational processes" from the nursery through advanced learning. The ambitious schedule, already 80% taped, contains theses on everything from baseball to books, panels ranging from "The Modern School Superintendent" to "Humanistic Values," and demonstrations of varied items like the "Language of Song."

Diversity of experts are participating. In addition to pedagogs, there's Eleanor Roosevelt, Sam Levenson, Louis Cowan, Gilbert Seldes, Judge Anna M. Kross, Dr. Leona Baumgartner (N. Y. Commissioner of Health), British scripter Rhoda Power, et al. Teachers and professors involved include Robert Hutchins, associate director of Ford Foundation; Saul Padover, Dean of the New School for Social Research; Nathan Pusey, Harvard prexy; Grayson Kirk, Columbia prexy; Dr. W. R. Niblett, director of Leeds U.'s (England) Institute of Education, and others.

The word "crisis" pops up many times in the various topics on sked, as well as in the words of the speakers at the formal launching Monday. "The Social Crisis," "The Teaching Crisis," are only a few such. Speakers pointed out that there is a shortage of coin for adequate teaching methods, there still remains a large group of "functional illiterates," and most of all there is a definite lack of understanding among the population to the needs of educators and their students.

Schenectady — Tribute to Clyde D. Wagoner, General Electric Co. news bureau publicist for 35 years and pioneer in broadcasting, was voiced by W. W. Chaplin, NBC commentator and former International News Service byliner, at a farewell dinner in the Van Curler Hotel here Friday night (30). One hundred fifty GE associates and Capital District newspapermen attended.

Radio Followup

Bing Crosby celebrated his 50th birthday on his Sunday (2) CBS show, with Rosemary Clooney as guest. Program was in the casual Crosby vein, heavily spotted with song deliveries by both artists. Relaxed banter included a few yocks, with some seriousness interjected via a discourse on communism.

Easygoing Crosby songstyling was evidenced in his vocaling of four tunes, "I Can't Give You Anything But Love," "From the Vine Came the Grape," "Wanted" and "You Took Advantage of Me." He also dueted with Miss Clooney for a pleasant rendition of "Woman" and "Man." Femme also registered nicely with her chirping of "You Make Me Feel So Young." *Jess.*

Walter Preston again came up with an appealing "Show Shop" over WOR, N. Y., Saturday (1) afternoon with a professional salute to Lorenz (Larry) Hart (Rodgers &). It was a slick script, loaded with inside stuff, thoughtfully prepared, with generous but never sticky tributes from Richard Rodgers and Oscar Hammerstein 2d, and interlarded with excellent vocal, instrumental and choral interpretations of the R&H cavalcade. And wotta medley! It was appropriately honest in its personal sketch on the brilliantly erratic Larry Hart, never sparing the horses without piling it on, of course, but indicating that Hart's was an unbridled genius. A pity it could not have been nurtured and permitted to mature into the vintage years that every creator deserves, especially one so gifted. Program is a great tribute also to whoever did that script, in this case meaning Preston. He knows his Rodgers and particularly Hart, and evidenced careful application to research and seemingly intimate interviews with both Rodgers and Hammerstein, along with the general music biz lore. *Abel.*

Gillette Sets ABC-CBC On Marciano-Charles Go

Gillette, blacked out of a television pickup of the Rocky Marciano-Ezzard Charles heavyweight championship bout at Yankee Stadium, N.Y., June 17, because of a theatre telecast deal, clinched the radio rights to the bout this week and set the fight on the ABC network and CBC in Canada.

Nate Halpern's Theatre Network Television had outbid Gillette for the tv rights, but was unable to get the International Boxing Club to sell it the radio rights. In every theatre telecast in the past, radio rights have gone with the package but haven't been exercised. This time, IBC sold the rights to Gillette.

BY THE RUDE BRIDGE
With Andy Fuller
Writer-Producer: Fuller
30 Mins., Mon. (19), 10 p.m.
WTAG, Worcester

This novel narration was conjured up to coincide with the commemoration of the battles of Lexington and Concord. Though he had apparently little budgetary aid, Andy Fuller neatly established and sustained interest throughout the half-hour.

He blended some of Henry Wadsworth Longfellow's and Ralph Waldo Emerson's lines with some of his own in describing the hours surrounding the battles. But poetry was not the only thing he borrowed. Taking the "You Are There" concept of bringing history into the present through the eyes of a reporter, Fuller relived the day that pitched the colonies into a revolutionary war.

In his dispassionate, thin voice, he tried to duplicate the precise spot and hour when the various occurences took place 179 years ago. Fuller tried to maintain historical accuracy throughout, and wherever feasible, he integrated passages from "The Ride of Paul Revere" and "The Concord Hymn" to give a vivid narrative account of colonial tribulations. The stanza deserves at least one more replaying, and that's on July 4.

KANSAS CITY BLUES BASEBALL PLAY-BY-PLAY
With Larry Ray, Merle Harmon
MUEHLEBACH BREWING CO.
WHB, Kansas City

Daily play-by-play reports of the Kansas City Blues of the American Assn. are again coming to listeners in this area via WHB. For the fifth straight year Muehlebach beer is a sponsor, this time paying for half of the package. That still makes it one of the largest package deals in radio in this area. Balance of commercial time is to be sold on participation basis.

Station has vet Larry Ray once again doing the re-creation of the games out of town and catching the home games parkside. This year there is an addition to the staff in Merle Harmon, formerly sportscaster in Topeka. He is in to divide duties with Ray, who is carrying on a tv schedule in addition to baseball coverage.

Two sportscasters work a share of the game together, alternating comments and play-by-play. This livens the proceedings, and creates additional interest for the listener. Ray is established as a sports authority here, and Harmon makes a good addition. *Quin.*

Madison, Wis. — WHA-TV, the nation's fifth non-commercial educational television station, operated from the U. of Wisconsin campus by the State Radio Council, went on the air Monday (3). Prof. H. B. McCarty is director.

Inside Stuff—Radio-TV

While the current Army-McCarthy hearings are grabbing the tv spotlight, American Research Bureau has released some interesting rating data on the Ed Murrow-Senator McCarthy feud. Figures concern the March 2 and April 6 telecasts of "See It Now," the first involving Murrow's attack on McCarthy, the latter the Senator's reply. That McCarthy and the controversy are hot b.o. is borne out by the fact that the first program got a 17.1 rating nationally, while the second show zoomed to 25.6. ARB city reports show the same picture locally: in New York, the first had a 12.7, the second a 31.7; in Chicago, 7.8 and 20.5; in Los Angeles 8.6 and 17.2 and in Washington 8.6 and 28.8

"Woman With a Past," the CBS-TV soaper, appears to be having cast troubles. Latest to ankle the cast is featured player Mary Sinclair, who's to be replaced by Geraldine Brooks on May 8. She's the fourth to exit recently; others are Bram Nossen, Lilia Skala and Dennis Harrison. They've been replaced by Maurice Burke, Olga Fabian and John Conte, respectively.

Mrs. Clara S. Logan, president of the National Assn. for Better Radio and Television, Los Angeles, declared in a letter last week that her group is "the first national organization of listener-viewers." It's in response to a statement made in connection with the proceedings of the Ohio State Institute, in which it was asserted in a paragraph on the American Council for Better Broadcasts that "this is the first time the many scattered groups and individuals representing the layman interested in better radio and television have been united in a single national organization." NAFBRAT celebrated its fifth anniversary on April 21.

"Dead Stop," CBS Radio Feature Project on traffic mortality (narrated by Red Barber on Dec. 23), continues as one of the most frequently reprised public service programs in the history of the sound medium. In addition to the full web which carried the original airing, 104 CBS affiliates have rebroadcast the show and 560 non-web stations have rebooked it. "Dead Stop" also will be repeated on WCBS, N. Y., May 27 to highlight the Columbia flagship's six-day safety campaign over the Memorial Day weekend.

WCBS-TV, the CBS anchor in N. Y., will give a Sunday ride starting this week (9) to winners and runnersup of the Golden Reel Film Festival chosen in Chicago early in April under aegis of the Film Council of America. Public service series will be in the 3:30 to 4 p.m. slot and it's the intention of public affairs director Clancy Worden to card as many as 26 of the pix as they become available. All material is being screened to eliminate these with outright plugs for the filmmakers, most of them industrial outfits.

From the Production Centres

Continued from page 26

"Face to Face," WTOP-CBS pioneering mental health series, which was kudoed in VARIETY's '53-'54 Showmanagement Awards, slated to be put on films for distribution to educational stations by Ford Foundation.

IN PITTSBURGH . . .

Eddie Dillon, WHJB deejay, now spinning a Friday night teenage record hop from the Penn Albert Hotel in Greensburg every Friday night . . . **Burke Watters** has left WKJF-TV to join the KQV sales staff . . . Sportscaster **Joe Tucker's** lad, Robert, who graduates from Taylor Allderdice H. S. next month, has been awarded a full four-year scholarship to Pitt and will study law . . . **Sid Dickler's** daily hour-long "Record Hits" on WEDO will originate from Ralph's in Homewood all summer . . . **Art Pallan**, WWSW platter-spinner, and his wife celebrated their 11th wedding anniversary . . . **Ray Scott** doing Fort Pitt Beer's "The World Tonight" on WDTV alone for the next two weeks while his co-worker, **Bill Burns**, is vacationing in Miami Beach with his family . . . The **Porky Chedwicks**, of WHOD, lost their four-month-old daughter . . . **Dick Fraser** has resigned as executive producer and director at Channel 53.

Neal Wallace back on the KDKA "Night Watch" after spending a few weeks with his folks in Wyoming . . . **Sterling Yates** pinch-hit for him . . . **Arthur Manson**, husband of **Florence Sando**, who does a women's news program on WDTV every week-day morning, is pubad director here for "This Is Cinerama" . . . **Herb Browar**, with Simon Films in Hollywood shooting Burns & Allen and "I Married Joan" shows, flew in from the Coast for the funeral of his uncle, **Ika Browarsky**, veteran Pittsburgh theatre owner. Browar graduated from the Carnegie Tech drama school . . . **Jerry Lee**, of WDTV staff, picked to direct "Johns Hopkins Science Review" when it emanates from here tomorrow night (Thurs.) . . . **Sterling Yates**, KDKA announcer, the new m.c. of new "Saturday Night Jamboree" on WENS.

IN MINNEAPOLIS . . .

Bill Daley, onetime All-American gridder, promoted by WTCN and WTCN-TV from account executive to sales manager . . . After Army stint, **Don Rock** back in KSTP-TV production department . . . **Al Oppegard**, KSTP-TV producer, called to active duty as public information officer in Air Force . . . Anheuser Busch pacted for full-year sponsorship of KSTP-TV's "Waterfront" film series . . . **V. A. Linder**, formerly of KEX, Portland, Ore., joined WCCO radio production department . . . **Dick Quaas** new WMIN and WMIN-TV sales promotion head, succeeding **Tom Letcher**, resigned . . . Sportscaster **Dick Enroth** a summer replacement on WCCO-TV Sunday news show for **Cedric Adams**.

Corky Abel now handling WMIN and WMIN-TV publicity . . . Disk jockey **Johnny Morris** resigned from WLOL after eight years to join KSTP and will do three shows as a starter . . . **Ben Leighton**, KSTP-TV film director, back after working in Washington with FCC on **Stan Hubbard's** application for a St. Louis tv permit . . . **Joe Cook**, KSTP and KSTP-TV sales promotion manager since 1947, has resigned to become northwest edition TV Guide magazine's advertising sales manager.

IN CLEVELAND . . .

Willard Dougherty left WSRS to become WDOK veep in charge of sales and station operations . . . WTAM cut back all-night operations with disker **Joe Mulvihill** signing off at 1 a.m. . . . **La Marr Wilson** now doing hour-long Saturday 8:30 p.m. WHK disk spiel . . . WGAR's **Hal Morgan** taken portable mike for Saturday afternoon tour of northern Ohio fairs, etc. . . . WGAR newsman **Jack Perkins** elected prexy Western Reserve U. Student Council . . . **Bill Finn** to do series overseas travel stints for WERE . . . Ex-WJW disker **Howard Lund** selling automobiles . . . WJW veep **Bill Lemmon**, flack **Flo Roth** back from **Alan Freed's** Moondog Coronation Ball in Newark . . . **George Condon**, Plain Dealer Radio-TV editor, in Hollywood . . . WXEL's **Sid Andorn** handling Sunday series with Mayor Anthony Celebrezze on "Tell it to the Mayor" program . . . WGAR's **Stan Gee** in hospital . . . WGAR's **Reg Merridew** in Miami visit to Kiwanis confab . . . **Charles Hutaff**, ex-NBC director of advertisement, promotion and merchandising, now doing similar chores for Second Federal Savings & Loans. He's also preparing home film series with wife, **Louise Winslow Hutaff**.

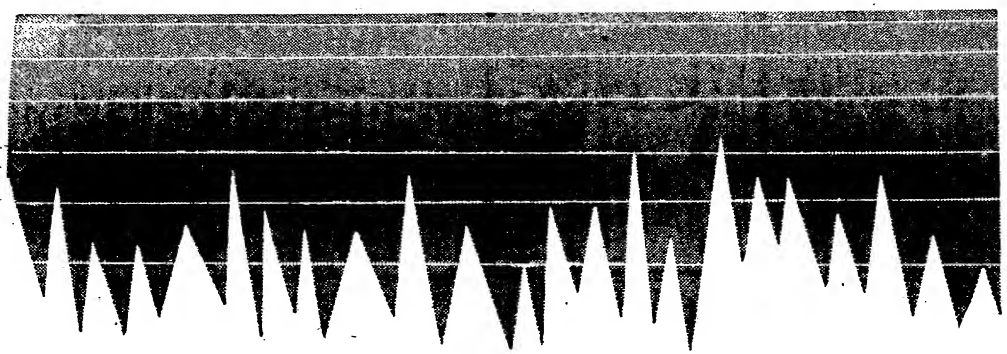
IN SAN FRANCISCO . . .

ABC's **Earl Hudson** and **Fran Conrad** trekked in with **Chet Huntly** for a luncheon with network officials . . . KQED, local educational tele-station, preemed a brace of prospective programs Friday 30). To aid new station with their debut, KPIX made available their studios, equipment and working crew . . . The **Arthur Murays** were recently hosted by localites during their brief stopover . . . **Marjorie Trumbull's** new public service series "Take a Stand" preemed last Wednesday (28) . . . Newly-elected TV Academy directors include **Don Flagg, Lee Giroux, Nat Sinclair, Wanda Ramey, Phyllis Skelton, Ed Smith** . . . KNBC salutes businessmen on new "Bright Side of Bay Area Business," sponsored by Trans-Bay Federal Savings & Loan . . . KRON-TV's "Princess" celebrated two video years . . . "Adventures of Blinkey" renewed by Amazo Instant dessert on KPIX . . . **Dean Maddox** received a nice bonus for his 1000th KFRC "Amateur Hour" program from sponsor Marin Dell Milk—a buck for each show. Dean also initialed his "The People Speak" (26) on KFRC . . . Agnew's State Hospital psychiatrist **Dr. Arthur Burton** preemed a public service series (3) on KEEN, San Jose . . . KGO-TV's flack **Bill Williams** resigned . . . KCBS' **Dick Wynne** preemed "Point of Law," a program on legal problems and solutions in California Monday (3).

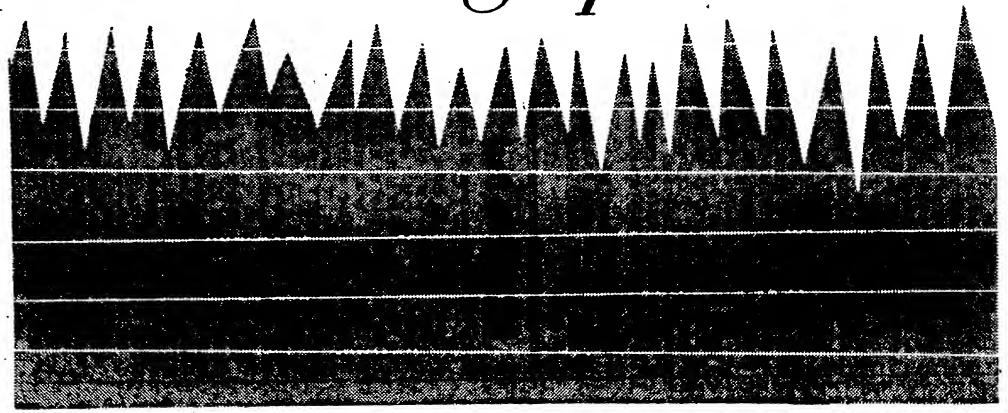
IN OMAHA . . .

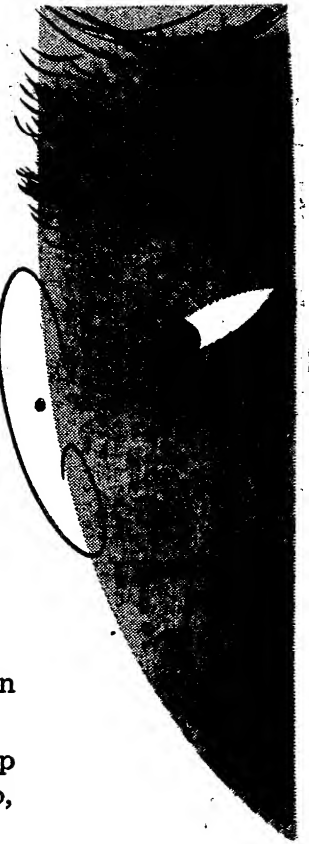
Omaha's first locally-produced all-night telethon, "On State for Cerebral Palsy," produced $135,000 last week. The 16-hour show originated from the Paramount Theatre and was carried over WOW and WOW-TV. **Ben Alexander** and **Toni Gilman** co-emceed the affair . . . **Ed Breen**, manager of Fort Dodge, Ia., stations, was the speaker at the Iowa Radio & TV News Assn. meeting held last weekend (1-2) at Cedar Rapids . . . **George B. Anderson**, of Columbus, Neb., last week purchased Denver radio outlet KLIR for $75,000, pending FCC approval . . . **Jean Madden**, coach at Wentworth Military Academy in Lexington, Mo., has resigned to join KOMU-TV, Columbia, Mo., June 1 as a sportscaster . . . Strand Amusement Co, has withdrawn its bid for a channel 5 outlet at Hastings, Neb., leaving the Seaton Publishing Co., unopposed in its application for a station.

FCC assigned call letter KTIV to new Sioux City video outlet assigned Channel 4. **Dietrich Dirks** is the org's prexy . . . KMTV here has special programming for Bohemian fans. Station devotes 2½ hours weekly to music, news and audience-participation shows for those folks . . . Pianist **Al Lamm** doubling from nitery work to assist **Jolly Joe Martin** on WOW's "590 Hour," a musical production . . . KOLT, Scottsbluff, is averaging 50 hours of folkmusic programming per week . . . KFAB, Omaha, has 10 hours weekly of religious and gospel programming . . . **Jack Gilbert** is handling feature film programming for Nebraska's newest tv outlet, KHOL-TV, at Holdrege.



static on the grapevine but..... here are the facts





Effective September 1, 1954.

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THE CROSLEY GROUP Sales Offices will represent all the NBC Spot Sales radio and television stations in Cincinnati, Dayton and Columbus.

There is no change in representation of Crosley Group stations by Crosley Sales Offices in New York, Chicago, Cincinnati, Dayton, Columbus, Atlanta.

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Television Chatter

New York

Groucho Marx will hie to Europe for a month right after next week's (13) "Bet Your Life" on NBC . . . **Jerry Robinson**, producer of the CBS "Man Behind the Badge," back after nine weeks out for spinal surgery . . . Sportscaster **Guy Lebow** emceeing "Batter Up" phone quiz sequel to Yankee-Giant weekend games via WPIX for his sixth straight year . . . **Irving Gitlin**, producer of "The Search," educational series long planned by CBS, was on the Coast last week conferring on shooting skeds . . . City College's annual "Ugly Man" contest winner will guest on **Ernie Kovac's** WABD show Friday (7) . . . **Rosemary Rice**, of CBS "Mama," to wed nonpro Lucian Berry June 5 . . . **Helene Parker** set **Renay Granville** for Lilt blurb on **Loretta Young** show, **Evelyn Wall** and **Billy Buckley** on "Hit Parade" and **Rosemary Prinz** for live commercial for Holiday Cigs . . . Daily News' **Ben Gross** delivered Patterson Lecture for May at Fordham U. Monday (3) on "What's Wrong With TV?" Lecture series was established in memory of Joseph Medill Patterson, founder of the News . . . Prudential extended alternate sponsorship of "You Are There" on CBS to two additional telecasts, June 13 and 27.

Cricket Skilling, comedian on WNBT's Sunday morning "Children's Hour," takes over emcee and commercial chores while **Ed Herlihy** vacations in Europe for two weeks . . . **King Guion** and his orch signed to backstop WNBT's "Chock Full O' Nuts Showcase" Saturday nights . . . **Doreen Lang** set for "Suspense" Tuesday (11) on CBS-TV . . . DuMont operations director **Edwin M. Lieberthal** giving a summer course at the New School for Social Research on timing and integration of tele programs.

Gordon Levoy is here from Hollywood for two weeks of consultation with tv clients on fall shows. He's at the Waldorf . . . **Jan Merlin**, co-star of DuMont's "Space Cadet," is playing the lead in "Rope," currently playing at Greenwich Village's Open Door.

Henry Untermeyer, WCBS sales manager, back at work after spending three weeks with the staffer's in Chi, L. A. and Frisco . . . **Emily Kimbrough** has returned from her filmstar recording trip on the Coast . . . WCBS' **John Henry Faulk** stepping up his public appearances. On May 22 he will toastmaster annual dinner of Assn. of Retarded Children at the Hotel Astor and on May 30 will be a judge at men's fashion pageant in Asbury Park.

WPIX plans to send its news analyst, **John Tillman**, to England this summer to report the news on BBC television, as part of an exchange move in which an English newscaster will sub for Tillman on WPIX . . . **Jack Ragotzy** into "Portia Faces Life" on CBS-TV tomorrow (Thurs.).

Roy Ringwald, not Roy Ingall as erratumed in VARIETY, April 21, '54, is the composer of "The Song of Easter," showcased on Fred Waring's CBS-TV show April 18.

Maurice Morton, CBS-TV's chief of business affairs in Hollywood, due in today (Wed.) for huddles with national boss **Merritt Coleman** . . . NBC-TV program manager **Mike Dann** speechifying today (Wed.) before Assn. of Canadian Advertisers at Royal York Hotel, Toronto.

Caroline Burke, NBC producer, lectured last night (Tues.) before a New York U. tv scriptwriting class. . . . WOR and WOR-TV to launch a four-month letter writing contest on May 10 on "Why I Have Faith In the Future." The 50-words-or-less deal to be promoted with saturation radio and tv spots on the stations.

Charles (Chick) Abry, ABC-TV national sales manager, hospitalized with a bad back and will be out indefinitely . . . **Barbara Joyce** flying to Rome Friday (7) via London and Paris for a month of telefilming.

Sylvia Weld, who has played leads on "Suspense," "Studio One," etc., has turned to scriptwriting and sold one to Studio One, called "Castle in Spain." It will be aired May 17 . . . Eight more video stations have joined the newly-formed Television Advertising Bureau, bringing current total to 33.

Herbert Kenwith, CBS-TV producer, will direct the Monday chapters of the "Valiant Lady" serial, effective May 10.

Chicago

Number of tv sets sold in the Chicago area during March totalled 21,008 units, bringing the overall count to 1,639,153, according to the latest Electric Assn. tally . . . **Claude Kirchner** subbing for **Danny O'Neil** on his WBKB morning show while the latter vacations with his family in Florida . . . **Dorsey Connors'** nightly chatter squib on WNBQ, remains SRO, with Jewel Food Stores taking over the Wednesday stanza . . . Loyola U. is producing three half-hour shows on WGN-TV for Sunday night beamings, explaining the Catholic Mass . . . "Farmtown U. S. A.," emceed by **George Menard** on WBBM-TV, notched its second birthday Sunday (2) . . . WBKB's fifth annual Cerebral Palsy telethon is set for May 21 and will run for 28 hours with Sun-Times columnist **Irv Kupcinet** again at the helm . . . **Jack Brickhouse** to emcee the WGN-TV telecast of the opening of a new Mages sports store Thursday night (6).

Needham, Louis & Brorby tapped **Frann Weigle** to blurb a series of film blurbs for all detergent . . . **Austin Kiplinger** is moderating and **Con O'Dea** is producing WBKB's new Thursday night "F.Y.I." semi-documentary series in conjunction with the Chicago American . . . **Johnny Desmond** and **Sam Cowling**, of the ABC "Breakfast Club" troupe, in Denver last weekend to chip in their services for KBTV's celebral palsy telethon . . . Chi NBC-TV program manager **Ben Park** new member of the mass communications commission of the National Conference of Christians and Jews

Color TV Set

Continued from page 25

sets. But spokesmen for both companies made it plain those goals are dependent upo nthe tube bottleneck being broken soon.

It was left to Cmdr. Eugene F. McDonald Jr., Zenith prez, to bring out in the open some of the hectic laboratory maneuvering taking place in the industry, not only to come up with a larger tube capable of being mass produced but also to possibly work some changes in the patent picture.

Speaking at the Zenith stockholders' meeting last week, McDonald left no doubt that he and his engineers feel that the single-gun tube is the answer. And he gave as a possible reason why Zenith is not making any sets for retail the fact that should a one-gun tube be developed, it would obsolete the three-gun receivers.

Dubbing the present tri-gun tube a "Rube Goldberg contraption," and known as such to "every manufacturer in our industry," McDonald said, "There is only one concern in the industry that is urging the immediate introduction of color television with the present inadequate three-gun color tube. That company is RCA, which doubtless considers that it has wide patent control over the three-gun tube."

Zenith topper said that it's no secret in the industry that a suitable color tube has not yet been developed. (Zenith has its own tube-making subsid—the Rauland Corp.) He stated that when the tube problem has been solved, Zenith will be producing and selling color sets.

Zenith and RCA have been wrangling in the courts over patents for the past several years.

Toni

Continued from page 23

Toni?" but, considering the coin shellout, "Is Toni now triplets?"

$2,700,000 Production

Hollywood, May 4.

On the "People Are Funny" breakdown, contract calls for $2,700,000 production tab for the first three years and royalties on the property equally owned by John Guedel and Art Linkletter for the remaining two years. In the latter phase of the deal, the show could continue without either Guedel or Linkletter with royalty payment amounting to $750 a week.

For Guedel, the NBC deal gives him and his partners—Linkletter and Groucho Marx—15 half hours of their own production on the networks and 10 network half hours for which they are paid royalties. Guedel also has participating interests in two CBS summer shows—"Earn Your Vacation" (replacing "Life With Father") and "What Do You Have in Common?" His partners do not share in these properties.

"People Are Funny" has been a top rater in radio since its takeoff in 1942. It is currently airing on CBS radio.

$3,265,000 Deal

Continued from page 25

evidences of the sale here, awaiting FCC approval. Cook officials indicated the new single ownership should be able to move more rapidly on development of KMBC-TV, which has a new antenna, transmitter and other equipment on order or under construction. WHB-TV and KMBC-TV now share Channel 9 under a joint executive operation. This has proved cumbersome, according to company officials.

The agreement to sell was announced here April 12, and had been in an intensive stage of negotiation for less than a week previous to that time. It had been in a casual stage for several weeks prior.

Corpus Christi — The International Radio Co. has been granted a license to operate a new FM outlet here on Channel 238, or 95.5 megacycles. Company previously had been granted a license for a new AM outlet here.

Sarnoff's 'Radio-TV Vs. Dailies'

"Competition" statement of RCA board chairman David Sarnoff yesterday (Tues.) at annual stockholders meeting in New York:

"There are few, if any, industries in America as highly competitive as the radio-television industry. Three thousand radio broadcasting stations now are on the air, and by midyear 400 television stations will be in operation.

"In many of the principal cities of our country already there are more radio and television stations than newspapers. For example, New York City has 28 radio stations, seven television stations and only nine English-language daily newspapers.

"Chicago has 26 radio stations, six television stations and only four daily newspapers.

"Los Angeles has 21 radio stations, eight television stations and only five daily newspapers.

"Even in Washington, D. C.—the capital of our nation—there are only three daily newspapers, while there are 16 radio stations and four television stations.

"The number of manufacturing companies in our industry is also most impressive. Manufacturers of radio sets, 110; television sets, 75; electron tubes, 60; phonograph records, 200.

"There are about 2,000 wholesale distributors; 100,000 retail dealers, and 20,000 service shops handling these products.

"In this young and vigorously competitive industry, approximately 1,000,000 people are now employed.

"Here is an outstanding example of how the American system of free enterprise provides opportunity for small as well as big business to prosper and to grow. In this, as in other industries, the organizations most likely to succeed are those which have efficient management, maintain good relations with their employees, operate on a sound financial basis, manufacture good quality products at the lowest cost, sell them at reasonable prices, and render the best service to the public."

Sarnoff Eyes Billion

Continued from page 1

at the Sarnoff Research Center in Princeton last December. Of the remaining two, Sarnoff felt sure they would come within the 1956 specifications, particularly the air-conditioner.

There was a good deal of the usual heckling from stockholders to supply a fillip to the proceedings, but the encomiums for the company and particularly for Sarnoff far outweighed the light and serious kibitzing. Shareholders formally approved RCA's Incentive Plan advanced last December for certain of its higher echelon personnel and elected four directors, whose terms expired, to another tenure. They were RCA prexy Frank M. Folsom, Harry C. Hagerty (financial v.p. of Met Life Insurance), George L. Harrison (finance and exec committee of N. Y. Life Insurance), and Charles B. Jolliffe, RCA v.p. and technical director. A resolution to elect all directors annually instead of by staggering was voted down.

Asked about NBC radio's state in relation to tv, Sarnoff broke it down by saying about 80% of broadcasting business is from the sight medium, 20% from audio. He pooh-poohed a statement quoting Zenith Corp. that the three-gun color tube would become obsolete, along with current colorsets, saying RCA would stick with the tri-color. The general also explained the reasons for dropping the NBC Symphony orch on the retirement of Arturo Toscanini, saying it was becoming too costly, but that serious music would continue on the NBC air via the Boston symph pacting.

In citing "10 years of progress," the board chairman said that the difference between net profits earned and divvies paid during that span amounted to $129,000,000, "all (of which) has been reinvested in the growing business of the decade, he noted that net profit (after taxes) has increased from $10,000,000 to $35,000,000 a year, working capital from $115,000,000 to $228,000,000 and plant and equipment from net figure of $29,000,000 to $134,000,000, with employees upped from 38,400 to 63,000 (although several thousand more currently)

Embodied in the annual report were figures on both color and b&w tv. Video as a whole accounted for 50% of total volume of business over the last seven years and reached 54% last year. Since February, RCA has been producing tricolor pictures tubes at a clip of 2,000 per month, and plan is to manufacture about 5,000 15-inch color receivers and like amount of 19-inchers this year, these to be increased "to meet public demand as it develops." Delivered have been 4,000 15-inch tint receivers. The fall is the target for 19-inch colorsets. Prediction was that the whole industry would see about 50,000 sets this year and "several hundred thousand" next year; that color sales will reach 1,750,000 in 1956, 3,000,000 in 1957, and 5,000,000 in 1958, or nearly 10,000,000 in less than five years.

Sales for the first quarter of this year were $226,609,000, a lift of 9% over the initial '53 quarter and a record for any January to March period. Profits were $20,470,000 before taxes and $10,066,000 after, a rise of 8%. After preferred dividends, the common earned 66c, compared with 61c. Sales-services to the Government amounted to $55,000,000 in this quarter, or roughly 24% of RCA's total volume for the span.

Sales of company's products and services added up to $853,054,000 last year, a hike of 23% over '52, with profits before taxes totaling $72,437,000 for an up of $5,075,000. Net profit was $35,022,000, an increase of $2,697,000. After dividends on the preferred stock, earnings on 14,031,000 shares of the common outstanding were $2.27 a share vs. $2.10 the year before.

Total dividends declared for 1953 and paid to shareholders were $19,963,000, with $3,153,000 of that amount to holders of preferred and $16,810,000 or $1.20 a share to holders of common. In the last 10 years, the divvy ran to $31,528,000 on preferred and $84,710,000 on the common, for a $116,238,000 total.

Federal, state and local taxes amounted to $48,279,000, up 9% over previous year. Excise levies on products totaled $27,394,000. Tax payments in the last 10 years were $436,000,000 and profits after taxes in same period reached $245,000,000.

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Cuba Gloomy

Continued from page 24

about $25,000 monthly (not including $20,000 in depreciation). Television Nacional, formerly Union Radio-TV, has changed hands twice since it began operations, and its biggest stockholders today are Miguel Humara and Julian Lastra, RCA Victor distributors, and Jose Ignacio Montaner, a stockholder in the daily Informacion.

CMQ-TV (Channel 6), which had obtained the first Cuban tv license, began telecasting in December, 1950. CMQ-TV is linked with four other stations across the island. It's the property of the Mestre brothers, Goar, Abel and Luis, who also inclue in their communications empire the CMQ radio chain (founded in 1933) and CMBF-TV (transmissions began in February of last year). The Mestre brothers have $3,000,000 invested in tv, in return for which they get lion's share of video advertising revenue. Even so, CMQ-TV has been operating with "a negligible loss" of $5,000 monthly for the past few months. CMBF-TV, which only telecasts films, has been "breaking even."

The fourth Cuban tv outfit, teleMundo (CMA-TV), began telecasting in February, 1953. About $2,000,000 has been invested in it, of which it is estimated that 55% represented losses, now running at around $30,000 monthly (excluding depreciation). Tele-Mundo, a single Havana station, is owned by Amadeo Barletta, who also bosses some 27 other companies, including a bank, the daily El Mundo (the World) and the General Motors distributorship.

Barletta has been losing in other communications enterprises in addition to Tele-Mundo: he owned the tabloid Havana Herald, which folded in February, 1953, after losing $80,000, and until late last year he was one of the owners of Union Radio and Union Radio-TV, which at the time was a single company losing about $10,000 monthly. (Television Nacional—formerly Union Radio-TV—and Union Radio are today separate entities.)

Red Buttons

Continued from page 2

tons, surrounded by fellow telecomics Milton Berle, Jan Murray, Ernie Kovacs, Jack Carter, plus Phil Silvers, Phil Foster, Joey Adams, Al Kelly, Gene Baylos and others who were on the dais, plus a few who sat it out in the assemblage, was given a rough time at several points.

Berle, an NBC comedy topper, looked at the CBS table and threw all sorts of imprecations at them and then hid behind his 30-year contract with NBC. Silvers, who like Buttons is a graduate of burlesque, gave him a memory test—and the redhead, now turned prematurely gray, gave the proper answers. Silvers' speech, incidentally, was one of the more charming interludes of the day. Murray's heckling along with the remarks during his own turn, were topflight.

Others included Ernie Kovacs who wanted to close with a Hungarian quotation. Gene Baylos got up and finished it for him, "I used it at a Hungarian wedding last week." Phil Foster was almost a gentleman, and Jack Carter noted that a lot of comics couldn't come and did authentic reproductions of their voices and manner which got a terrific salvo.

The nearest approach to an act came from the combined efforts of Joey Adams & Al Kelly. Adams noted that all the comics around hoped that Buttons would make good—in downtown Rangoon.

There were some serious moments. Abbott Emeritus Berle was presented with a plaque in recognition of his faithful service to the organization and Buttons got a pair of engraved cufflinks.

Berle, at conclusion, asked for a silent tribute to Joe Laurie jr., who had died that morning.

Greensboro, N. C.—J. B. Clark has been appointed Carolinas news editor for WBT, Charlotte.

ATLANTIC CITY'S ONLY TV OPERATION SUSPENDS

Atlantic City, May 4.

Atlantic City's only tv operation, WFPG-TV, the Neptune Broadcasting Co.'s UHF'er, is suspending operations May 17. Station will ask the FCC for authorization to suspend operations temporarily, pending Congressional investigations of the entire UHF situation.

Immediate reason for the fold was the loss of the station's CBS affiliation. CBS withdrew because boosting of power by its New York and Philadelphia outlets extended their signals into Atlantic City with good reception results. The affiliation cancellation meant a loss of 33 hours weekly of network programming, and the local programming of the metropolitan V's proved highly competitive also. Operation of Neptune's radio outlet, WFPG, isn't affected.

Derby Draws Show Biz; Hope's 20G Telethon

Louisville, May 4.

The 80th running of the Kentucky Derby Saturday (1) was the magnet which drew, in addition to over 100,000 horse lovers, numerous names from tv and radio. Bob Hope started his Derby Week appearances at Lexington, where he headlined the Bluegrass Festival Thursday (29). About 8,000 patrons turned out for the Hope show. Earlier in the week the Tony Martin show drew an estimated 6,000.

Hope also headlined the arthritis telethon at Memorial Auditorium Friday (30), at which some $20,000 was pledged. Hope was emcee for the five-hour sesh, and was spelled on the entertainment portion by WAVE-TV and radio talent, as well as various groups and orchestras from the local area. During the telethon Hope brought to the mike Veep Alben Barley, George Jessel, John Daly, and many others in town for the Derby.

Arthur Godfrey was on hand, as were Irene Dunne, Don Ameche, Phil Regan and Joe Frisco. Several were interviewed by Lee Jordan.

'Too Much Time to the Horses,' Sez FCC in Rap of Md. Station

Washington, May 4.

What has all the earmarks of another crackdown on broadcast stations devoting excessive time to horseracing programs was indicated by FCC last week, when it refused to renew the license of radio station WGAY, in nearby Silver Spring, Md., and advised the outlet that a hearing would be necessary.

The Commission informed the station that its "detailed broadcasts" of horseraces in the afternoon hours, "when such information would apparently be particularly susceptible for use in illegal gambling activities," will require that it justify its operation in the public interest.

"Quite apart from the question of program imbalance," the agency advised WGAY (a daytime station), "it is clear that such broadcasts in a manner making them particularly susceptible of use as an aid to illegal gambling, presents a serious question whether the station involved is being operated in the public interest."

This is "enough of itself," the Commission added, to "place a heavy burden" on the station to show why its license should be renewed.

Several years ago, the Commission revoked the license of a Wilmington, Del., station following a complaint by local police that its running descriptions of horseraces aided bookie activities. The station was allowed to stay on the air, however, after it substantially revised its program schedule to give greater emphasis to community interests.

Seattle—Elroy McCaw, owner of KYAK, was elected president of the Washington State Association of Broadcasters at that organization's annual meeting held in Spokane. McCaw succeeds Leo Beckley, KBRC, Mount Vernon, who joins the board of directors.

SHOW BIZ O'NEILL KUDO TO AID PALSY DRIVE

United Cerebral Palsy will air a one-hour "Salute to Eugene O'Neill" May 15 on NBC Radio, to be narrated by N. Y. Times drama critic Brooks Atkinson and starring Shirley Booth, Helen Hayes, Joseph Cotten, Geraldine Page, Karl Malden, Aline MacMahon and Roddy McDowall.

Excerpts from four plays, "Anna Christie," "Desire Under the Elms," "Ah, Wilderness" and "Mourning Becomes Electra," will be directed by Edward King and produced by Edwin Bronner. Program will be rebroadcast on the Armed Forces Network. Program, slotted for 6:30 to 7:30 p.m., comes midway in UCP's $8,500,000 campaign for '54.

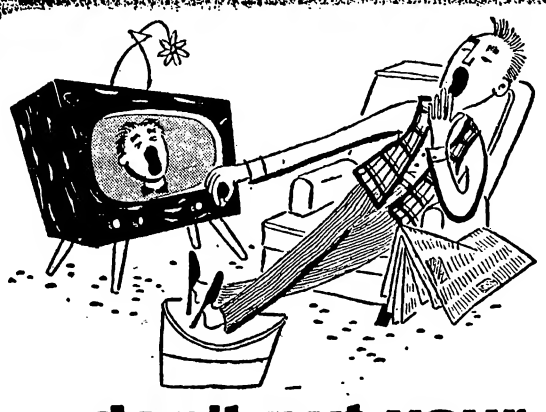
Hauser Heads New Mutual Dept. on Subsidiary Rights

Mutual has established a new department under co-op programming veepee Bert Hauser to develop new fields of subsidiary rights. Although the move, now in its first stages, is basically designed for franchising the use of web properties in other fields, like manufacturing, it is seen also as a likely aid to the Film Division of the parent General Teleradio.

Hauser's knowledge of co-op selling is believed a natural in helping the new vidpix outfit get its syndication plans underway, since both facets of the biz revolve around selling to local sponsors.

Hauser is remaining in charge of co-op program also.

Texarkana, Tex. — Walter M Windsor has been named general manager for KCMC-TV here. He was formerly manager of WGBA.



don't put your dough in a dozer!

Soporifics have their place in the pharmacy... but no one recommends them as suitable TV fare. Instead, the swing is to punch-packed, idea-paced audience pleasers as created by Walt Framer Productions. Framer-produced programs have that happy faculty of transforming idle dial-dawdlers into faithful fans. As perfect examples, take top-rated prize packages like "Strike It Rich" and "The Big Payoff"... famous for arousing lively listener interest that translates into profit-making sales. For TV formats with a future, packages that pay big dividends—put your confidence in Framer's quarter-century of matchless experience. Always at your service..."America's leading independent TV producer."

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MEMO:

from HILDEGARDE

to ANNA SOSENKO

IN RE: EDWARD R. MURROW'S TELEVISION SHOW, "PERSON TO PERSON," MAY 7, Friday Evening, 10:30 D.S.T., over the CBS-TV network.

Dear Anna:

I'll be looking forward to my first national television appearance on May 7th, when Edward R. Murrow interviews me from my New York apartment on his "Person to Person" show. I love the show. It has a warm informality, and a wonderfully relaxed ad lib quality about it. It's really a show of charm and distinction.

•As long as I am at home and also around the music I love so much, do you think that Victor Young and Stella Unger would let me sing "MAY YOUR BLESSINGS BE MANY" despite the fact that it is part of the "Seventh Heaven" score?

I am glad, too, that you will be a part of the interview. When one considers the paintings, art objects, etc., which we've jointly collected over the years, and the fact that we have been a team for so long, it is hard to imagine me doing this type of interview without you.

Please give me the next six weeks of my West Coast tour. Thank you for everything.

Hildegarde

MEMO:

to HILDEGARDE
from ANNA SOSENKO

RE: EDWARD R. MURROW'S TELEVISION SHOW, "PERSON TO PERSON," May 7, Friday Evening, 10:30 D.S.T., over the CBS-TV network.

Dear Hildegarde:

Thanks for your expression of faith in my feeling that your first appearance on television, before an American audience should be made on EDWARD R. MURROW'S "PERSON TO PERSON." I think it's an interesting way to be presented. People meet you for the first time, in the natural environment of your home and around the things you love.

Mr. Murrow's warm simplicity, his gift for interrogation and his charming personality, blends wonderfully well with the people like David Sarnoff, Secretary of the Treasury Humphrey, Gloria Swanson, Mary Martin, Bill Corum, to mention but a few of the personalities I've recently seen. It's a distinguished show and full of the richness of human nature.

You and Johnny Johnston open in Fort Worth, Texas, at the TEXAS HOTEL, Monday, May 10th. On May 17th, you open at the Statler Hotel in Los Angeles, California, for four weeks. Thereafter you do a tour of the West Coast before returning East for the hotel, theatre and television engagements now being lined up by M.C.A. and me.

I AM very proud of the wonderful business and superb write-ups you and Johnny got in Washington, Detroit, Buffalo, Pittsburgh and Cleveland. Keep it up!

I'll be seeing you on "PERSON TO PERSON" if not before. Good luck.

Anna

Television Reviews

Continued from page 27

KWY stressed personal aspects of AM and FM. Gordon Davis, program manager, noted a "my radio" trend, instead of the former "our radio"; broadcasting no longer being conceived for large groups, playing more to one person in a room. Claiming that ordinary conversation is devoted to "little things" and not intellectual matters, Davis felt average listener was interested in a disk jockey's sore throat, or his new baby. To prove point, Davis showed film studio shot of deejay Bob Benson telling listeners about his dog and his children's chickenpox.

Franklin Tooke, general manager formerly with KDKA, Pittsburgh, first commercial station, pointed up optimism of radio industry leaders. Local sales last year were at an all-time high on KYW. John Roberts, head of Temple U.'s TV and Radio Dept., noted more job opportunity in radio, with implication of its use as a stepping-stone to tv.

Music, the field in which broadcasting is "supreme," was represented by Raymond Green, of WFLN, local FM outlet which went on air in 1949, same year tv got its impetus. Green conceded field of drama and variety to video. About 22% of locals tune in to FM station, average listener tuning in for four-hour session. Aim of WFLN is to specialize in small group, Green said, instead of seeking common denominator. NBC's Ted Cott spoke of target programming such as their four-hour Saturday "Road Show," aimed directly at motorists. McCutcheon, as moderator, gives guest full play; but pattern of constant camera focus on visitor, makes for a prepared speech effect. Session's interest is largely for trade. Novelty consisted in angling bid for radio advertising through tv medium.

Gagh.

FYI (FOR YOUR INFORMATION)
With Bob Day, Hartley Sater, guests
Director: Tom Weatherwax
Writer: Gordon Waldear
30 Mins., Sat., 9:30 p.m.
KGO-TV, San Francisco

Slick documentary procedure highlights this presentation of the story behind Bay area newspapers. History, policy, accomplishment and future of papers in their communities are given a televistic spotlight, with visiting personnel on hand to fill in details. Show boasts the talents of Bob Day and Hartley Sater, competent anchor men of station's highly-lauded "Success Story" (production techniques of big industry). Day's interviews are friendly, fact-seeking and informative. Narrator Sater is tops in his rich off-camera narration.

Recent show caught, "FYI" celebrated the anni of the Frisco fire and earthquake. Armed with still and motion pictures, Day and Sater presented a starkly realistic account of that fateful day in April, 1906, and the role newspapers played in attempting to inform their readers of the city's disaster. Pictures and narration revealed a vivid story of the city's pomp and beauty before destruction. Interesting were the prized motion pictures of fleeing refugees and fire's aftermath. Eye-witness accounts of fire by novelist Kathleen Norris and cameraman E. A. "Doc" Rogers (then working press) added dramatic flavor.

Production crew rates kudos for its showmanship. *Tone.*

Foreign TV Review

IN TOWN TONIGHT
With Larry Parks, Dorothy Shay, Charlie Chester, John Ellison, others
Producer-Director: Peter Duncan
30 mins., Sat., 7:30 p.m.
BBC-TV, London

By choosing "In Town Tonight" as the first vehicle for simultaneous sound and vision presentation, BBC toppers are basically playing safe. The feature has been running as a regular Saturday night radio program for more than 18 years, and it had retained its listening audience despite the recent expansion of tv.

Show is a spot interviewing program featuring local and visiting celebrities in the news. Show biz personalities, particularly from the U. S., have always been prominently featured, and the current issue has a couple of American names in Larry Parks, here to make a film, and Dorothy Shay, in for a Cafe de Paris engagement.

The one snag now being experienced is that a number of visiting artists will not go on tv at any price. Danny Kaye, for example, has been a stalwart of "ITT" over the years, but was missed from this issue, presumably because of reluctance to appear on the tele screens. If too many leading personalities should follow suit, the program may suffer severely in consequence.

From the point of view of presentation, the program is simply and concisely handled. John Ellison is an experienced interviewer with the art of putting people at their ease. The practice of reading from prepared scripts was dropped even before the simulcast was launched, and there is a healthy impression of spontaneity.

Chi Dailies

Continued from page 24

ducts a weekly culinary program, and last week WBKB and the American news staff launched a Thursday night semi-documentary. Needless to say, both projects get generous treatment in the sheet's news columns.

Other Sun-Times Tieln

Beside its WBKB tiein, the Sun-Times has a deal running with NBC's WNBQ. Daily's current baseball circulation promotion gimmick is showcased on Norm Barry's nightly sports show on Channel 5. S-T also gets some identity on WBBM-TV where its columnist Irv Kupcinet has a cross-the-board interview show, with appropriate credits for the paper.

WGN-TV and its parent, the Tribune, naturally come in for a lot of mutual byplay, if anything, the newspaper getting the heavy end of it. The WGN-TV Trib relationship, despite the family ties, has had its ups and downs. Unbiased observers have noted that the tele operation has been more inclined to concede that newspapers are here to stay than vice versa.

Strangely, the Daily News, which only a year or so back set many of the co-op patterns, is now pretty much out of the tv picture, literally. It was especially close with the old WENR-TV (ABC) plant.

Despite the problems the promotion departments may have in figuring out how much time for how much space (all by contract, and all by rate card, of course), it's something of a pipe situation for the publicity boys.

D. C. Hearings

Continued from page 23

tv dish would be flatter than a tabletop.

Also helping to keep the show alive is the fact that this is the peak of the tourist season in Washington. Visitors from all over the nation pour in by the thousands each week, and one of the "must see" spots—along with the White House, the FBI headquarters, and the Bureau of Printing and Engraving—is the hearing.

Thus, the "studio audience" at least continues SRO for every performance.

A check of the tv stations here discloses practically everybody happy.

WTOP-CBS reports the merest handful of calls, now about half a dozen a day, coming through the switchboard to protest that web's decision not to carry the hearings live. The late-night highlight show seems to take care of everything.

NBC's o&o outlet, WNBW, claims relatively few complaints these days because that net dropped live McCarthy-Army coverage after checking the ratings for the first two days of the hearings. Station offers the net's late-night highlights, same as CBS, and says that current beefs are in two categories—(1) from those who charge the kined highlights are pro-McCarthy; and (2) from those who charge that the kined highlights are anti-McCarthy.

WMAL-TV, the ABC affillate, is carrying the program live. It gets relatively few letters and phone calls, nearly all of which are to congratulate the station and network for its public service pitch in delivering the show. WMAL also points with pride to the latest Trendex rating in eight cities, including Washington, which gives the hearings a rating of 10.4, and a 49% share of the video watching audience. ABC, which started with 48 affiliates carrying the hearings, has now boosted this to 71 stations, of which 37 are UHF.

Similar purring comes from WTTG, the DuMont o&o outlet, which is also presenting the hearings live. It says it receives no complaints, and gets a dozen letters of thanks each day for its public service activity. A few of these come from Baltimore, 45 miles away, where no station is offering the hearings live.

McCrary

Continued from page 1

Crary's invitation. He adds, "I believe that much good and not a little education on both sides can come from this meeting of minds and measuring of arguments, face-to-face. We hope that it will become an annual event, sponsored always by the Citizens Union."

Among those on the press-broadcasters' dais will be Mike Cowles (Look), Paul Smith (Crowell-Collier), James A. Linen (Time), Leonard H. Goldenson (AB-PT), Frank Stanton (CBS), Charles B. McCabe (N. Y. Mirror), Dorothy Schiff (Post), Raymond Moley (Newsweek), Whitelaw Reid (Herald Tribune), Abel Green (Variety) and others.

It will be a $100-a-plate dinner, tables taken including Esso, Hilton Hotels, Eastman Dillon, J. P. Morgan & Co., W. R. Grace & Co., Welch Grape Juice, IBM, N. Y. Central R.R., Standard Oil of N. J., Webb & Knapp, N. Y. Life, etc.

Birmingham — The southeast's first master of arts degree in radio and television is to be conferred on Irvin S. Liber at the U. of Alabama May 30. His thesis, "A Survey of Opinions on the Education of Graduates of the U. of Alabama Dept. of Radio and Television," was directed by Dr. Kenneth Harwood, head of the department. Liber is commercial manager of WZOB, Ft. Payne, Ala.

Tele Followups

Continued from page 27

and back again. The Giant mentor, while perhaps no large threat to the pro thesps, showed that he can handle lines even when these are not of the rhubarb, umpire-baiting type. There was a corking incident in the stands as the game progressed, with Preston and young Parks giving conniptions to a fan, Charles Mendick, as the Toolum duo blocked the strategic plays. Other roles were handled capably by Lydia Reed and David Winters as others of the Toolum menage and Maxine Stewart as Mrs. Toolum. Sam Leve's sets were from the top drawer and the staging by Marc Daniels was firstrate.

Trau.

Was Jack Benny engaging in a bit of badinage on Sunday (2) when, among other opening observations, he claimed that CBS preferred him to do his shows on film but that he likes the live route? It could have been his way of apologizing for the downgrade celluloid of his previous outing. Downgrade technically and materially, that is. Sunday's Lucky Strike stanza was a live Benny back in stride, as No. 1 British cinema star Cecil Frothygill or some such, pitching woo to Margaret Hayes in the presence of titled Englishman husband David Niven amid that snazzy Mayfair drawing room. It seemed more along lines of a traditional French bedroom farce without the mattresses, but that's captious criticking.

Niven and the comedian tongue-in-cheeked it for keeps, with one of those innocuous story lines that produced some high moments on the laugh graph, and all Miss Hayes had to do was look like a looker, which she is. It was the kind of freewheeling spree in which such a film vet as Gavin Gordon had only a couple of coming & going bits, as the couple's butler, and with Mel Blanc and Joe Besser supplying the screams via their prolog and main event functions as mad, gabby and inept photographers. Down the middle, the Sportsmen Quartet lit out on Noel Coward's "Mad Dogs and Englishmen" for a walloping segue into the ciggie commercial. All in all, a good score.

Trau.

In line with the overall attempt to bring a timely aspect to the "Suspense" show over CBS-TV, producer Martin Manulis last week (27) tackled a logical theme—the dark terror that accompanied Stalin's rise to power.

Program was called "The Terror Begins," with Paul Monash's script based on Alexander Orlov's "The Secret History of Stalin's Crimes." It was a tense but not overly convincing story of an assassination by Stalin to do away with an inconvenient friend. Proceedings tended to become slightly confused, which was in part due to the limitations of the half-hour slot.

Monash's script left much to wish for and reminded of the dialog one occasionally hears in Hollywood's "B" pix. In part this was made up for by a good performance by Everett Sloane, an actor who rarely disappoints, and a remarkably effective makeup job on Stefan Schnabel, who played a silent, brooding Stalin.

Story had Harold J. Stone as an NKVD officer convincing Sloane to shoot a commissar who, at the start of the show, is seen mourned by Stalin. Sloane goes through with his deed, only to discover that he has played into Stalin's hands, since the dictator himself had engineered the act.

There is undoubtedly some justification for "Suspense" to draw on the web of brutality and double-cross of the Red regime. But tv is an entertainment medium and it is doubtful that the audience will enjoy "reality," especially political reality, as much as a hokum story of the type "Suspense" cooked up in the past. Either "Suspense" isn't serious enough a dramatic forum for as serious and involved a subject as the Soviets, or else politics doesn't furnish entertainment a la "Suspense."

In any case, "The Terror Begins," while in many ways disappointing, had its good moments. Daniel Orko, Betram Chorosh and Kurt Graff were okay in stereotype parts. Direction by Robert Mulligan, though routine, had some imaginative touches. If a lesson was intended, it was one the audience must have learned quite some time ago; and the repetition don't help.

Hift.

When the French-made "Les Salaires du Peur" won top honors at the Cannes film fete last year, the cry was raised that it was "anti-American." Pic still hasn't been shown in the U.S., but its story was the subject Monday night (3) of the Robert Montgomery presentation on "The American Tobacco Theatre" over NBC-TV.

Called "Wages of Fear" and executed with a degree of suspense, but lacking logic and conviction, the show was definitely not in any prizewinning category. Louis Jourdan, a capable actor handicapped by a mediocre script, starred as the determined fellow who pushes himself to his physical limits to deliver a jeep-load of nitro-glycerine. Lacking plausible motivation, his single-minded effort seemed somewhat pointless even though the urgency of the situation couldn't be denied.

Story was set against a Guatemalan background. An oil well in the interior exploded. Only blasting could save the fire from spreading. Two jeeps were dispatched on a 200-mile night journey over rutted jungle road to deliver the explosive. Jourdan and his pal, Reuben Singer, were one of the driving teams. They made it, but Singer was dead. And Jourdan, having "beaten the odds" stacked abainst him, smashed himself to death in a speeding jeep on the return trip.

All of which might look good on the wide screen but failed to generate much heat on tv, which hasn't yet learned to properly integrate live and filmed action for believable effects. Adrian Spies' adaptation of the Georges Arnaud novel contained some glaring inconsistencies, such as the apparent one of Jourdan suffering from sunstroke in the middle of the night and falling asleep while the nitro-glycerine sizzled in the hot sun.

Performances generally matched the mediocrity of the script. Russell Hardie was tough as the oil company boss. Hope Miller was colorless in a bit part. Reuben Singer, saddled with a Roumanian accent, showed up to advantage in a few scenes in the jeep. Jourdan struggled valiantly with a characterization that obviously didn't come easy.

Norman Felton's direction had merit and caught the mood of the drama in flashes as the jeep jolted along with its dangerous cargo. He created tension in spots, but failed to sustain it as the action reverted to the characters and their problems. Musical background was effective. In all, it was a disappointing show.

Hift.

Houston — "Matinee," KPRC-TV studio show with Dick Gottlieb as m.c., is being expanded to 45 minutes and adding Bobby Larr, Howard Hartman and Janet Smith to its cast. The trio are from another KPRC-TV studio show, "The Guys Next Door," leaving the air.

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Write Bob Thayer, Ajijic, Jalisco, Mexico

Toll-TV

Continued from page 2

meet, where it had been expected that questions would be asked re the defection of Phil Reisman, Joseph P. Kennedy Industries v.p., who had been nominated to the Skiatron board. Reisman didn't stand for election to the board, and Levey explained that "urgent commitments" had kept him from doing so.

Why All the Fog?

Landis last week told VARIETY that he had been unaware of the Reisman nomination until he had seen the Skiatron annual report which listed Reisman as a nominee for the board. He also denied that Reisman had been nominated at a board meeting. It was learned at the stockholders' session that there was a Skiatron board meeting at which, with all directors present, Reisman's name was put up for nomination. Landis, apart from being an associate of Reisman's in the Kennedy office, also is a Skiatron director. Two directors confirmed that Landis spoke up in praise of Reisman at the board powwow.

Army Probe

Continued from page 22

verge of scuttling the hearings to resume the regularly skedded shows. Station execs report that mail and phone response had previous been predominantly in favor of carrying the hearings, with the about-face the result of the station's aired request for viewers' reaction to the hearings.

Lone Hub station carrying the hearings, WBZ-TV, the NBC outlet, dropping out early last week, WNAC-TV has since last Wednesday (28) been shelling out $125 an hour to ABC-TV in addition to losing revenue from the regular sked and spot announcements. While the amount of money lost to the station has not as yet been toted up, the sum will be substantial, much of which will be charged off to public relations.

Telecasting of the hearings created almost as much controversy among the viewers as the hearings themselves, and at one time last week the state solons were so wrapped up in the proceedings that Speaker Charles Gibbons ordered the State House tv set turned off in order to obtain a quorum to vote on one of the most important measures of the year—the passage of a $282,000,000 spending bill.

Angelenos' Makeshift

Los Angeles, May 4.

Angelenos were receiving some form of live tele coverage on the Army-McCarthy hearings despite NBC's axing of the Washington show after two days, an action which resulted in thousands of beefs locally.

KTLA last Friday (30) began carrying an audio of the hearings, with still pix being flashed on screen during the telecast.

Channel chief Klaus Landsberg phoned his assistants from N. Y., and told them that contrary to reports that there is little interest in the hearings, he found a tremendous amount of interest in them in N. Y. Consequently, he ordered them to pick up a radio line from the east. Landsberg plans to continue such coverage daily so long as he feels public interest in the hearings holds up.

NBC-TV dropped its live coverage of the hearings after two days, on the grounds it was too expensive an undertaking. Net was subsequently swamped with protests.

Clark's Comeback

Pittsburgh, May 4.

Jeff Clark, Western Pennsylvania singer from nearby Sharon, Pa., is making a comeback on the Kate Smith tv show as both a dancer and a vocalist, after being sidelined for a couple of years with tuberculosis just when his career was going into high. Clark had pushed up to a featured spot on radio's "Hit Parade" when he was struck down by TB.

Not only Clark but also his wife, Lisa Clark, a television actress, was hit by the disease and the two of them spent 18 months in the Will Rogers Hospital at Saranac Lake.

WPIX, N. Y., FEEDING 48 GIANT, YANKEE GAMES

WPIX, N.Y. News tele station, last Friday (30) started to feed 48 Giant and Yankee baseball games to "interested" stations in other major league cities. Among the stations to pick up either a clear-feed via cable or WPIX's signal directly off the air are WXEL, Cleveland; WTTG, Washington; WAAM and WMAR, Baltimore, and WNHC-TV, New Haven.

Each station on the receiving end will take only those games of the home team in action in N.Y. While the News outlet has offered feeds in the past, both in baseball and college basketball, the 48 figure comprises its most ambitious step in that direction yet.

LaRosa Loss Godfrey Gain

Campana Sales, which dropped Julius LaRosa's nighttime CBS Radio stanza as of Monday (3), becomes a client of the singer's former mentor, Arthur Godfrey, starting May 31. Company has earmarked the first quarter-hour, on an alternating basis, of Godfrey's morning simulcast. Effective next week, Bristol-Myers takes alternating days on Godfrey's 90-minute show, picking up the 10 to 10:15 segment, with B-M also backing first quarter-hour portion of "Arthur Godfrey's Digest" Friday nights (other quarter is sustaining).

Campana will back the simulcast for five weeks and, starting in July, will pick up the tab on Godfrey in radio only, since the first quarter of the AM show will be limited to the aural medium as of that period.

San Antonio — Renauf (Gene) Johnson has rejoined the staff of KIWW after a 14-month absence, during which time he was in New Orleans and Albuquerque.

British Comm'l TV Already Angling For Ad Coin, Tho Still a Year Away

London, May 4.

With more than a year to go before competitive television becomes a reality in Britain, the potentialities of the new advertising field are already attracting a crop of promoters who are anxious to get their cut of the estimated $50-$80,000,000 which may be expended annually on the new medium. Statisticians who have been analyzing the market believe that as much as 15% of existing advertising schedules will be diverted to tv, but only half of the total will be drawn from present-day budgets. The remaining half will be in the shape of new investments.

Under the television bill now before Parliament, programming and commercials are put into separate categories. The main feature programs, on which advertisers will have no say, will be prepared by "program contractors"; the commercials, however, will be a matter left to the advertiser, subject to the overriding authority of the new corporation which will administer commercial tv.

Norman Collins, former BBC-TV boss, has already put himself in the saddle of both camps. Through Associated Broadcasting Development Corp. he hopes to be the main commercial tv outlet, and through High Definition Films he envisages being a program contractor and a producer of commercials. Recently he demonstrated a series of test films to ad agencies.

Although it is recognized that most program time and commercials will be booked through the major agencies, it is believed that only a small percentage will have adequate facilities for the preparation and production of commercials. This belief has led to the formation of Television Commercials, Ltd., in which Leon Goodman, Richard L. Meyer and Harry Alan Towers are associated. They're working on the assumption that in the main commercials will be filmed.

Danny Thomas' Gesture To His Ursuline Nuns

Toledo, May 4.

Danny Thomas, a Lebanese by ancestry but a native of Toledo, returned here Sunday (2) for his first public professional appearance among the folks he grew up with. He appeared at the Toledo Sports Arena in a benefit for the Ursuline Nuns, who were his teachers in grade school. Proceeds of the show, produced by Mitch Woodbury, theatre editor of the Toledo Blade, went to the building fund for Mary Manse College.

Michael DiSalle, former Federal price administrator, was general chairman of the event.

Thomas, fifth of a family of nine boys and one girl, began his entertainment career in Toledo as a performer in Woodward High School shows. Incidentally, he has offered to sell his life story to films with all profits to go to his favorite fund—the St. Jude Hospital. He also has offered to play the title role himself without pay. Thomas feels that the money from such a film, added to what he already has raised via countless benefit shows, will permit him to start the building of the hospital in the deep South.

CBS DICKERS CARSON ON FIVE-A-WEEK STRIP

That five-a-week trend that's invaded network nighttime radio of late is extending even to the comedians, with CBS dickering with Jack Carson to head up a half-hour, cross-the-board variety segment on the net. Series, aimed at an early evening time, would have Carson in the role of a casual commentator introducing new talent.

Carson is cutting an audition tape of the show at CBS next week.

VARIETY says:

". . . the shapely stacked and well groomed brunet presents her songalog with plenty of intelligence and subtlety in a pleasant and unruffled manner that makes a decided impression on delivery. Apart from the attributes of voice and rhythm, here is a vocalist with plenty of charm."

CBS RADIO
Singing Star
of
"NOCTURNE"
Tuesdays, 10:15 P.M., EDST
and
"MAINSTREET MUSIC HALL"
Sundays, 4:30 to 5:30 P.M., EDST

LOUISE CARLYLE

Personal Management:
TREND ARTISTS
Plaza Hotel, New York

Press Relations:
KEN LANGLEY

VARIETY City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors handle the national spot for which the film is aired.*

PHILADELPHIA — *Approx. Set Count*—1,600,000 — *Stations*—WPTZ (3), WFIL (6), WCAU (10)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MARCH RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Superman (Adv)	WCAU	Leo Burnett	Mon. 7:00-7:30	33.3	69	48.2	Dangerous Assignment	WFIL	8.8
2. I Led Three Lives (Dr)	WCAU	Ziv	Wed. 7:00-7:30	30.1	68	44.1	I Am the Law	WFIL	11.2
3. Boston Blackie (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	26.6	70	38.3	Hopalong Cassidy	WFIL	8.5
4. Badge 714 (Myst)	WCAU	NBC	Sat. 6:30-7:00	26.4	64	41.0	Kit Carson	WPTZ	11.9
5. Cisco Kid (W)	WCAU	Ziv	Fri. 7:00-7:30	25.2	69	36.5	Captured	WFIL	8.3
6. Victory at Sea (Docum)	WFIL	NBC	Tues. 7:00-7:30	19.4	51	37.5	Big Idea	WCAU	12.4
7. Wild Bill Hickock (W)	WPTZ	Leo Burnett	Tues. 6:30-7:00	18.0	50	36.2	Early Show	WCAU	12.7
8. Craig Kennedy	WCAU	Louis Weiss	Sat. 6:00-6:30	14.7	48	31.0	Frontier Playhouse	WPTZ	8.3
9. Annie Oakley (W)	WFIL	CBS	Sun. 6:00-6:30	14.7	44	33.3	Mr. & Mrs. North	WPTZ	9.2
10. Duffy's Tavern (Com)	WPT	MPTV	Wed. 10:30-11:00	14.7	33	44.0	Blue Ribbon Bouts	WCAU	27.2
							Sports Spot	WCAU	15.5

DAYTON — *Approx. Set Count*—350,000 — *Stations*—WLW-D (2), WHIO (7), WIFE (22)

1. Kit Carson (W)	WLW-D	MCA	Sun. 6:00-6:30	27.5	74	39.6	TV Hour	WHIO	8.5
2. I Led Three Lives (Dr)	WHIO	Ziv	Tues. 9:00-9:30	26.0	40	64.7	Fireside Theatre	WLW-D	31.7
3. Liberace (Mus)	WHIO	Guild	Thurs. 7:30-8:00	23.0	42	55.2	Dinah Shore	WLW-D	24.3
							News Caravan	WLW-D	28.7
4. Superman (Adv)	WLW-D	Leo Burnett	Fri. 6:00-6:30	21.9	76	28.9	Barker Bill's Cartoons	WHIO	5.0
							Captain Video	WHIO	2.0
5. Wild Bill Hickock (W)	WLW-D	Leo Burnett	Wed. 6:00-6:30	20.2	68	29.7	Western Theatre	WHIO	2.7
							Captain Video	WHIO	1.3
6. Badge 714 (Myst)	WLW-D	NBC	Mon. 10:30-11:00	18.9	40	47.0	Studio One	WHIO	23.2
7. Death Valley Days (W)	WHIO	McCann-Erickson	Mon. 7:00-7:30	13.8	57	33.0	The Visitor	WLW-D	9.2
8. Boston Blackie (Myst)	WLW-D	Ziv	Wed. 10:30-11:00	18.2	44	41.7	Blue Ribbon Bouts	WHIO	20.3
							Bouts, Sports Spot	WHIO	12.7
9. My Hero (Com)	WHIO	Official Films	Wed. 7:00-7:30	17.3	50	34.3	Hollywood Star Theatre	WLW-D	12.5
10. Captain Midnight (W)	WHIO	Tatham-Laird	Sat. 10:00-10:30	16.2	69	23.5	Pinky Lee	WLW-D	5.9

CHARLOTTE — *Approx. Set Count*—350,000 — *Stations*—WBTV (3), WAYS (36)

1. I Led Three Lives (Dr)	WBTV	Ziv	Thurs. 8:30-9:00	59.4	100	59.4	Dear Boss	WAYS	0.6
2. Death Valley Days (W)	WBTV	McCann-Erickson	Tues. 8:30-9:00	56.3	97	58.2	Milton Berle	WAYS	1.9
3. City Detective (Myst)	WBTV	MCA	Tues. 8:00-8:30	54.4	97	56.3	Milton Berle	WAYS	1.9
4. Badge 714 (Myst)	WBTV	NBC	Sun. 10:00-10:30	50.6	99	51.2	Break the Bank	WAYS	0.6
5. Favorite Story (Dr)	WBTV	Ziv	Tues. 9:00-9:30	45.6	100	45.6	Hollywood Half Hour	WAYS	0.6
6. Foreign Intrigue (Dr)	WBTV	J. W. Thompson	Sat. 9:00-9:30	40.0	97	41.3	Ballerina	WAYS	1.3
7. Ramar of the Jungle (W)	WBTV	TPA	Sat. 6:00-6:30	39.7	98	40.3	Dear Boss	WAYS	0.6
8. Kit Carson (W)	WBTV	MCA	Mon. 5:30-6:00	36.9	100	36.9	None		
9. Cisco Kid (W)	WBTV	Ziv	Sat. 11:00-11:30	33.1	100	33.1	None		
Gene Autry (W)	WBTV	CBS	Tues. 5:30-6:00	33.1	100	33.1	None		
Wild Bill Hickock (W)	WBTV	Leo Burnett	Wed. 5:30-6:00	33.1	100	33.1	None		

COLUMBUS — *Approx. Set Count*—340,000 — *Stations*—WLW-C (4), WTVN (6), WBNS (10)

1. Liberace (Mus)	WBNS	Guild	Wed. 7:00-7:30	34.9	77	44.9	Three Star Final	WTVN	5.0
							News—John Daly	WTVN	6.5
2. I Led Three Lives (Dr)	WBNS	Ziv	Tues. 9:30-10:00	30.6	52	58.6	Comus Parade	WLW-C	14.1
3. Cowboy G-Men (W)	WBNS	Flamingo	Sat. 6:30-7:00	28.8	59	48.7	Midwestern Hayride	WLW-C	19.9
4. Superman (Adv)	WBNS	Leo Burnett	Wed. 6:00-6:30	28.0	73	38.5	Comedy Carnival	WLW-C	6.4
5. Cisco Kid (W)	WBNS	Ziv	Fri. 7:00-7:30	27.0	73	36.9	TV Sound Stage	WLW-C	74.
6. Wild Bill Hickock (W)	WBNS	Leo Burnett	Sat. 6:00-6:30	26.4	83	31.9	Mr. Wizard	WLW-C	3.7
7. City Detective (Myst)	WBNS	MCA	Fri. 10:00-10:30	26.0	44	59.2	Cavalcade of Sports	WLW-C	24.6
8. Art Linkletter (Com)	WBNS	CBS	Tues. 7:45-8:00	24.1	52	46.5	News Caravan	WLW-C	13.3
9. Death Valley Days (W)	WBNS	McCann-Erickson	Sun. 9:30-10:00	23.5	38	60.8	Television Playhouse	WLW-C	28.0
10. Kit Carson (W)	WBNS	MCA	Thurs. 6:00-6:30	21.1	65	32.7	Comedy Carnival	WLW-C	6.1

NEW ORLEANS — *Approx. Set Count*—195,000 — *Stations*—WDSU (6), WJMR (61)

1. Files of Jeffrey Jones (Adv)	WDSU	CBS	Wed. 7:30-8:00	60.0	98	61.2	The Mask	WJMR	1.2
2. Liberace (Mus)	WDSU	Guild	Sat. 9:30-10:00	57.0	99	57.6	Vice-President Nixon	WJMR	0.6
3. Favorite Story (Dr)	WDSU	Ziv	Tues. 9:30-10:00	54.5	99	55.1	Feature Film	WJMR	0.6
4. Crown Theatre (Dr)	WDSU	CBS	Sun. 9:30-10:00	52.7	97	53.3	What's My Line	WJMR	0.6
5. Range Rider (W)	WDSU	CBS	Sat. 6:00-6:30	45.5	99	46.7	On Your Way	WJMR	1.2
6. City Detective (Myst)	WDSU	MCA	Tues. 10:00-10:30	42.4	99	43.0	Feature Film	WJMR	0.6
7. Death Valley Days (W)	WDSU	McCann-Erickson	Thurs. 10:00-10:30	39.4	100	39.4	U. S. Industry Film	WJMR	0.6
8. Boston Blackie (Myst)	WDSU	Ziv	Fri. 10:00-10:30	37.0	97	38.2	The Mask	WJMR	1.2
9. Superman (Adv)	WDSU	Leo Burnett	Wed. 5:00-5:30	35.2	100	35.2	Captain Video	WJMR	0.6
							Early Show	WJMR	0.6
10. Captain Midnight (W)	WDSU	Tatham-Laird	Sat. 10:00-10:30	33.3	100	33.3	None		

NASHVILLE — *Approx. Set Count*—155,000 — *Stations*—WSM (4), WSIX (8)

1. Boston Blackie (Myst)	WSM	Ziv	Thurs. 7:30-8:00	57.2	88	65.6	Four Star Playhouse	WSIX	8.4
2. Cisco Kid (W)	WSM	Ziv	Tues. 6:00-6:30	41.4	92	45.1	Armchair Adventure	WSIX	3.7
							Mid-State Edition	WSIX	3.7
3. Superman (Adv)	WSM	Leo Burnett	Fri. 6:00-6:30	38.8	95	40.9	Armchair Adventure	WSIX	2.1
							Mid-State Edition	WSIX	2.1
4. Liberace (Mus)	WSM	Guild	Sun. 5:00-5:30	36.9	73	50.4	Know Your Bible	WSIX	13.5
5. Captured (Myst)	WSM	NBC	Thurs. 9:30-10:00	34.8	70	50.1	Place the Face	WSIX	15.3
6. Life With Elizabeth (Com)	WSM	Guild	Wed. 7:00-7:30	34.6	57	61.0	Godfrey and Friends	WSIX	26.4
7. Victory at Sea (Docum)	WSM	NBC	Fri. 8:30-9:00	33.8	60	56.1	Our Miss Brooks	WSIX	22.4
8. I Led Three Lives (Dr)	WSM	Ziv	Mon. 8:00-8:30	29.3	41	70.9	I Love Lucy	WSIX	41.6
9. Racket Squad (Dr)	WSM	ABC	Sat. 10:00-10:30	28.3	71	39.9	Name's the Same	WSIX	11.6
10. Inner Sanctum (Myst)	WSM	NBC	Sun. 9:00-9:30	28.0	56	50.4	The Web	WSIX	22.4

WNBT'S DAYTIME VIDPIX SPLURGE

So What'll You Have?

Novel idea to counteract the sponsorship conflicts so often encountered in telepix distribution has been formulated by CBS Television Film Sales chieftain Leslie Harris. Arrangement to apply in all future production is to shoot scenes that might invite conflict in three different ways, printing all three for insertion by the particular sponsor in question.

For example, saloon or barroom scenes pose a problem, since beer sponsors object to whiskey being shown, soft drink people object to beer and dairies object to both. Since a normal sequence usually is shot in three takes, Harris plans to do one take showing the actor ordering beer, another ordering a soft drink and the third saying he doesn't drink and asking for milk. Then prints going to a brewery sponsor would have the beer sequence, the soft-drink bottlers their sequence and the dairies the milk sequence. Not only does it keep the sponsors happy, but obviates the need for reshooting to make a sale.

Lack of Web Time Big Bottleneck For Vidpic Producers, Packagers

Hollywood, May 4.

Prime bottleneck for telefilm producers, packagers and agents currently offering a number of pilots, including shows with top personalities, is the inability to clear Class A time on the networks. The fact that there have been surprisingly few cancellations thus far for next season, has further complicated the overall picture.

Stars in pilots available for next fall programming include Joan Crawford, Jane Wyman, Claudette Colbert, Irene Dunne, John Payne, Edward G. Robinson and Frank Lovejoy. Other pilots include a Mickey Spillane series, and shows toplining Chick Chandler, Frank Leahy, Zachary Scott, Marguerite Chapman; "Ellery Queen," "Tales of the Texas Rangers," Samuel Goldwyn Jr.'s "The Unexplained," and series with James Craig, Noah Beery Jr., Charles Coburn and 10 Hal Roach Jr. pilots.

Leahy series is being financed by ABC-TV, so it probably has no particular problem if the show meets a certain quality standard, and the same is true of most of the 10 pilots Roach is rolling.

Despite the fact present pilots are having their troubles for reasons far and beyond quality of the telefare, still other pilots are skedded, and these include such personalities as June Havoc, Lizabeth Scott, Peggy Lee, Walter Brennan, George Brent, a femme Tarzan series, "Sheena," and still another Jack Webb series.

Only new picture name set thus far for next season is Ronald Reagan, who will be host for General Electric's live-and-film series. However, time was no problem here since GE merely keeps its current 9 p.m. Sunday slot.

Since the networks have made it clear they intend to keep a certain percentage of their time strictly live, it makes the situation for the purveyors of telepictures still more complex.

All these factors, but particularly the time problem, are chiefly responsible for the rapidity of the growth of syndication, with the latest personality to enter the syndicated tele field being Ronald Colman, in "The Halls of Ivy," which Television Programs of America is financing and distributing.

Lo, the Poor Indian

Somebody got their wires crossed either at CBS Television Film Sales or at WABD, DuMont's N. Y. flagship, this week. Saturday (2) episode of "Annie Oakley" shown on the station had portions of two unrelated stories spliced in it, one about an Indian uprising, the other about a gunshooter who wants to go straight.

Remarkable part of it was that the picture started off with the Indian story, then ran the gunfighter episode in the middle third, and finished off not with the middle of the Indian story, but with its conclusion.

$3,000,000 1954 Production Sked Set by Guild Films

Guild Films, which less than 18 months ago went into telepix production with one series, "Liberace," has scheduled production for this year of 205 half-hour programs, comprising five series, at a tota cost of over $3,000,000. Of the 205 half-hours slated for the cans by the end of the year, only 43 have been completed.

"Liberace" tops the list, with 52 films scheduled for the year. He's finished 13 thus far, and returns to the Coast for shooting June 15 at the completion of his concert tour. Upon completion of the 52, Guild will have 91 of the projected 117 shows in the can. "Life With Elizabeth" is next on the list, with 48 planned for the year, giving Guild a total of 65 pix in the Betty White starrer. Of the 48, 22 have already been made, with production scheduled to resume June 1 at Filmcraft Studios, in a switch from the Music Hall in Hollywood.

"Joe Palooka" series, of which eight have already been completed this year, will shoot 19 more, which combined with last year's 12, will give Guild 39. Production resumes in mid-May at the Republic lot. And Guild is planning 39 each of the Florian Zabach and Frankie Laine series, the former already in production, the latter to start in June, both at the Music Hall.

Guild is also dickering to produce a series of 26 half-hour wrestling shows.

Roy Rides Again For Gen. Foods

Hollywood, May 4.

General Foods has decided to ride along with Roy Rogers for another three years in tv. Contracts were signed last week, with the first year firmed and involving a client outlay of $3,000,000 for vidpic costs and time on 54 NBC stations. Seven stations in Canada also carry the filmed westerns.

Rogers' telefilms have been consistently high-rated and at one time touched 42.8 for a spot among the top 10. The Rogers radio series for Dodge-Chrysler continues through the summer.

'Sister' Soap Opera Leads Set; Gunning in May

Hollywood, May 4.

American National Studios has set Robert Hutton, Adele Mara and June Kenney as leads for "My Sister and I," telefilm soap opera being gunned this month.

Producer Eddie Connie has skedded 260 15-minute telepix, which will put the show on a 52-week sked. ANS is currently shooting "The Family Next Door," also a soaper, and plans still a third in that vein.

DRAMATIC FILM IN DAILY STRIP

That "great daytime era" toward which film syndicators have been looking may be on the verge of opening up. WNBT, the NBC flagship in New York, has taken the giant step by slotting a half-hour cross-the-board stanza of dramatic anthology vidpix in the early afternoon. Comprising "Ford Theatre" reruns and "The Visitor," the series starts June 14 as a summer replacement, but if it clicks, it will stay for a fall ride.

Use of half-hour dramatic telefilm for daytime programming has been tried elsewhere, but on a sporadic basis or one in which a sponsor rather than a station has taken the initiative. This is the first daytime vidpix entry by a major station on a strictly speculative basis, and since WNBT has been known to set many a telecasting pattern, it may prove the forerunner of widespread programming practice. It's figured that dramatic film can be just as effective as soap opera in housewife appeal, and that's the basis on which the station is going forward.

Series, titled "The Big Show," will ride in the 1 to 1:30 slot currently occupied by Morey Amsterdam, who goes off for the summer. If the series clicks, however, Amsterdam will be moved to a new time slot on his return, with the vidpix staying as the kickoff for the station's local afternoon programming. It's starting as a spot carrier, with four announcements available each day. But station expects to nab a full sponsor on a daily or five-a-week basis by fall.

NBC flag, incidentally, is experiencing an upbeat in the use of syndicated film since Hamilton Shea took over the operation a few months back. Station has kiddie shows riding in the 6 p.m. slot five nights a week, with adult stanzas in the 7 p.m. niche four days weekly. Kidshows are "Superman," "Tales of the Wild West," "Wild Bill Hickok," "Rocky Jones" and "Cisco Kid." In the 7 p.m. time are "Duffy's Tavern," "Janet Dean," "Seven O'Clock Theatre"

Peggy Lee Stars In Own Vidpix Prod.

Hollywood, May 4.

Peggy Lee stars in a new vidpix series to be lensed by a company being formed by the trush. Pilot rolls around July 1, with Rod Amateau, who penned the initial teleplay with Bernie Drew, to function as writer-director of the series.

It's to be a dramatic show, although it will include tunes which Miss Lee will warble, and the background will be Palm Springs. Exteriors will be lensed at the resort city, interiors in Hollywood. Thrush will write special lyrics for the series. Plot deals with a w.k. name who owns a nitery near Palm Springs.

Screen Gems Nat'l Sales Meet Tied With Chi Confab

Screen Gems is planning its first national sales convention, to coincide with the NARTB confab in Chicago end of the month. All sales personnel will be flown in for briefings on SG's expanded roster of syndicated product, which in addition to "Ford Theatre" reruns, "Big Playback" seconds runs and the 44 new "Fireside Theatre" pix going into rerun, will include new firstrun properties like "Rin Tin Tin" and "Damon Runyon Playhouse."

Sales v.p. John Mitchell will head up the meet, with Richard Dinsmore flying in from the Coast, Henry Gillespie planing from Atlanta and John Wilson coming in from Dallas. Bob Brahm, eastern sales chief, will accompany Mitchell.

CBS Film Sales Hotfoots Newsfilm Service With All-Round Mdse. Setup

CBS Television Film Sales is giving its syndicated newsfilm service a showmanship hotfoot. Vidpix operation is throwing the traditional newsfilm distribution techniques to the winds and is providing stations with a complete package that includes the advisory services of the CBS news department, additional programming employing top CBS commentators, complete merchandising and promotion programs for local sponsors and a new film setup that enables the stations to build their own libraries and assemble special shows.

Back of the program is the realization that syndicated newsfilm presents a unique problem in terms of the market, of film costs and shipping problems. It's an open secret that none of the television newsreel operations is operating in the black and none expects to in the foreseeable future. With this in mind, it's CBS' object to use the newsfilm operation and a schedule of other service shows as the basis for a balanced "service" catalog for stations. By providing these "service" shows at realistic prices and with all-round merchandising-promotion backing, CBS hopes to develop and retain customers for the better-paying entertainment shows.

Under the plan, the station keeps all the news footage it receives. Prints, incidentally, will be flown air express on staggered schedules instead of in toto, so the station can air morning news breaks early in the day. Deal was worked out with major airlines after CBS engineers rejected the idea of sending footage on the cable for kinescope pickup by stations, on grounds of poor quality. With the station keeping the prints, it can build its own library, with help from CBS news department. Additionally, CBS will send out basic scripts for year-end shows to be built from the library, giving the station a year-end news wrapup it would otherwise have to pay for.

Another first is the use of network commentators for syndicated

(Continued on page 40)

HCF: High Cost of Film

With collections of delinquent accounts becoming an increasingly difficult problem for telepix distribs, one sales manager tells the story of the UHF operator who owed $1,500 on a particular series he was running on his station. A letter asking for the back money brought a reply that the operator was due in New York in a couple of weeks and would explain everything.

When the operator came into town, he told the sales manager he was about to sell the station and would pay the $1,500 from the receipts of the sale. The sales chief asked why he was selling; couldn't he get local sponsors, national accounts? Station man said yes, he was doing fairly well with sponsors. Then what, asked the sales manager, was the difficulty?

The station owner, who apparently owed money to all the vidpix syndicators, leaned over and replied, "Well, I'll tell you what's the trouble. It's the high cost of film."

Ford Renewing Vidpic Series; $1,250,000 Deal

Hollywood, May 4.

Deal is currently being finalized for renewal by Ford Motor Co. of the "Ford Theatre" vidpix series produced by Columbia's tv subsid, Screen Gems. Deal involves approximately $1,250,000 in production, coin, and it's understood Screen Gems plans continuation of policy of seeking out w.k. personalities and writers for the series.

Deal for next season calls for 39 firstrun vidpix. It would mark the third season Screen Gems has produced the tv pix seen on NBC-TV Thursday nights. Irving Starr, Michel Kraike and Fred Briskin are producers assigned to the series, with Starr helming the bulk of the product.

Films' Staying Power

Amount of staying potential an anthology series has for reruns is indicated in a deal set by Screen Gems last week under which Regal Brewery will sponsor this year's batch of 39 "Ford Theatre" films on KNBH, Los Angeles.

Regal and KNBH made the deal despite the fact that all 39 of the pix will be shown firstrun on the Ford show on KNBH and 26 of the 39 will be played second run on the station during the summer (13 for Ford in repeats and 13 for Helene Curtis in its Armstrong summer replacement slot, with both shows airing over the net). This means that Regal will be showing 26 of the pix third-run for the year on the station, with only 13 showing second-run.

First Gotham Deal Set For Look Photo-Quiz Series

United Television Programs last week set its first N. Y. deal on the Look Photo-Quiz series with a five-a-week sale on the 15-minute quizzer to WATV, Newark, for a May 10 start. Acme supermarkets is sponsoring on a three-a-week basis. Telephone quizzer goes into the 7:15-7:30 p.m. slot.

Series, based on the Look mag feature, will get promotional plugs from Look with posters on the mag's delivery trucks, newsstand displays, etc.

Biggest CBS-TV Pic Sales Sked

In its greatest expansion move to date, CBS Television Film Sales is preparing to produce two new half-hour film series and is negotiating for a third, currently on the air on a network basis. Latter is "Colonel Humphrey Flack," the Stark-Layton package currently on DuMont. Two already filmed are "The Whistler" and "The Man from the Islands," both originally CBS Radio properties and still owned by the network.

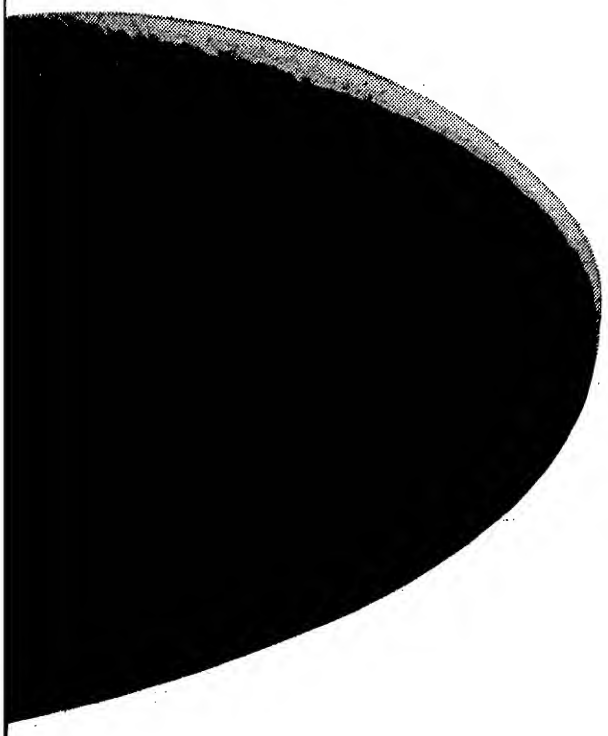
Leslie Harris, director of the vidpix operation, leaves for the Coast today (Wed.) to set production deals on the properties. Production will be done on a fee basis, with CBS keeping complete ownership. "Whistler" will roll May 17, although star, producers and lot aren't set yet. "Man from Islands," an adventure series set in the Carribean and South America, rolls in June, and no production details have been set on that either.

"Flack" is currently on DuMont in a Saturday night slot, but if CBS finalizes the deal, it would come off the net. Alan Mowbray and Frank Jenks, who star in the live series, would hold down the same roles in the film segment. "Flack" would also be shot on the Coast, also for fall release.

CBS is also planning a fourth series, "How To For You," a 15-minute service segment starring Walter Fischman, a contributor to home and service magazines. Series would be shot in New York, at the Filmways studio. There'll be 39 shows in all, same holding for the half-hour series.

NBC FILM DIVISION

SERVING ALL SPONSORS . . . SERVING ALL STATIONS



HOPPY'S RIDIN' HIGH...

HIGHER THAN EVER!

√ Top ratings make Hopalong Cassidy a better buy than ever before.

HOPPY'S *new* series of 26 half-hour films is first in its time spot in eight of the ten cities in which it is rated. And in the other two, it is topped only by four-tenths of a rating point in Phoenix, and six-tenths of a point in San Diego.

And today, 45% of his audience is adult, and there's hardly an advertiser, a viewer, or a man in the street who hasn't felt his influence, doesn't know his face.

Why? Because Hopalong Cassidy is one of a handful of truly great salesmen in America today. He has moved mountains of merchandise for an impressive group of sponsors. Hire this great salesman at a local market price, put him to work for you, and watch your sales rise! *Call or wire NBC FILM DIVISION today.*

Here are the ARB averages, from start of the new series through March '54.

City	Time	Rating	Share of Audience	Number of Channels in Mket.
Salt Lake City	Fri. 7:00	32.3	68%	2
Charlotte, N. C.	Fri. 5:30	30.6	100%	2*
Rochester, N.Y.	Wed. 6:00	29.3	94%	2
Columbia, S. C.	Fri. 7:00	28.3	67%	3
Minn.-St. Paul	Sat. 6:00	28.2	82%	3
Omaha	Sat. 5:30	23.0	75%	2
Washington, D.C.	Fri. 7:00	21.4	56%	4
Phoenix	Wed. 6:30	20.5	39%	3
San Diego	Fri. 7:00	16.1	33%	3
New York	Sat. 6:30	15.8	57%	7

*(competing station not on air at this time)

With Hopalong Cassidy, NBC FILM DIVISION again proves its leadership and stature in Syndicated TV. It has one basic commodity: *the finest show you can buy on film*—from quarter and half-hour series to brand new feature pictures. You can depend on NBC FILM DIVISION—and be assured of:

1. **Widest choice of high rating hits in the industry.**
2. **Million-dollar production for exclusive local sponsorship at local budget prices.**
3. **Market-tested advertising, promotion, publicity, exploitation and merchandising as an integral NBC FILM DIVISION service.**

Biograph Studio Reopening Cues Big Upbeat in N. Y. Production

Old Biograph Studios, in the Bronx, N. Y., shuttered since the days of silent pictures, has been taken over by Biograph Film Studios Inc., a combine headed by packager-agent Suzanne Sedlock, for production of theatrical and tv films. It's said to be the largest in the east and is expected to expand telefilm production activity in New York by at least 20%.

Miss Sedlock, casting agent Thomas Ward and non-pro Roger Donoghue acquired the six-story, two-stage property last week under a longterm lease from Biograph Realty Corp., the owners. They're renovating the property and installing equipment for a start in late June. Facilities will be leased for the most part to indie producers, but the new Biograph outfit plans some tv-film production on its own, and eventually plans to start producing features for theatrical release. Meanwhile, it's negotiating with Official Films for the latter to produce a telepix series there this summer.

Restoration of the property, which closed down in 1929 and has been idle since, portends a sizeable upbeat in telefilm production in N.Y. While Gotham is flooded with small studios for production of commercials, program-producing facilities are extremely limited, with Parsonnet Studios in Long Island City, Bedford Park Studios in the Bronx, a studio in Mineola, L.I., and three (Fox Movietone, Dynamic and Filmways) in the heart of the city capable of production on any sizeable scale.

With soundstages of 132x80 ft., new site is capable of grinding out two series at a time, plus use of other space for production of filmed commercials. Additionally, Biograph has property adjoining the building which may be converted into sound stages. With the biggest deterrent to eastern telefilm production the facilities shortage, reopening of Biograph is expected to center much more production in Gotham. One of the biggest attractions of filming in the east is labor costs, considerably lower than those on the Coast.

Official Starts Sales Expansion

Expansion of the sales force of Official Films anticipated when Herb Jaffe moved over as director of sales a couple of weeks ago has already gotten under way, with two new offices set up in the past week, in Boston and Atlanta.

Hub office is headed by Dave Abbott, who resigned from MCA-TV to take the post. Atlanta setup is being handled by Jeff Davis, formerly with Motion Pictures for Television. Expansion now gives Official five offices, with Jaffe at the homeoffice in N. Y., Tom Corradine Associates on the Coast and Art Breecher in Chicago. Breecher left MPTV a few weeks ago to set up the Chi office.

Coast's KCOP Leasing 12-Feature Pic Package

Hollywood, May 4.

A package of 12 feature films, including pix made by Eagle-Lion when it was a production company, and an old Bing Crosby-W. C. Fields pic, "Down Memory Lane," has been leased by KCOP from Hygo TV Corp.

Pix in the package include "Tulsa," starring Susan Hayward, Robert Preston, Preston Foster; "The Big Cat," Lon McAllister, Peggy Ann Garner, Preston Foster; "Black Book," Robert Cummings, Arlene Dahl; "Man from Texas," James Craig, Lynn Bari, Johnny Johnson; "Mickey," Lois Butler; "Lost Honeymoon," Franchot Tone, Ann Richards, Tom Conway; Port of New York," Scott Brady, K. T. Stevens; "Amazing Mr. X," Turhan Bey, Lynn Bari, Richard Carlson; "Trapped," Lloyd Bridges, Barbara Payton, "Showtime," and "They Came by Night."

REYNOLDS' 38½G SUIT ON BROIDY 'HICKOK' SERIES

Hollywood, May 4.

Stuart Reynolds, who originally owned rights, has sued William F. Broidy in Superior Court here for $38,500 for his share of "Wild Bill Hickock" series starring Guy Madison. He said he was to receive 5% of gross revenue from national sales plus $500 for each one Broidy produced.

Reynolds contends the Kellogg Co. paid $1,039,400 for the series, of which he's entitled to $56,970. Broidy produced 35, on which Reynolds claims another $17,500. He's been paid only $35,970 to date. Also asks court for an accounting.

Unusual Distrib Setup, On Seasonal Basis, For Farm Pubservice Series

Unusual distribution setup, involving shipping vidpix to particular areas on a seasonal basis, is being worked out by Princeton Film Center for its "Rural Review," 15-minute farm pubservice series. Pix, because of variations in farming procedure throughout the country, will be routed so as to hit each area at the proper time.

Involved are seasonal and sectional variations, with pix on planting, for example, being distributed to those areas where planting takes place at the particular time. Also involved is differences in crops, size of operations, etc., which will prevent some films from being seen in certain areas while getting much play in others.

Method of dealing with the problems, according to Princeton prexy Gordon Knox, will include filming shows of special interest to one section over and above the 52-a-year output and including items of general farm interest in those films directed toward a specialized audience.

1st Prints of TPA 'Legion' Series Due Soon in N.Y.

Harry Salzman, producer of the "Captain Gallant of the Foreign Legion" vidpix series now locationing in Algeria and Morocco, is slated to fly into N. Y. May 15 with prints of the first three pix he's producing in conjunction with Television Programs of America, which is co-financing and distributing. Gil Ralston, who's exec producer of the series, will be in charge while he's gone.

39 British Feature Pix Inked for Coast Screen

Hollywood, May 4.

KHJ-TV has acquired 39 feature films, all British, and pix never before seen on tv in the Los Angeles area. First 13 in the batch will be sponsored by Fletcher Jones, and the pix began screening this week, first being "Night Boat to Dublin," starring Robert Newton.

Pix were leased from Atlas TV Corp. They were produced between 1945 and 1950 by Associated British Pathe Ltd.

Vidpix Chatter

New York

Mel Allen filming four one-minute spots for General Mills at the Robert Lawrence studios for use on "Lone Ranger" . . . **Richard H. Gedney**, former western manager of Consolidated Television Sales, joined Motion Pictures for Television syndication as a N. Y. account exec . . . **James Daly**, having wound his thespng chores for this season in "Foreign Intrigue," in from Europe on a vacation . . . **Don Hayden**, of the "My Little Margie" cast, in town on his honeymoon . . . **Ed Gershman**, Academy Films prexy, off to the Coast today (Wed.) for a studio visit . . . Animated Productions filming spots for Spandy disinfectant, via the Lewin, Williams & Saylor agency.

NBC Okays 'Medic'

Hollywood, May 4.

NBC greenlighted "Medic," new James Moser-Worthington Miner package on which it had a $10,000 option. Web ordered the filming of 26 episodes, at around $30,000 per film, and the series probably will be slotted opposite CBS' "I Love Lucy."

Bernard Girard, who directed the audition film shot at General Hospital and showing an actual birth, will continue in that capacity. Moser writes and produces with Miner as exec producer.

Big Film Studio Set for Houston

Houston, May 4.

Valiant Film Productions, local vidpix outfit headed by John Van Geldern, has bought a 50-acre site here on which it will build a complete motion picture studio for use by September. Firm, which has already produced two telepix features, will have three sound stages measuring 18,000 sq. ft., a back lot, editing rooms, a maintenance and set construction building and all the other trimmings. Present studio will be retained for the firm's newly-created industrial film division.

Six-month-old firm has already launched two telepix shows, "Father Mike" and "TV Gusher." In preparation are three others, "Academy Theatre," "The American Story" and "Medal of Honor." Houston realtors, incidentally, have submitted plans for construction of a residential and shopping centre near the studio site which will be called "Studio Village-Houston."

'See It Now' McCarthy Sequences Made Into Special Documentary

Sequences from four CBS-TV "See It Now" programs anent Sen. Joseph R. McCarthy have been edited into a 45-minute documentary on the Ed Murrow-McCarthy controversy by Freedom House. Film contains clips from the original March 9 Murrow attack on McCarthy, the March 16 study of the Annie Lee Moss case, McCarthy's attack on Murrow on April 6 and Murrow's reply and highlights from the Bishop Sheil talk on April 13.

Picture also contains a specially-shot introduction by Freedom House prexy Dr. Harry D. Gideonse and v.p. Father George B. Ford. Pic will go to religious, civic and educational groups, but not to any group "identified as Communist or Communist-front by the Attorney General." Association Films, specialists in distribution of public service films to tv stations and other organizations, is handling distribution.

CBS Hotfoots

Continued from page 37

film. Web will provide two extra shows weekly, one a straight commentary, probably by Charles Collingwood, the other a news quiz. All this at no extra cost.

On the merchandising end, Film Sales is dickering with Rand-McNally to turn out a book containing maps of world trouble spots, with a picture of the CBS correspondent in the map. Also being worked out is production of a globe that lights up, distribution of newsroom copy pencils, a news game, crossword puzzles, etc. These would be used by local sponsors as giveaways and liquidating premiums. They would accompany the usual point-of-sale display material. There are also plans for journalism scholarships on the local level.

Another service would be the availability of staffers from the CBS-TV newsroom to act as consultants to subscribing stations. They'd fly out and help stations set up their news operations. CBS Newsfilm cameramen are now shooting with a double picture technique, providing different footage for the syndicated service from that shown on network newscasts. Also in the package are custom-made openings and closings for news shows and map and chart services.

'Pirated' Audition Prints

The telepix industry apparently has something new to worry about now—the unauthorized use of audition prints on the air. One distrib reported that a couple of stations have telecast audition prints left with them at their requests. Leaving prints is common practice—filmbuyers ofter have to show them to the brass to get an okay, and sales department, if it has a hot sponsorship prospect, has to screen it for them. But use of the prints for on-the-air telecasting is something new, and leaves the distribs in a dilemma.

Distribs could crack down on the station for using the prints without permission and a license or contract, with music clearances a further source of trouble for the station. But it runs the risk of losing that station as a potential customer over a period of years. There's also the union problem, but in that case it's the distrib and not the station that gets hurt. Repayment, etc., are the responsibility of the distrib, and he's got to take the rap for use of the film, whether he gives authorization or not. It's not a widespread problem yet, but it cost the particular distrib a sale on one market and considerable embarrassment. Problem won't be satisfactorily resolved, distribs believe, until a distributor group is formed that can police the industry.

New Telepix Shows

THE LONE WOLF
With Louis Hayward, Vici Raaf, Henry Slate, Lewis Martin, Eileen Howe, Jean Byron, Maureen Stevenson, Frank Kreig
Producer: Gross-Krasne
Director: Bernard Girard
Writer: Mindret Lord
39 half-hours
Distrib: United Television Programs

Telestations can play this parlay across the board and go up to the pay window every time. The two "Louies"—Vance and Hayward—are shoo-ins on the action track and few stubs will litter the stands. No tv entry on film was better groomed for big stake races than the production given by Gross-Krasne. There's trouble ahead for anyone that runs against them.

The "Lone Wolf" stories of Louis Joseph Vance have readers in the millions and the choice of Louis Hayward to play the key character, Michael Lanyard, is almost as perfect as an invented one. A slick sleuthie with all the equipment of a gay adventurer and with an eye for a pretty girl and sixth sense to smell out a baddie, his low, guttural voice and flying fists accentuate his melodramatic stature. Once he catches on he'll have an army of femmes tagging along through all his violent exploits. He's their kind of guy—the smooth, romantic worker.

On segment caught, Hayward lost little time getting into the thick of it. Guns barked, jaws popped and even Vici Raaf, a blonde stunner, was knocked kicking with a bolo to the kisser. The gals will like that. On the trail of a copper key, Hayward moves dramatically from one set of hoods to another and finally winds up in a swanky resort near Reno where he uncovers a nest of master criminals.

When it looks like the jig is up he plunges the lodge into darkness by dropping sugar into the generating motor and calls the constabulary for the roundup. Unruffled and without a hair out of place, he saunters off to another adventure which will keep this series hopping with suspenseful action, the Lone Wolf setting his trap for another pack of thieves.

Hayward is given good support by Miss Raaf, an attractive femme fatale with acting attributes; Henry Slate, comic-turned-thug; Lewis Martin, Eileen Howe, Jean Byron, Frank Kreig and Maureen Stevenson. Direction by Bernard Girard is sock-and-go all the way. Settings and other production values are far superior to most tele-filmed programs and the reputed $35,000 for each episode is both evident and eye-appealing. *Helm.*

BANDAGES AND BULLETS
Producer: Ted Baldwin
Director: Robert St. Aubrey
Writer: Clement Fuller
20-Mins. (color)
Distrib: The Baldwin Organization

"Bandages and Bullets" is Johnson & Johnson's latest contribution to the fast-growing catalog of industrial films offered on a free basis to tele stations for public service showing. This 20-minute color film fits into the public service-educational category better than most, since it's less concerned with the outright plug than with getting across a historical story—the development of antiseptic, surgical dressings, first for the hospital and then for the home.

Of course, the pitch behind the film is to show Johnson & Johnson's role in this development and to plug the use of dressings for even the slightest injuries. But the story, with flashbacks to the Egyptians and then to the discovery of the need for antiseptic dressings and equipment by Lister makes for interesting and educational programming, with a good touch of drama.

That the film could have been better produced doesn't make too much of a difference, from the station viewpoint or from Johnson & Johnson's. For the latter, the message is pushed across strongly and clearly. For the station, it's free programming of a superior kind. Production-wise, the pic suffers from inept acting and direction, and while research phase of the script is okay, some of the dialog is on the awkward side. Other production values are okay, and the station will find little occasion to cut the film to get out those plugs. *Chan.*

THE MAILED FIST
With George Hicks, narrator
Producer-Director: Konstantin Kalser
Writers: Dan Franklin, Kalser
Editor: Ken Baldwin
One quarter-hour
Distrib: Marathon TV Newsreel

"The Mailed Fist" is another public service film, produced by Marathon TV Newsreel for the U.S. Army Ordnance Corps and American Car & Foundry Corp. It's a thoroughly professional job, combining good newsreel footage with specially shot clips to show how the Ordnance Corps is on the alert to develop new weapons and how it works with American industry to provide complete and immediate conversion to defense work in case of emergency.

Unlike many industrial pix, this is an easy one to schedule. Plugs are at a minimum, the topic is quite timely and the presentation is interesting and professional. Newsreel footage is of good quality, as are the new sequences, George Hicks' narration is up to his usual high standards and Konstantin Kalser's production values are good all the way through. There's also an unusually fine score. *Chan.*

Dual Promotional Tiein On Ellery Queen Series

Television Programs of America last week set a reciprocal promotional tiein with the American Weekly on TPA's "Ellery Queen" telepix series. The Hearst Sunday supplement starts a series of Ellery Queen stories on its fiction page June 6, and with the Queen telepix going into release this week, the two outfits will crossplug each other.

TPA is adding a trailer announcing the stories running in the Weekly, while the latter will run plugs for the tele show, both on a national level and locally in the 22 markets in which the mag appears. Weekly will use pictures of Hugh Marlowe, who plays the lead, in its advertising and promotional material. It's believed to be the first running tiein of a syndicated show with a national mag.

TV FILM STUDIO FOR RENT
27 minutes from midtown
LONG OR SHORT TERM LEASE
Largest stages in the East
100 x 80—40 x 40
Now available after two years continuous occupancy of "Man Against Crime."
Tel. LUDLOW 4-2166
BEDFORD PARK FILM STUDIOS, Inc.
2826 DECATUR AVE., BRONX, N.Y.

LOCAL 802 ON AFM HOT SEAT

Coast Tooters Get 658G Bonanza Since '51 for Pic Reissues on TV

Hollywood, May 4.

In what's unquestionably the largest bonanza of re-run coin received by any craft or union involved in television, members of Local 47 of the American Federation of Musicians have received $658,834 since 1951 from producers who have sold their motion pictures to tv. This loot is aside from the sugar given to the Music Performance Trust Fund No. 2 under the 5% bite formulated by AFM prexy James C. Petrillo.

Phil Fischer, v.p. of Local 47, and international studio rep, for AFM, said the windfall was directly attributable to the efforts of Petrillo to gain such contracts with the producers. Coin is funnelled to the trust fund under the format whereby 5% of the gross receipts on pix sold to tv is paid in by producers.

Contributing to the overall take of tunesters on the re-run sugar have been Hollywood Television, Republic subsidiary; Telepictures, Robert L. Lippert subsid; Monogram (now Allied Artists); Edward Small and Reliance Film; William Pine, Sam Baerwitz, Hunt Stromberg, Cagney Productions, Spera Productions and Sol Lesser.

Under the pact whereby musicians in the pix originally are paid when such pix go to tv, tunesters get $25 a picture; the leader, $50; contractor, $50; arrangers, $75, and copyist, $25.

Fischer, in explaining the contracts, commented, "many people seem to be under the impression money in the Trust Fund goes to the AFM. This is not true. Mr. Rosenbaum is completely independent of the Federation, which has nothing to do with allocation of the money. But I do feel Mr. Petrillo deserves a lot of credit in paving the way for musicians now to earn money from these pictures sold to television."

But Is It OK for Sound?

Now that the major labels are going off Broadway to get show albums, the question is who's gonna get the original cast album rights to the McCarthy-Army hearings in Washington?

One wag suggested the album title: "Cohn On The Telephone."

BMI Economy Putting Small Pubs on Block

The small music publisher is finding it increasingly tough to weather the storm of slumping biz and tightening BMI economy measures. Many of the indie pubs, who are being denied further BMI support, are putting their catalogs on the market to clear up debts and move out of the biz.

Already a number of the stable publishing operations have begun to swallow up the fringe publisher catalogs. The vets figure that since the copyrights, for the most part are being peddled "for a song" they can make 'em pay off. In the past couple of weeks, catalogs numbering between 10 and 15 tunes have been put on the sales block for as little as $450.

BMI brass, meantime, have been holding budget meetings on publisher allowances. Society has been steadily cracking down on renewals and has become less liberal than it was a few years ago in getting new firms off the ground via coin guarantees.

With hit tunes averaging about 250,000 sheet sales and with a decrease in the number of disclicks, it's become increasingly difficult for pubs without a standard catalog to fall back on to keep his head above water. Many of the pubs who've bowed out of the competition in the past couple of months have gone into such varied fields as tv sales, auto dealers, etc. Only a few have stayed in the biz as pluggers for the larger firms.

PETRILLO FIGHT DUE AT CONCLAVE

When the American Federation of Musicians' convention opens in Milwaukee early in June, N. Y. Local 802's delegation will be on the hot seat. Always the target for James C. Petrillo's criticism, the Gotham tooters' union has had severely strained relations with the AFM chief this year and the situation is expected to become a focal point of the national convention.

The major issue between Local 802 and Petrillo is the latter's handling of the negotiations with the radio-tv webs a couple of months ago. While the New Yorkers and several other large city locals, notably Los Angeles, had urged a showdown battle with the webs over the increased use of canned music on dramatic shows, Petrillo made an agreement that provided for a 20% scale hike with no increase in live music. Bad feeling almost developed into a complete rupture between the local and the national headquarters. Lack of AFM support for Local 802's present strike against WOR, N. Y., is another sore point.

If Local 802 leaders decide to take the offensive against Petrillo at the convention, they will receive strong support from a couple of other big cities. Opposition to Petrillo's leadership was sparked last week when the membership of Local 47 in L. A. instructed delegates to the convention to support a resolution which would curb the powers of the union's prexy.

Coast Stance

Coast resolution, passed by a vote of 263 to 202, would put the L. A. local in line with dissident eastern groups, notably those in Philadelphia and N. Y. Philly local has authored a "curb-the-prexy" resolution at each AFM convention for the last three years. Each time it was laughed down, generally with only the Philadelphia delegation voting in support. This year, however, there has been some indication that the N.Y. local might go along with such a suggestion and the resolution voted here puts the L. A. local in the camp of the dissidents. Save for Chicago, where Petrillo is also prexy of the local, these are the largest locals in the union.

There seems little doubt, however, that the resolution will be defeated. Big city locals have on occasion expressed gripes of various kinds, but the bulk of the lo-

(Continued on page 47)

Now It's Official—'53 Disk Sales Hit Alltime High of $205,000,000

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
140th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THE MAN WITH THE BANJO
Vocals by Larry Hooper
and
UNTIL SUNRISE
Vocals by Alice Lon

Based on payments to the Music Performance Trust Fund, the Record Industry Assn. of America estimates all disk retail sales in the U. S. for 1953 to have been at an all time high of $205,000,000. The Trust Fund reported sales at $172,000,000, but this does not reflect the total sales, since it includes only records made with American Federation of Musicians members. Imported disks and those with no music account for approximately 15% of the total volume.

The RIAA figures revealed that the 33 rpm and 45 rpm disks are rapidly overtaking the oldstyle 78s in total sales. While in 1949, the slower speeds accounted for only 12% of the total, last year they grew to 48%. In dollar figures, the 78s sales were $90,000,000; the 45 rpm single sales were $35,000,000; the 45 EP sales were $14,000,000, and longplay sales were $33,000,000. Figures indicate that for the last three years the 45s have been outselling the 33s.

Following is a year-by-year breakdown of disk sales for the past seven years at the retail level, excluding the take from overseas:

1947	$204,000,000
1948	172,620,000
1949	157,875,000
1950	172,700,000
1951	178,950,000
1952	189,460,000
1953	205,000,000

It's estimated that sales on records pressed and sold abroad from masters owned by U. S. companies amount to $20,000,000 annually. That would bring the combined domestic and foreign sales figures to $225,000,000.

Decca's Qtr. Net Booms to 635G Via U's Profits

Decca Records' net earnings, for the three-month period ended March 31, 1954, tallied $635,238. The total is equal to 42c per share on 1,500,000 outstanding shares and marks the first time the earnings of its subsid, Universal Pictures, is included. Decca owns 67% of the pic company's stock.

In the corresponding quarter last year, Decca reported earnings of $234,685, equal to 23c per share. The 1953 quarterly report did not include Decca's then proportionate share of U's earnings.

Mitch Miller, Columbia Records artists and repertoire chief, is due back from the Coast this week.

COL SEVERS ITS TIES WITH CANADA DISTRIB

Columbia Records has severed relations with its Canadian distribs, Spartan of Canada, following a breakdown of new pact negotiations. It's understood that Spartan execs made stiff demands that Columbia refused to meet. Spartan had been Columbia's Canadian outlet for the past 10 years.

Columbia is currently eyeing several other distribs north-of-the-border for a possible hookup.

CBS Scratches Harris' 'Persian Kitten' Disk

Hollywood, May 4.

CBS put the double whammy on Phil Harris yesterday, nixing both sides of his latest RCA Victor release.

"Persian Kitten" drew an immediate frown from network execs in N. Y. and the word went out along the cable not to program the platter. References to a gay weekend and the windup lyric about "a traveling man" apparently prompted the nix. The Harris inflection also was a factor in the ban.

The "Kitten" ban knocked out the entire platter since the flip is "I Guess I'll Have to Change My Plan." Latter was banned when it was originally released some years ago and has stayed in the "no program" list ever since.

Famous Sues N. Y. Club For Infringing 'Alone'

Famous Music has filed an action in N. Y. Federal Court against the East Side Club, N. Y. eatery, charging an infringement of "When We're Alone." Famous claims that the room has been giving a public performance of the song since March 5 without an ASCAP license.

The minimum $250 statutory damages and an injunction is being sought.

SCHWED EXITING RCA IN RETURN TO BYOIR

Warren Schwed, publicity chief for RCA Victor, is due to leave that post within the next week or two to return to the Carl Byoir public relations office. Schwed was originally assigned to the Victor flack post by the Byoir firm, which handles publicity for the whole RCA setup. He was brought in to reorganize the diskery's publicity operation last fall and Victor execs now believe that assignment has been completed.

Under present plans, there will be no replacement for Schwed. It's expected that the Victor publicity and promotional departments will be consolidated under one exec, as yet undesignated.

Channing, Bracken Star In 'Archie, Mehitabel' Album

George Kleinsinger, composer of "Tubby The Tuba," "I Hear America Singing," etc., has done the score for "Archie & Mehitabel," to a libretto by Joe Darion, based on the Don Marquis stories. Labeled as "a back-alley opera," work has been recorded by Columbia, with David Wayne as narrator, Carol Channing as Mehitabel, Eddie Bracken as Archie, plus a supporting cast, and a 15-piece orch conducted by Kleinsinger. Col will release in a 12-inch Masterworks LP in September.

Opus was recorded with cast last summer, but release was held up finding a suitable narrator, until Wayne was set a couple of weeks ago, and his part dubbed in. Work will also receive its concert-stage premiere in the fall, when Thomas Scherman and the Little Orchestra Society present it in N. Y., at Town Hall, Dec. 3 and 6.

Mary Small to Epic

Epic Records has inked Mary Small to a longterm pact. Thrush, formerly with Mercury Records, cut her first four sides for Epic last week.

She recently wound up a four-week stand at New York's Copacabana.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

*ASCAP †BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Rochester—(Neisner Bros.)	Philadelphia—(Charles DuMont)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Minneapolis—(Schmitt Music)	Cleveland—(Grossman Music)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	1	*Wanted (Witmark)	2	2	1	4	2	1	1	1	1	1	1	1	1	124
2	2	†Young at Heart (Sunbeam)	1	1	2	1	1	2	7	3	2	5	2	3	4	109
3	5	*I Get So Lonely (Melrose)	5	4	10	6	3	4	2	5	4	7	4	2	3	84
4	4	*Cross Over Bridge (Laurel)	3	10	7	3	5	7	4	4	6	3	3	6	5	77
5	3	*Make Love to Me (Melrose)	6	3	5	..	4	5	..	2	3	2	6	9	2	74
6	6	*Secret Love (Remick)	..	5	..	10	8	6	..	6	5	4	5	4	8	49
7	7	*Answer Me, Love (Bourne)	8	6	4	..	6	3	..	8	9	6	9	..	7	44
8	8	†Here (H. & R.)	..	..	3	2	7	..	8	7	8	..	7	..	10	36
9	10	†Man With the Banjo (Mellin)	4	..	..	..	..	..	..	10	..	8	..	5	6	22
10	11	†Jilted (Sheldon)	9	7	6	9	..	..	6	..	..	..	..	8	..	21
11	9	*A Girl, A Girl (Valando)	..	..	..	8	9	..	3	9	10	..	8	..	..	19
12	13	†I Really Don't Want (H. & R.)	..	..	9	..	..	..	..	..	7	..	..	7	..	10
13	..	*Little Things Mean (Feist)	10	..	..	..	..	..	5	..	..	..	..	..	..	7
14	..	*Happy Wanderer (Fox)	7	9	..	..	..	..	..	..	..	..	..	..	..	6
15	12	*Stole Wedding Bell (Marks)	..	..	..	..	..	8	..	..	..	..	..	..	9	5

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Bill Silbert—WMGM—New York	Jack Downey—WGTH—Hartford	Jerry Strong—WMAL—Washington	Mitch Reed—WITH—Baltimore	Pete Ward—WCCM—Lawrence	John Woods—WTAG—Worcester	Wes Hopkins—WTTM—Trenton	Ed Meath—WHEC—Rochester	Paul Flanagan—WTRY—Troy	Sid Dickler—WEDO—Pittsburgh	Joe Hyder—WADK—Newport	Frank Tucker—WCOV—Montgomery	Pat Chambers—WFLA—Tampa	Herb Harris—WQXI—Atlanta	John Wrisley—WSAV—Savannah	John Gale—WGRC—Louisville	Larry Wilson—WTIX—New Orleans	Bill Dawson—WAKE—Greenville, S. C.	Jerry Crocker—KLBS—Houston	Carl Stutz—WRVA—Richmond	Ernie Simon—WGN—Chicago	Sandy Singer—KCRG—Cedar Rapids	Don Bell—KRNT—Des Moines	Robin Seymour—WKMH—Dearborn	Don McLeod—WJBK—Detroit	Johnny Morris—KSTP—Minneapolis	Art Blake—KFAM—St. Cloud	Art Roberts—KXLW—St. Louis	Will Lenay—WSAI—Cincinnati	Jack Gale—WSRS—Cleveland	Larry Brownell—WKBN—Youngstown	Bill Reynolds—WTMJ—Milwaukee	Dick Gilbert—KTYL—Phoenix	Bob Harris—KFRE—Fresno	Ira Cook—KABC-KMPC—Hollywood	Russ Coglin—KROW—San Francisco	Ray Perkins—KIMN—Denver	Len Ross—KORK—Las Vegas	Bruce Vanderhoof—KDYL—Salt Lake	Wally Nelskog—KJR—Seattle	TOTAL POINTS
						EAST											SOUTH									MIDWEST												WEST								
1	1	12	Perry Como	Victor	*Wanted		2	4	1		3	3	3		1	1	2		1	3			3	2		1	1	1		6	1	1	3		8	1	2	8	5	1	2	1	2	10	1	257
2	2	14	Frank Sinatra	Capitol	†Young at Heart		3	9	9	1	1	4	6	9				1	3	4				6	6	2	8	7		5	2	6						1	1	2	1	4	1	4	6	185
3	9	7	Kitty Kallen	Decca	*Little Things Mean a Lot			1	4	2				1	6	2			6	2		1		1	1	6			4	8	7			4	1		4		8		7					144
4	5	7	Tony Martin	Victor	†Here	1		7	3			8	2	4	3	4	5					7		3		3	5					9	1			3		4		7	6	10	5		7	135
5	11	11	Ames Bros.	Victor	†Man With the Banjo	4		2				7	5	6		10	4	4		1				5		10	4	8						2		4			10			3			4	105
6	4	15	Jo Stafford	Columbia	*Make Love to Me		8	10			9	6			5	9	3	10	7					10				2						9		6	7	2		3	4	2	3	5		100
7	3	12	Patti Page	Mercury	*Cross Over the Bridge			8			7			10		3	1		2			9		4		5	9	6			10	8		3				10	6	4	3	6	9			97
8	8	8	Eddie Fisher	Victor	*A Girl, A Girl	2	6		10		6			7		5				5			5			8	3					3				2	8			5		7	6			88
9	10	24	Doris Day	Columbia	*Secret Love		1				2	9			4			2	4	9							2											3				8		7		70
10A	12	4	Teresa Brewer	Coral	†Jilted			5					4						5			10	7					3		9	9	10	2	7	3		9			6					9	67
10B	18	3	Frank Weir	London	*Happy Wanderer					4			1	8				7		8			6		8				1		6	4					1									67
12	7	14	Nat (King) Cole	Capitol	*Answer Me, My Love						5				2		10	3	9					7	3			5				7		10		9	10	7		9			10			59
13	24	4	Kay Starr	Capitol	†If You Really Love Me			3	8					2												7								1	6	8	6	9					7			53
14	6	17	Four Knights	Capitol	*I Get So Lonely				2		10	10					6									4		4							4			6		8		5				51
15	29	8	Four Aces	Decca	†Amor		4						8			6							1				6					2												2		48
16	12	4	Kay Starr	Capitol	†Man Upstairs					5			10									2				9		9	8				7		5		3		9							43
17	15	4	Hilltoppers	Dot	*Poor Butterfly		7		7													4							3	4			9								9				10	35
18	26	5	Charlie Applewhite	Decca	*This Is You	6				3		2				7		5																												32
19	14	10	Tony Bennett	Columbia	†No Teardrops Tonight		9										8		8	7											3					10							4			28
20	16	12	Ronnie Gaylord	Mercury	†Cuddle Me																												4								5				2	22
21	44	2	Betty Madigan	M-G-M	†Joey	3								3						6																										21
22	30	2	Gaylords	Mercury	*Isle of Capri								9																2				5	8												20
23	..	2	Jeff Chandler	Decca	*I Should Care																																		2					1		19
24A	..	1	Jackie Lee	Coral	*Isle of Capri				5															8											2											18
24B	..	4	Nelson Riddle	Capitol	Brother John																8		4																3							18
26A	..	1	Don Cornell	Coral	*Believe in Me	8							7																	1																17
26B	..	2	Danny Capri	Pic	You're So Simpatico						4	1																																		17
28	40	2	Percy Faith	Columbia	*Dream, Dream, Dream																	5			2																					15
29A	..	1	Archie Bleyer	Cadence	*Hernando's Hideaway					6				5				8																												14
29B	..	1	Frank Sinatra	Capitol	*I Could Have Told You	7																							5	7																14
29C	..	1	Lola Dee	Mercury	*Padre																3																5									14
32	20	6	Bunny Paul	Essex	†Such a Night				6																				6				8													13
33A	21	3	Georgia Gibbs	Mercury	*My Sin	9																											6	6												12
33B	..	1	Frank Sinatra	Capitol	*Don't Worry 'Bout Me													9			2												10													12
33C	..	1	Tony Bennett	Columbia	†Please Driver					9											1																									12
36A	17	4	Doris Day	Columbia	*I Speak to the Stars												9						9								4															11
36B	18	7	Joni James	M-G-M	*Am I in Love							5				8									9																					11
38A	40	2	Henri Rene	Victor	*Happy Wanderer	10																								2																10
38B	..	1	Four Tunes	Jubilee	†Sugar Lump																								9	3																10
40	22	2	Vera Lynn	London	†If You Really Love Me					8												6			10																					9
41	..	1	Four Aces	Decca	*Three Coins in Fountain					10											4																									8
42A	26	8	Les Paul-Mary Ford	Capitol	†I Really Don't Want																								10					5												7
42B	26	8	Hugo Winterhalter	Victor	*Latin Lady																				7																		8			7
44	..	1	Nat (King) Cole	Capitol	*Alone Too Long																																					9		9		4
45	..	1	Joe (Fingers) Carr	Capitol	*Until Sunrise																									10					9											3

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VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**PERRY COMO** (Victor)	Wanted
2	3	**PATTI PAGE** (Mercury)	Cross Over The Bridge
3	4	**FRANK SINATRA** (Capitol)	Young At Heart / I Could Have Told You
4	2	**JO STAFFORD** (Columbia)	Make Love To Me
5	5	**FOUR KNIGHTS** (Capitol)	I Get So Lonely
6	8	**KAY STARR** (Capitol)	Man Upstairs / If You Really Love Me
7	..	**KITTY KALLEN** (Decca)	Little Things Mean A Lot
8	10	**TONY MARTIN** (Victor)	Here
9	6	**NAT (KING) COLE** (Capitol)	Answer Me, My Love / It Happens To Be Me
10	..	**AMES BROS.** (Victor)	Man With The Banjo

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*WANTED	Witmark
2	2	†YOUNG AT HEART	Sunbeam
3	4	*CROSS OVER THE BRIDGE	Laurel
4	5	*I GET SO LONELY	Melrose
5	3	*MAKE LOVE TO ME	Melrose
6	7	*ANSWER ME, MY LOVE	Bourne
7	8	†HERE	Hill & Range
8	6	*SECRET LOVE	Remick
9	10	†MAN WITH THE BANJO	Mellin
10	..	*LITTLE THINGS MEAN A LOT	Feist

VARIETY 10 Best Sellers on Coin-Machines

1. WANTED (9)	*Perry Como*	Victor
2. I GET SO LONELY (12)	*Four Knights*	Capitol
3. MAKE LOVE TO ME (14)	*Jo Stafford*	Columbia
4. YOUNG AT HEART (10)	*Frank Sinatra*	Capitol
5. CROSS OVER THE BRIDGE (10)	*Patti Page*	Mercury
6. HERE (5)	*Tony Martin*	Victor
7. A GIRL, A GIRL (4)	*Eddie Fisher*	Victor
8. MAN UPSTAIRS (1)	*Kay Starr*	Capitol
9. LITTLE THINGS MEAN A LOT (1)	*Kitty Kallen*	Decca
10. JILTED (1)	*Teresa Brewer*	Coral

Second Group

ANSWER ME, MY LOVE	*Nat (King) Cole*	Capitol
MAN WITH THE BANJO	*Ames Bros.*	Victor
IF YOU LOVE ME (REALLY LOVE ME)	*Kay Starr*	Capitol
SECRET LOVE	*Doris Day*	Columbia
I REALLY DON'T WANT TO KNOW	*Les Paul-Mary Ford*	Capitol
TILL WE TWO ARE ONE	*Georgie Shaw*	Decca
I'D CRY LIKE A BABY	*Dean Martin*	Capitol
MY SIN	*Georgia Gibbs*	Mercury
NO TEARDROPS TONIGHT	*Tony Bennett*	Columbia
ISLE OF CAPRI	*Gaylords*	Mercury
SOMEWHERE	*Lou Monte*	Victor
SOMEBODY BAD STOLE DE WEDDING BELL	*Georgia Gibbs*	Mercury
FROM THE VINE CAME THE GRAPE	*Hilltoppers*	Dot
ANEMA E CORE	*Eddie Fisher*	Victor
DARKTOWN STRUTTERS BALL	*Lou Monte*	Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Flock of U.S. Bands, Singers Make Beaucoup Jazz for Gallic Hipsters

Paris, May 4.

This has been a good season for hot jazz in the modern and swing grooves with the Hot Club of France and private bookers getting in a batch of U. S. names. Season has so far seen Lionel Hampton, Stan Kenton, Count Basie, Norman Granz's "Jazz at the Philharmonic" troupe with Ella Fitzgerald and Billie Holiday, and last week saw Woody Herman's orch (17) in a one-night recital at the immense Salle Pleyel.

Gallic jazz fans are a vociferous lot and quite audible in their likes and dislikes. Tastes are all preconditioned by disks and Hot Club publications. Negro combos are regarded as the "genuine" purveyors of jazz. This militated against the acceptance of Herman's band. Though Herman has a standout brand, most of the aud was quite unresponsive. Herman also had to overcome a fire in the lobby and some booing from a fringe segment of jazzophiles.

Hampton and Basie gave them the more gallery-type showmanship, which is what they want here. Kenton was fairly well received here and his music intensely analyzed, but nobody sent them like Hampton or Basie.

Nat (King) Cole faced the French mob at the Palais De Chaillot April 27, backed by the French jazz band of Hubert Rostaing. There were early and late evening performances with the first show okay, but the second jammed and constituting a showmanship triumph by Cole. Though known here only by disks, he got out the hep Gallic theatrical crowd plus the younger jazz set. Show started slow with a half hour of music by Rostaing's crew, which doesn't shine in any department warranting this concert status.

Some of the younger set got vociferous, but then Cole came on to right things.

Concert showed that early shows are not in the timetable of the Gallic set and a well-publicized late show is the thing. Future U. S. music people coming in this season are Ray Anthony, Harry James, Tex Beneke, Spike Jones, Lena Horne and the Inkspots.

Spelling It Out

RCA Victor is prepping early release of an unusual operatic album under the title "Arias—Sung and Acted." Selections from a group of popular operas will be sung by regular operatic warblers, but each selection will be preceded by a translation spoken by Broadway thespers.

Set features the voices of Licia Albanese, Jussi Bjoerling, Robert Merrill and Leonard Warren, with narrations by Deborah Kerr, Joseph Cotten and Dennis King.

N.Y. Orch Ends 112th Year On Bullish Note; Lost Only Mere (Whopping) 150G

The N. Y. Philharmonic-Symphony, oldest orch in the U. S., wound up its 112th season at Carnegie Hall, N. Y., last Sunday (2) on a bullish note, despite an anticipated $150,000 deficit. (For the previous season, 1952-53, deficit was around $107,000).

Bullish feeling, according to co-manager Bruno Zirato, is due to fact that, despite slumps in other branches of entertainment, subscriptions for the season went $10,000 over last year and single sale was $13,000 up. Single-sale increase was the biggest (and pleasantest) surprise.

Increased expenses pushed this season's deficit so high. Musicians' minimum was raised from $130 to $140 a week (next season it goes to $145, with orch also nicked for increased costs), and union insisted on the season being extended two weeks, from 28 to 30, adding to the costs. Orch's budget for '53-'54 ran around $1,200,000.

Management is also pleased that the Friends of the Philharmonic was able to raise $123,000 in a public fund drive (goal was $140,000) this year. Last year it raised 110G; year before, $80,000. Orch gained $32,000 for its Pension Fund in two SRO special concerts, with $19,000 brought in from an Artur Rubinstein-orch concert and $13,000 from the Steinway Centennial bash. Receipts from broadcasts and recordings also helped swell the b.o. take from ticket sales. But expenses ran ahead of intake, for 150G. And, according to symphony execs, there's no remedy.

MERCER TO ALLIED AS A&R DIRECTOR

Johnny Mercer, one of the founders of Capitol Records and still a member of that company's board of directors, has now joined the indie Coast label, Allied Records, as artists & repertoire director headquartering in Hollywood. Mercer used to cut vocal sides for Capitol until a couple of years ago, and now will resume singing on wax for Allied.

Latter diskery, meantime, has added Betty Garrett to its roster. Songstress was formerly with MGM Records.

Lecuona to Etch Own Tunes in Victor Set

Ernesto Lecuona, Cuban composer, is due in New York from his home in Havana at the end of this month to wax several albums for RCA Victor. The Lecuona sets will feature his keyboarding on his compositions.

While in Gotham, Lecuona will huddle with Victor artists & repertoire staffers on upcoming Latino albums.

Cap Execs to S.A.

Hollywood, May 4.

Sandor Porges, head of Capitol Records' international division, and Floyd Bittaker, head of the international division's Hollywood office, are in South America on an extended business trip.

Plattery execs are huddling with Capitol affiliates in South America on upcoming release schedules.

DECCA'S PAR TIEUP ON DANNY KAYE'S 'KNOCK'

Decca has set a joint exploitation campaign with Paramount Pictures for Danny Kaye's album of tunes from the film "Knock On Wood." Set will be issued in July to tie in with the pic's national release. It is currently in pre-release bookings in top theatre showcases.

Kaye's previous picture album, based on "Hans Christian Andersen," was a Decca bestseller for seven consecutive months last year.

Bill Zeitung in Charge Of RCA's Packaged Disks

In line with the disk industry's increasing accent on packaged merchandise in all fields, RCA Victor will step up its output of pop albums. New post of pop album director has been created for Bill Zeitung who will work closely with Joe Carlton, pop artists & repertoire chief, in mapping the pop sets. Setup is similar to that of Columbia Records where George Avakian is director of pop album repertory.

Jack Lewis, who was brought in from the Coast last month to work with Zeitung on Victor's jazz program, will now head this operation. Company has projected several jazz album releases monthly, including reissues and newly recorded works.

4 Aces' Hot '3 Coins'

The Four Aces have come up with their fastest-selling platter since they joined Decca in their current release, "Three Coins In The Fountain," theme song from the 20th-Fox pic of the same title. Disk has already gone over 250,000 since its release three weeks ago and is still building on the basis of reorders.

"Three Coins" has received unusually wide coverage in this era of exclusives with every major company issuing versions with top artists.

Inside Stuff—Music

Natural tie-in with the Popcorn Institute of America has Janet Brace's new Decca disk, "Pop Corn for You," being ballyhooed with handout kernels and with special showcasing at drive-in theatres. Popcorn men have sent out some 3,000 sacks of their product with a picture of Miss Brace and special promotional jottings to deejays and juke box operators. Additionally, about 40% of the country's ozoners are playing the record at intermission periods to help popcorn sales at the concessionaires.

The Four Girls, femme quartet consisting of Jane Russell, Rhonda Fleming, Connie Haines and Beryl Davis, operates almost exclusively for charitable purposes. Gals are under contract to Russfield Corp. the independent production outfit set up a few months ago by Miss Russell and her husband, Bob Waterfield. All coin for their personal appearances and record royalties is paid into Russfield, which disburses the normal out-of-pocket expenses, including the commission to the personal management firm of Gabbe, Lutz & Heller. Remaining proceeds are then evenly divided and each of the gals has earmarked her share to her own favorite charity.

Doris Dowling, actress-wife of Artie Shaw, will get an unusual wax showcasing in a Decca Records set. Album will have Miss Dowling speaking the lyrics to a group of standard tunes played by Shaw and an orchestra.

Carmen Cavallaro has written a rhumba for his Chase National Bank of N. Y. testimonial ad. The tune is being published by Memory Music, firm operated by Lanny and Ginger Grey, jingle writers. Ad, which ran as a lead sheet, was published in the New Yorker mag's May 1 issue. A special disking of the tune was made up by Kenyon & Eckhardt, agency for Chase.

Lillian Roth, whose autobiog, "I'll Cry Tomorrow," is being published by Frederick Fell Inc., has collaborated on a tune with the same title for waxing on Coral Records. Tune, published by Marlong Music, was cleffed by Miss Roth, Dave Dreyer and Gerald Marks. Latter, incidentally, is putting some poems by Francis Cardinal Spellman to music for a wax set by Eddie Fisher. Miss Roth's book, which covers her saga from Hollywood to the AA, was written with the help of Mike Connolly and Gerold Frank. Omnibook magazine has bought the condensation rights.

GILLETTE EAST ON CAP'S A&R SHUTTLE

Hollywood, May 4.

Capitol's artists & repertoire shuttle gets underway this week when Lee Gillette leaves for the New York office for a series of recording sessions. He's the first a&r man to trek east under the new policy of alternating between the home office and N. Y.

Peregrinating producers will keep Capitol's N. Y. a&r department manned without the necessity of finding a replacement for Sid Feller who ankled the plattery recently.

Freed's 'Moondog Ball' Pulls 20G in Newark

Alan Freed, Cleveland deejay, brought his "Moondog Coronation Ball" east to Newark's Sussex Armory Saturday (1) to draw a capacity 11,500 admissions with a gross of about $20,000. Freed has built up a dialer following here via his WNJR, Newark, show, which he tapes in Cleveland. Freed's home base is WJW, Cleveland.

Featured at Newark's rhythm & blues ball were Arnett Cobb, Buddy Johnson, Roost Bonnemere, Charles Brown, Muddy Waters and The Clovers.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of April 23-29, 1954

A Dime And A Dollar—†"Red Garters"	Famous
A Girl, A Girl	Valando
Alone Too Long—*"By The Beautiful Sea"	Morris
Am I In Love	Miller
Answer Me, My Love	Bourne
Cross Over the Bridge	Laurel
Dream, Dream, Dream	Feist
Du Bist Mein Liebchen	BVC
Happy Wanderer	Fox
Here	H&R
Hernando's Hideaway—*"Pajama Game"	Frank
I Get So Lonely	Melrose
I Really Don't Want To Know	H&R
I Speak to the Stars—†"Lucky Me"	Witmark
I Went Out of My Way	Broadcast
If You Love Me (Really Love Me)	Duchess
Isle of Capri	Harms
Little Things Mean a Lot	Feist
Lost In Loveliness—*"Girl In Pink Tights"	Chappell
Make Love to Me	Melrose
Man With the Banjo	Mellin
My Sin	DeSylva
Secret Love—†"Calamity Jane"	Remick
South	Peer
There'll Be No Teardrops Tonight	Acuff-R
Till We Two Are One	Shapiro-B
Until Sunrise	Leeds
Until You Came to Me	Amer. Acad.
Wanted	Witmark
Young at Heart	Sunbeam

Second Group

Amor	Southern
And This Is My Beloved—*"Kismet"	Frank
Back In the Old Routine	Famous
Backward, Turn Backward	Sheldon
Bahama Buggyride	Love
Baubles, Bangles and Beads—*"Kismet"	Frank
Changing Partners	Porgie
Don't Worry 'Bout Me	Mills
From the Vine Came the Grape	Randy-S
Goodbye	Southern
Heart of My Heart	Robbins
Jilted	Sheldon
Knock On Wood—†"Knock On Wood"	Famous
Man Upstairs	Vesta
Melancholy Me	Sheldon
Poor Butterfly	Harms
Port of Spain	Sheldon
Somebody Bad Stole De Wedding Bell	Morris
Stranger In Paradise—*"Kismet"	Frank
This Must Be the Place	Lantern

Top 20 Songs on TV

(More In Case of Ties)

A Girl, A Girl	Valando
Answer Me, My Love	Bourne
Back In the Old Routine	Famous
Cross Over the Bridge	Laurel
Dream, Dream, Dream	Feist
Happy Habit	Morris
Heart Of My Heart	Robbins
Here	H&R
I Get So Lonely	Melrose
Little Lucy	Roncom
Lost In Loveliness	Chappell
Lovin' Spree	Joy
Make Love to Me	Melrose
Marie	Berlin
Secret Love	Remick
Somebody Bad Stole De Wedding Bell	Morris
This Is Greater Than I Thought	Famous
This Must Be the Place	Lantern
Wanted	Witmark
Young at Heart	Sunbeam

† *Filmusical.* • *Legit musical.*

Top Capitol Execs Plan First Nationwide Sales Meeting in Estes Park

Hollywood, May 4.

Top Capitol sales brass checked in at the plattery's main office today (Tues.) to help formulate plans for the firm's first nationwide sales meeting slated for July 8-11 at Estes Park, Colo. Last year, Capitol held a meeting at Pebble Beach, Cal., for the western division and at Lake Placid, N. Y., for the eastern division. In other years, as many as four meetings were held.

Hal Cook, vice president of Capitol Records Distributing Co., and Bill Fowler, sales veepee of Capitol Records, Inc., will be here for a week, helping to set up the agenda. Some 250 sales and promotional employes will attend the July meeting, including all branch and district managers. Plattery execs, who will guide the sessions, include prexy Glenn Wallichs, merchandising veepee Lloyd Dunn, a&r veepee Alan Livingston, legal veepee Dan Bonbright and national sales promotion chief Bud Fraser.

Immediately after the Estes Park meeting Wallichs takes off for Europe where he'll spend more than two months huddling with Capitol's continental reps.

Sands Orch Into Baker Hotel

Dallas, May 4.

Carl Sands orch opened last week at Mural Room of the Baker Hotel until May 29.

LONDON PREPS PUSH FOR NEW HEATH SET

London Records is gearing a major sales and promotion campaign for its latest Ted Heath album release, "The Music of Fats Waller." Album features a collection of fave Waller melodies and marks the first time his "London Suite" has been grooved on a longplay platter.

Diskery is servicing 1,500 disk jockeys with a special radio station kit, which includes six 78 rpm platters covering all the tunes on the LP, as well as a special waxing of an introductory message by Heath. The seven-pocket deejay giveaway also includes a four-page brochure tagged "The Ted Heath Story."

On the dealer level, London is supplying the retail outlets with window-size blowups of the album cover.

Dixie Combo Holds In Bermuda Hotel

Stand of the Salt City Five at the Princess Hotel in Hamilton, Bermuda, has been extended another four weeks, giving Dixieland jazz outfit a total of 12 holdover weeks. Group will now play location through May.

Two-beat rhythm outfit began stint at the hotel March 1.

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Patti Page: "Steam Heat"-"Lonely Days" (Mercury). Patti Page has been clicking consistently in the ballad groove but now reverses her field with a rhythm & blues item, "Steam Heat," that could have big flash impact. The beat is lowdown with some interpolated radiator-like hissings by Miss Page for the sound gimmick, but the lyric's mildly indigo taint may limit the deejay plugs. Flip is more standard material for Miss Page, a pleasing ballad projected with multiple-dubbed voice-tracks.

Eartha Kitt: "Let's Do It"-"Senor" (RCA Victor). "Let's Do It," which has been excerpted from the "Bad Eartha" album, is a natural piece of casting for Miss Kitt. She handles the oldie's lyrics with her trademarked naughty attack but without drawing any obvious pictures. It's a topflight side by a most distinctive femme stylist. "Senor" is a clever Latin-tempoed item showcasing the linguistically-adept songstress on a Spanish chorus.

Charlie Applewhite: "No One But You"-"Parade" (Decca). Decca's most promising recent entry in the wax sweepstakes, Charlie Applewhite registers potently on "No One But You," a big ballad from the Metro pic, "The Flame and the Flesh." He belts it with a lucid, open-voiced style for maximum returns. Reverse tune is a marching tune with an entirely unsuitable set of wedding lyrics.

Marti Stevens: "Three Coins in the Fountain"-"Why Didn't You Tell Me" (MGM). Still another good version of the title tune from the 20th pic, "Three Coins in the Fountain." Marti Stevens handles this lovely ballad with finesse and sensetivity and will give the other entries a run for the money. Flip is a torch song with few original touches.

Sarah Vaughan: "Shulie a Bop"-"Polka Dots and Moonbeams" (Mercury). The campaign to get Sarah Vaughan back in a hit wax stride is set back by this disk. "Shulie a Bop" is a tired scat number, with a long drum solo, that isn't supposed to go anywhere and doesn't. It's an exercise in technique that Miss Vaughan, if anything, has too much of. Reverse tune has good idea but is bogged down in a wordy lyric not helped by Miss Vaughan's over-elaborate vocal furbelows.

Bill Darnel: "Qu'est—Se Que C'est"-"I Would If I Could But I Can't" (Label X). "Qu'est" is a snappy jump tune with some familiar French phrases thrown in for laughs. It doesn't make any point, but it moves. Bill Darnel bounces the lyric in freewheeling style. Ballad on the other side is conventionally delivered with fair results.

Les Baxter Orch: "More Love Than Your Love" - "Venezuela" (Capitol). From the legit musical, "By the Beautiful Sea," Les Baxter has come up with a pretty ballad in "More Love Than Your Love." It's a lilting item framed in a fine choral and fiddle arrangement. "Venezuela" is in the "April in Portugal" genre and Baxter gives it an attractive workover with guitar, vibes and a wordless ensemble vocal.

Dolores Gray: "Lost in Loveliness"-"In Paris and in Love" (Decca). "Loveliness" is probably the best tune from the score of "Girl in the Pink Tights" and legit songstress Dolores Gray gives it a strong ride. This ballad could build into an important pop entry. Flip tune, from the same show, doesn't impress as much.

Ginny Gibson: "Aye Aye Aye Aye"-"Serenade To Spring" (MGM). Ginny Gibson comes up with her best side to date in "Aye Aye," an adaptation of the Latin oldie, "Cielito Lindo." She bounces the Latune with an infectious beat and gets solid backing from Joe Lipman's orch. Bottom deck is a so-so ballad.

Best Bets

PATTI PAGE ..... **STEAM HEAT**
Mercury ..... *Lonely Days*
EARTHA KITT ..... **LET'S DO IT**
RCA Victor ..... *Senor*

Album Reviews

Jackie Gleason: "And Away We Go" (Capitol). TV comic Jackie Gleason has had considerable impact with his straight maestro efforts on several instrumental albums for Capitol, but this new set is not so successful in trying to tie up with his tv show. This is a package of comedy songs based on the assorted characters portrayed by Gleason on his Saturday night stanza. Gleason has a rowdy-dowdy vocal delivery okay for occasional special material items, The tunes in this album lack the comedy punch to sustain Gleason over eight numbers. Gleason signature tune, "And Away We Go," is par for the course.

Dave Brubeck Quartet: "Jazz At The College of the Pacific" (Fantasy). This Coast combo, which recently moved to Columbia Records, has emerged in the last couple of years as one of the most brilliant jazz groups now around. Although in the progressive school, this quartet has an unsurpassed lyrical quality. That's chiefly due to Brubeck's keyboard style and the alto sax blowing by Paul Desmond. Set was cut at a campus concert and includes "I'll Never Smile Again," "All The Things You Are," "For All We Know," "Laura" and "Lullaby In Rhythm."

Frank Sinatra: "Fabulous Sinatra" (Victor). Now that Frankie-Boy has become hot again on wax, Victor has delved into its archives to spotlight the crooner as he was some 14 years ago when he first began to click as a bobbysox idol. These sides, made with the Tommy Dorsey and Axel Stordahl bands between 1940 and 1942, have more than nostalgic value. Sinatra was never better and his easy and intimate workovers of these eight standards should rank as classics. Tunes include "The Lamplighter's Serenade," "East Of The Sun," "Street of Dreams," "Night And Day," "Everything Happens To Me," "I'll Be Seeing You," "Fools Rush In" and "This Is The Beginning of The End."

Best British Sheet Sellers

(Week ending April 24)

London, April 27.

I See the Moon.....Feldman
Happy Wanderer....Bosworth
Secret Love...Harms-Connelly
Changing Partners ....Mellin
Bell Bottom Blues .....Reine
Don't Laught At Me....Reine
Heart of My Heart...F.D.&H.
Bimbo .....Macmelodies
Oh My Papa .....Maurice
The Book .....Kassner
Tennessee Walk....F. D. & H.
Swedish Rhapsody . Connelly

Second 12

Make Love to Me.....Morris
Such a Night.....Sterling
Someone Else's Roses..Fields
Friends, Neighbors ....Reine
The Jones Boy.....Wood
Ebb Tide.....Robbins
Easter Sweethearts ....Morris
Cross Over Bridge.New World
Luxembourg Polka.....Dash
Shadow Waltz.....Sterling
I Get So Lonely.....Maddox
Heartless ..... Kassner

Longhair Disk Reviews

Mozart: Symphony No. 40 & Haydn: Symphony No. 94 (RCA Victor; $5.95). Two concert faves performed to the hilt by the NBC Symphony and Arturo Toscanini, in brisk, crystal-clear, precise fashion. The Mozart may seem to some a little too tense and swift, lacking a little relaxed, warm feeling. The spirited Haydn "Surprise" is perfect.

Brahms: Symphony No. 4 (Decca; $5.85). Sturdy if not too refined version of the masterwork by the N. Y. Stadium Concerts Symph under Leonard Bernstein. Reading has mood and scope.

Shubert: Symphony No. 4 & 5 (Decca; $5.85). Charming reading of the gay, inviting Fifth, and sturdy, sympathetic performance of the Fourth ("Tragic"), both by the L. A. Philharmonic under Alfred Wallenstein.

Vaughan Williams: Old King Cole & The Wasps (Westminster; $5.95). Two Vaughan Williams scores offer lively descriptive music, of attractive texture, and quite varied in design, tempo and appeal. "Old King Cole" ballet suite is tuneful and swingy. Incidental music to Aristophanes' "Wasps" is bright, witty and intriguing. Good performance by the Philharmonic Promenade Orch under Sir Adrian Boult.

McDonald: Suite From Childhood & Caplet: Conte Fantastique (Capitol; $5.70). Harpist Ann Mason Stockton with the Concert Arts Orch in McDonald's charming, uncomplicated work, full of gay measures. Caplet piece, a moody, impressionistic study, isn't nearly as interesting.

Villa-Lobos: Bachianas Brasileras No. 1 & 4 (MGM; $4.85). The No. 1, for eight cellos, is a lush, engaging work of conventional though strong rhythms, despite the exotic external musical dress. The No. 4, for solo piano, is a less interesting, plodding exercise in pianistics, which Menahem Pressler carries off well.

Gilbert & Sullivan: Sorcerer (London, 2 LP; $11.90). Complete recording of the unfamiliar G&S opus, moderately appealing. Expertly done by the D'Oyly Carte Opera Co.

Melodies From Old Vienna (London; $4.95). Very old, unfamiliar tunes, flavorsome and oldfashionedly quaint, well sung and played by Vienna State Opera artists. *Bron.*

Don Cornell Package Set for 46 One-Niters

The Don Cornell-Gaylords-Jerry Fielding one-niter package is already set for 46 dates—teeoff is June 2. Major portion of the dates are being sold at a $2,500 guarantee against 60% of the gross. Some of the midweek engagements have been peddled for $2,000 and $2,250 guarantees against 60%.

Cornell and The Gaylords are splitting the take and paying the Fielding orch salaries as well as the expenses. Joe Glaser, who's booking the tour, is shooting for 100 solid dates around the country. The 46 bookings set are in the east and midwest. Mannie Greenfield, Cornell's manager, left for the Coast Monday (3) to line up dates in the western territory.

Three diskeries, Coral, Mercury and Trend, will tie in with the tour's promotion. Cornell waxes for Coral; The Gaylords etch for Mercury, and Jerry Fielding records for Trend. Four Coral distribs already have planned radio spot announcements when the packages hit their area.

ASCAP Busy in D.C.

Washington, May 4.

ASCAP's annual goodwill entertainment at a luncheon of the National Press Club brings a strong lineup to Washington for the affair on May 13.

Slated to appear will be Ray Henderson, Lew Brown, Sammy Fain, Mack Gordon, Bennie Benjamin, George Weiss, Bee Walker, and the Hilltoppers with Sue Como. Society members recently performed at the White House Correspondents Assn. dinner here.

CORAL INKS RUSSELL AS SOLO DISK CHIRP

Hollywood, May 4.

Jane Russell, who has been on the Coral label as a member of the Four Girls (Dela Russell, Connie Haines, Beryl Davis) for the last few months, has inked a single contract with the plattery and cuts her first sides this week. She'll do some solos and some duets with Johnny Desmond, who's flying in from Chicago for the sessions.

Bob Thiele, Coral artists & repertoire chief, will cut the sides during a series of marathon sessions designed to get virtually all of the plattery's Coast talent on tape for releases stretching into the next several months.

Alan Kayes' New Aide

Margot Bettaur has been named editorial assistant to Alan Kayes, RCA Victor manager of Red Seal repertoire.

She replaces Lee Goode who left for the Coast last week to get married.

MGM's Special Album For Metro's 30th Anni

MGM Records is celebrating Metro's 30th anni with a special album of top songs culled from the soundtracks of the studio's filmusicals. Album will spotlight the same tunes featured on Ed Sullivan's salute to Metro on his "Toast of the Town" CBS-TV show last March.

The disk package will include soundtracks from such pix as "Singin' in the Rain," "Neptune's Daughter," "Lili," "Royal Wedding," "Easter Parade," "Annie Get Your Gun" and "Show Boat," among others. Among the pic stars represented will be Gene Kelly, Fred Astaire, Judy Garland, Betty Hutton, Esther Williams, William Warfield and Leslie Caron. The anni platter will be released as a 12-inch longplay disk and a two-pocket extended play set.

Norman Granz booked the Municipal Auditorium in San Antonio Oct. 5 for a "Jazz At The Philharmonic" concert.

WENDY WAYE

Sings

"PRESS ME"

and

'I Don't See Me In Your Eyes Anymore'

#61173

No. 1 BEST BETS in CASH BOX

CORAL RECORDS

Never Better!

TONY BENNETT

UNTIL YESTERDAY

on COLUMBIA RECORDS

HOLLIS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	Birmingham—(Loveman's)	Miami—(Florida Music Shops)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Ayres)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Los Angeles—(Denel's Music)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**PERRY COMO** (Victor) "Wanted"	9	10	..	1	2	7	1	1	1	1	1	1	3	4	7	1	1	5	1	141
2	2	**PATTI PAGE** (Mercury) "Cross Over the Bridge"	6	1	..	7	8	3	2	5	3	5	..	6	7	3	2	6	4	1	3	115
3	4	**FRANK SINATRA** (Capitol) "Young At Heart"	4	..	..	3	1	..	4	2	2	2	..	7	5	1	..	2	3	6	4	108
4	3	**JO STAFFORD** (Columbia) "Make Love to Me"	..	7	..	2	4	..	3	10	4	..	4	8	6	..	..	3	2	4	5	81
5	12	**AMES BROS.** (Victor) "Man With the Banjo"	..	5	..	5	5	..	10	8	..	..	3	..	1	7	..	10	9	2	2	65
6	5	**FOUR KNIGHTS** (Capitol) "I Get So Lonely"	..	8	..	..	9	5	5	6	5	..	..	..	4	2	..	5	5	7	..	60
7	8	**KITTY KALLEN** (Decca) "Little Things Mean a Lot"	3	2	2	8	6	..	..	4	10	7	10	..	..	..	3	..	..	..	..	55
8	6	**NAT (KING) COLE** (Capitol) "Answer Me, My Love"	..	4	..	9	..	8	6	3	6	4	..	..	8	..	..	8	6	9	..	50
9	9	**TONY MARTIN** (Victor) "Here"	..	..	..	4	..	..	8	9	9	6	6	..	9	5	..	7	7	..	8	43
10	10	**EDDIE FISHER** (Victor) "A Girl, A Girl"	8	..	..	10	3	..	7	..	7	..	5	..	..	..	..	..	8	3	10	38
11	11	**KAY STARR** (Capitol) "Man Upstairs"	..	3	4	..	..	4	..	..	..	..	8	5	..	..	..	9	..	..	..	33
12	7	**DORIS DAY** (Columbia) "Secret Love"	..	9	..	6	..	9	..	7	8	..	..	..	..	6	..	4	..	..	7	32
13	17	**KAY STARR** (Capitol) "If You Really Love Me"	1	..	..	..	..	2	..	..	..	10	..	..	2	..	..	..	..	..	..	29
14	19	**FRANK WEIR** (London) "Happy Wanderer"	5	..	1	..	..	..	..	..	..	8	..	3	..	..	..	..	..	..	..	27
15	14	**TERESA BREWER** (Coral) "Jilted"	2	6	..	..	..	..	..	..	..	..	..	..	10	9	8	..	10	8	..	24
16	13	**RONNIE GAYLORD** (Mercury) "Cuddle Me"	..	..	..	..	..	1	..	..	..	..	..	9	..	8	..	..	..	..	6	20
17	16	**VERA LYNN** (London) "If You Really Love Me"	..	..	3	..	7	..	..	..	..	..	..	..	..	..	4	..	..	..	..	19
18	15	**ROY HAMILTON** (Epic) "You'll Never Walk Alone"	..	..	..	..	..	6	9	..	..	..	..	2	..	..	..	..	..	..	..	16
19	..	**JACKIE LEE** (Coral) "Isle of Capri"	7	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	14
20A	..	**LIBERACE** (Columbia) "Twelfth St. Rag"	..	..	6	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	9
20B	..	**CROSBY-LOMBARDO** (Decca) "Young at Heart"	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	9
22	23	**EDDIE FISHER** (Victor) "Anema E Core"	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	8
23A	22	**CREW CUTS** (Mercury) "Crazy 'Bout You, Baby"	10	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	6
23B	20	**GAYLORDS** (Mercury) "Isle of Capri"	..	..	7	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	6
25	..	**IVES-JENKINS** (Decca) "True Love Goes On"	..	..	..	..	..	..	..	..	..	..	9	10	..	..	..	..	..	..	..	3

SIX TOP ALBUMS

1	2	3	4	5	6
GLENN MILLER STORY	SONGS FOR YOUNG LOVERS	GLENN MILLER MEMORIAL	ROSE MARIE	MUSIC FOR LOVERS ONLY	PARDON MY BLOOPER
Film Soundtrack	Frank Sinatra	Glenn Miller	Film Soundtrack	Jackie Gleason	Kermit Schafer
Decca	Capitol	Victor	M-G-M	Capitol	Jubilee
DL 5519	H 488	LPT 3057	E 229	H 352	LP 2

Ballrooms Brush Name Bands For Low-Cost Crews

Booking availabilities around the country for the top name orchs are steadily slimming down. Ballroom operators are now regularly brushing the top bands for local and lesser known outfits, which are being peddled at lesser guarantees.

The name band managers claim that the ops have taken the course of least resistance in combating the waning terpery business with low-coin crews. They're not building any band interest, say the managers. Many of the top namers have had to limit their one-niter treks or make long, money-losing hops between dates because of the op desire for low-guarantee crews.

Competition for the w.k. orchs is coming from bands that are willing to play dates at $350 to $500 guarantees. The ops' policy is now virtually to save the $1,250-and-up guarantee orchs for the weekends. Agencies representing the more expensive bands are finding them increasingly tough to peddle, while the demand for midweek dates for the cheaper crews is becoming larger than the supply.

Ops contend that the low guarantees during the week leaves them enough coin in the kitty to promote their spots and important dates via radio and other exploitation outlets. They're also claiming that it's become almost impossible to end up in the black on a midweek date if they've got to give top guarantees. The name orchs, on the other hand, can't meet expenses if they drop their price.

Many of the name orch managers are trying to beat the ops' midweek brushoff by devising one-niter treks which can skip over the low-guarantee spots at a minimum expense.

MGM CUTS 1ST CAST ALBUM IN '3-PENNY'

MGM Records put its first original cast album on wax Monday (3). Diskery etched "The Threepenny Opera" with Lotte Lenya, Scott Merrill, Jo Sullivan, Charlotte Rae and Leon Lishner.

The musical, current running at the Theatre De Lys in New York's Greenwich Village, was adapted from the German original of Kurt Weill and Bert Brecht by Marc Blitzstein. Ed Cole, diskery's long-hair artists & repertoire topper, headed up the cutting session.

The album will omit "The Ballad-a-wee in Soho," a number included in the musical, but actually taken from another work by the same collaborators.

Shimkin to Coast For Disk Sessions

Arthur Shimkin, Bell Records topper, wings to the Coast today (Wed.) for a 10-day stay. He'll head up several recording sessions for his lowprice disk line during his Coast visit.

Meantime, Shimkin plans no replacement for Henry Onorati, who ankled his post as Bell's sales promotion manager last week.

Local 802

Continued from page 41

cals around the country are highly vocal in expressing their satisfaction over Petrillo's handling of union affairs, notably the Performance Trust Fund under which recording companies pay a percentage of recording fees from which AFM draws the coin to sponsor public concerts all over the country.

This practice, too, drew the ire of the local membership at the meeting to instruct delegates and a resolution was passed authorizing introduction at the convention of a move to shift the coin from the Fund to a pension plan for all members. This resolution it was reliably reported, will probably be killed in committee since the establishment of the Performance Trust Fund was established under conditions which do not permit diversion of the funds.

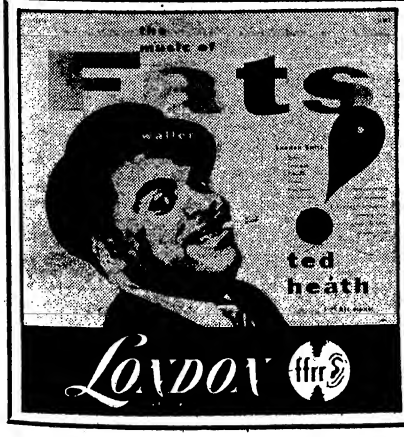
Coast delegates to the convention this year will be, as in the past four years, prexy John te Groen, veepee Phil Fischer and recording secretary Maury Paul. Group also was instructed to move for creation of an Unemployment Conference among all entertainment unions with Federal Government reps sitting in to seek a solution to the pressing job problem.

Wha' Hoppen to That Brit. Understatement

London, April 27.

Current craze by British bobby-soxers to mob U.S. singing stars at stage doors was highlighted at Sheffield when a crowd of screaming girls pulled Johnnie Ray to the floor as he exited after second performance. Singer was rescued unconscious and with torn garments.

The gals even beat each other during the closing national anthem spot to fight for privilege of tearing at their idol.



TED HEATH DOES IT AGAIN

ON THIS 12" LONG PLAY RECORD

THE BEST BIG BAND HIGH FIDELITY RECORD EVER: LL-978

THE MUSIC OF FATS WALLER

(Available on Extended Play:)

MUSIC OF FATS WALLER—Vol. 1
Soho — Limehouse — Chelsea — Bond Street (All from "London Suite") BEP. 6159

MUSIC OF FATS WALLER—Vol. 2
Piccadilly — Whitechapel (from "London Suite") — I've Got a Feelin' Im Fallin'—Blue, Turning Gray Over You. BEP. 6170

MUSIC OF FATS WALLER—Vol. 3
Honeysuckle Rose—Ain't Misbehavin'—Alligator Crawl—Jitterbug Waltz. BEP. 6160

THESE 3 RECORDS AVAILABLE IN ALBUM BEPA 12

OTHER TED HEATH LONG PLAY HITS

Ted Heath at the London Palladium
Eloquence; Pick Yourself Up; The Champ; Dark Eyes; Blues for Moderns; Do Nothin' Till You Hear From Me; Solitude; The Hawk Talks; I Got It Bad; Rhapsody For Drums; Etrespest; Fourth Dimension. LL-802

Strike Up The Band
Strike Up The Band; Obsession; Clair De Lune; Piper's Patrol; Vanessa; Hot Teddy; On The Bridge; Yours Is My Heart Alone; Almino Boogie; La Mer; Alouette; Hawaiian War Chant. LL-750

LONDON RECORDS

VARIETY says

". . . and the star is blonde Juliana Larson from Texas . . . a luscious a la carte serving of sexiness. When she announces, lyrically, that she would like to bite her initials in a banker's neck, this seems as naughty as drinking champagne out of a slipper used to be.

"There is gaiety and enthusiasm in the lady combined with well-bred earthiness. Poised at the microphone and distinguished in a red gown, she had no trouble at all getting over in the well-filled Carnaval Room."

Land.

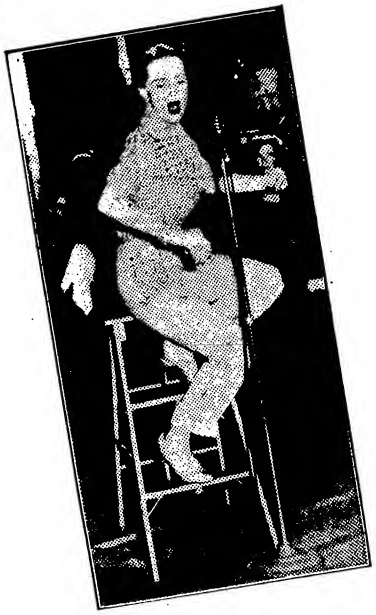
BILLBOARD says

"Juliana Larson returned here, after a season abroad, with a smart new act. . . And she knocked the large crowd dead on the opening show.

"The crowd called her back for encores." *Bob Rolontz.*

the NEW . . .

JULIANA LARSON



Currently

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Mercury artists corporation

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Hotels Gain in Switch of In-the-Red Nitery Rooms to Rental Basis

Some hotelmen, who have faced the problem of mounting talent costs, upped operational tariffs, and the increasing scarcity of headliners, have solved that problem by closing the entertainment rooms. Several have made money on the proposition, not only because they have ceased to lose coin on the nitery, but because they have made the room pay for itself in outside rentals for conventions, weddings, meetings, etc.

Most operators that have been forced into this step have done so reluctantly. They figured that the room is a great peg for hotel exploitation, a reason for advertising, and a method of making the hotel known in distant cities. Most hotel men were content to take a moderate annual loss. However, with increased operational nuts, losses were sometimes staggering and the room became a luxury that could no longer be afforded. With top names going above the $5,000 mark, there was little chance of recouping or coming out with any kind of profit. The slightest bad break in the weather on any night, generally resulted in a loss for the week because the profit margin was so slim. Inn spots generally do not have a large enough seating capacity to pay off.

Another facet that made the abandonment of entertainment operation necessary was that a week with a top name generally took so much coin out of the town that it was impossible to make any money for a week or two afterward. At the same time, the cafegoers in the town attended in sizable numbers only when there was a name. Thus operation was made continually more hazardous.

Bonifaces, upon closing, started to merchandise the room. In most cases it became an easy proposition to let the room for social functions because the years of advertising and exploiting that room made it a desirable spot to hold a function. Thus in many hostels, the former losers suddenly became moneymakers.

There's only one drawback, however. Hotel owners aren't sure as yet whether they will one day miss the exploitation that an entertainment room afforded. It was an extremely effective form of advertising.

DISAPPOINTING TRY

Special Stage Show Fails to Hypo Penn, Pittsburgh

Pittsburgh, May 4.

Loew's Penn took a licking recently on the Vaughn Monroe-Sauter-Finegan band booking. Attraction grossed less than $15,000 on the seven days.

This was the first flesh Pittsburgh had seen in the presentation places since last July when Johnnie Ray worked the Penn for four days and did little business. There had been some renewed interest on part of the deluxers in playing shows on a more regular basis, with Stanley even bidding now and then for certain names, but all activity on this front is dead at moment.

Dunn (Cross &) Quitting Agency to Come Back As Disk, Nitery Single

Hollywood, May 4.

Henry Dunn, formerly of the vet song duo Cross & Dunn and more recently an agent, is returning to the cafe wars as a single. He's rehearsing this week to make his initial diskings for Irving Mills' American Records label before hitting the cafe circuit again for the first time in more than four years.

Cross & Dunn broke up in 1950 when Dunn became president of AGVA. He left that two years ago to become an agent on the Coast.

Several months ago, at the request of his family, he made some private recordings. Mills heard them and began to work on Dunn to don makeup again. He finally worked out a deal for four sides to be made for American and Dunn made a deal with Milton Deutsch to represent him for cafe dates.

Dunn will cut the sides late this month after he officially terminates his partnership in the Powers, Stanley & Dunn agency.

PITT NITERY SKEDS LESSER DISK NAMES

Pittsburgh, May 4.

Carnival, downtown nitery, is launching a new policy designed to give semi-names on record labels a Pittsburgh showcase. Spot has tied up with GAC exclusively to supply on a weekly basis singers, who aren't yet deemed strong enough from a b.o. standpoint to work the bigger rooms here, where more emphasis is placed on stronger reps.

Kathy Carr, who waxes for the Coral label, is the first on tap under the Carnival's set-up with GAC. She opened last night (Mon.) and flock of others have been booked to follow through the summer. Marilyn Ross, of GAC, is handling the deal for the Carnival, which has for the last couple of years gone in almost entirely for female impersonators. The bloom seems to be off on the latter type of entertainment around here, however.

Komack Triples As Comic, Cleffer, Actor

Comic Jimmie Komack, currently appearing at the Bon Soir, N. Y., is augmenting his bistro bookings with other show biz activities. Besides his gagstering, for which he writes his own material, Komack is also a songwriter. He's currently represented on wax with two tunes, "Popcorn for You" and "Over and Under." Former number was recorded by Janet Brace for Decca, while latter entry was disked for Mercury by Artie Wayne.

Komack is also scheduled to appear this summer in two of the Melody Fair musical productions at the Mutual Arena, Toronto. He's slated for the comedy lead in "Desert Song" and for the William Gaxton role in "Anything Goes." He understudied Ronnie Graham in the legit revue "New Faces" and has also written material for Graham and singer Robert Clary, currently at the Blue Angel, N. Y.

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BIG TAKE IN SMALL LOUNGES

Over-Priced Acts, Tough Talent Agencies Kill Vaude in Montreal

Montreal, May 4.

Vaude has priced itself right out of Montreal, according to Archie Laurie, manager of the Seville Theatre here until it reverted to a straight film deal last week. The Seville, formerly owned by Universal Theatres and operated since 1952 by National Theatre Services of Toronto, has been taken over by United Amusements here in Montreal and will second run major releases and first-runs that don't make the deluxers downtown.

For the past three years the Seville has been a key theatre in the rapidly diminishing vaude circuit, but losses over the past year have forced owners to drop policy, leaving the Casino Theatre in Toronto as the only regular house with the better-type live act in Canada.

Since taking over as manager in '52, Laurie has presented more than 400 acts, from singles to package shows. Latter deal, he said, was little more than a grab bag and usually meant a financial loss to the house. During this period many acts had been repeaters, due to shortage of talent available and to the fact that most headliners won't travel too far away from important tv sources.

The house record for biggest gross was when Johnnie Ray garnered $22,000 on his first appearance and almost duplicating a year later. Salaries (ignoring percentage arrangements) for most headliners were usually from $3,500, with Gordon MacRae the highest, picking up $10,000 for one week.

However, for the few performers who made money there were many who failed to draw after second

(Continued on page 50)

FISHER GROSSES 20G IN TWO-DAY BOOKING

In his first stop at the State Theatre, Hartford, in five years, Eddie Fisher pulled in 16,000 payees for a $20,225 gross in a two-day stand last weekend. It was Fisher's first theatre date in the U. S. since he played New York's Paramount Theatre last year.

Fisher's original appearance at the State was with the "Stop The Music" troupe.

AGVA Deal With Borscht Belters Still in Works

Contract negotiations between the American Guild of Variety Artists and borscht belt hotel operators are still in the works. Hotel reps are slated to meet in New York tomorrow (Thurs.) with an AGVA delegation. Nothing definite resulted from last week's conclave in the mountains attended by hotel owners of Sullivan County and Ellenville and an AGVA party consisting of prexy Jackie Bright, national counsel Jonas T. Silverstone, eastern regional director Dick Jones and several board members.

AGVA also has made no decision on the placing of the entire Toronto area on the union's unfair list. Bright and national administrative secretary Jack Irving went to Toronto over the weekend to

(Continued on page 52)

MINOR LEAGUES BUILD NAMES

By LES BROWN

Chicago, May 4.

Bigtime talent agencies, dis-keries, and tv producers are focusing on hinterland cocktail lounges in hopes of plucking eventual drawing cards like Johnnie Ray, Nat (King) Cole, Les Paul & Mary Ford, and the Vagabonds, all of whom once apprenticed behind the liquor bar. The cocktail or small units field has had a sensational growth since the war.

With small nightclubs practically passe by this day and the larger clubs sticking by the proven acts, the back-bar showcasers are coming into their own as the last available proving grounds for new talent—in effect, a minor league of show biz where acts can begin on a small scale.

But there's nothing minor league about the money spent for attractions in this field. It's a bigger operation in the burgs than in the key cities, as scarcely a Main Street in the country is without at least one saloon having piano or organ entertainment. "More money is spent in the midwest in the cocktail field than in any other phase of show business, without exception," declares Freddie Williamson, v.p. of Associated Booking Corp. here. "In Chicago, the revenue is five times greater in cocktail units than in the act field."

Small bars in small towns operate on budgets varying from $300 to $1,000 weekly, and large lounges in the cities spend up to $4,000 a week for talent, topping the act allowance of many major nightclubs. A city like Peoria has

(Continued on page 52)

CAN'T MIX STRIPPERS AND BEER IN TEXAS

Waco, Tex., May 4.

The Court of Civil Appeals ruled here that beer and strip-teasers should not be mixed. The court declared that burlesque is reason enough for a county judge to deny a wine and beer permit.

The case was one of several transferred to the local court from Houston. Robert Z. Glass was denied a beer seller's permit by the Harris County judge. Glass' application was opposed by Houston police, state liquor control men and a petition signed by 220 persons.

Glass is a former motion pic theatre operator who has converted his theatre into lounges.

Jack Arthur Lines Up Talent Roster for CNE Show; Roy Rogers Stars

Toronto, May 4.

Jack Arthur, producer of the annual Canadian National Exhibition grandstand production is en route to the Coast for talks with Roy Rogers, star of the August show. Arthur has lined up the acts he wants to work into his grandstand production, plus 60 girl dancers, 30 boy dancers and a mixed chorus of 36.

This season, Roy Rogers and his troupe will present both matinee and evening performances during the fortnight. Howard Cable will

(Continued on page 52)

June Taylor-Benny Davis to Prod. Big Shows at Weinger's Copa City

Miami Beach, May 4.

Murray Weinger's taking over of Copa City from Lou Chesler puts that nitery back into the big-show sweepstakes on a parity with Lou Walters' Latin Quarter and the Beachcomber. June Taylor will stage the shows and Benny Davis will write and co-produce them. Donald O'Connor is being dickered for the kickoff Xmas show, and Martin & Lewis are also being approached.

The Copa City latterly has been Alan Gale's operation. Weinger and Ned Schuyler (now ailing) were partnered in the click Beachcomber several seasons back, and the latter's brother, Norman Schuyler, has been operating the Beachcomber and 5 O'Clock Clubs recently. Bill Miller made an abortive try at Copa City when he renamed it the Riviera as the winter counterpart of his now defunct Fort Lee, N. J., roadhouse. Miller has since shifted to the Sahara, Las Vegas.

It is expected that when Ben Novack opens his class Fontainbleau (on the old Harvey Firestone estate) it will bid for big names as when Novack dittoed at his Sans Souci hotel. The Casablanca's El Morocco and the Saxony Hotel's Blue Sails rooms also go in for class talent.

Weinger's last operation here was a jump policy at Ciro's (the Red Caps, Frances Faye, etc.). He plans a $100,000 facelift for Copa City. He and Davis are due to head for the Coast soon to line up next winter's name acts.

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Philly Cops Shutter Strip Joints In Breakdown of AGVA Agreement

Philadelphia, May 4.

Police action against Philadelphia cafes and bars specializing in strips and exotics broke out last week with raids on four spots by Capt. Frank Rizzo, known here as the "Cisco Kid" for his alleged practice of carrying a brace of shooting irons.

The raids marked the breakdown of a pact between the American Guild of Variety Artists and Commissioner of Police Thomas Gibbons, which had been in effect since last December. At that time, Gibbons called a halt to vice squad tactics of swooping down on a spot and yanking the offending act, cleaning out the patrons and locking up the bartender and proprietor.

Competition between the rival spots grew hotter and the exotics shed more and more apparel and got rougher in their work. Charles Garvey local head of AGVA, and Commissioner Gibbons held another conference early last month. The AGVA man admitted the situation "was getting out of hand" and sent a letter (April 14) to all night club owners, producers and booking agents.

The dancers were threatened with being tried on charges of "conduct unbecoming an AGVA member," and minimum rules were laid down on apparel for strips. The acts were further warned that floor work must be eliminated.

Last week, with the free-spending Assn. of Tool Engineers in town on a convention (the richest bonanza local night life has struck in years), the clubs tried to outdo each other in peddling the nudies. Rizzo and his plainclothesmen first struck the Wedge and the Wishing Well, North Philly spots, and the midtown Barton Sho-Bar, arresting seven entertainers, two owners and a bar manager.

All were discharged the following day (April 28) after a stormy wrangle between Rizzo and Magistrate Amos Harris. Rizzo threatened to keep raiding the Barton every night if it continued the show. Despite harsh words between

(Continued on page 52)

Service Talent Can't Duck Overseas Duty

Washington, May 4.

Entertainers and athletes will not able to duck overseas service because of their talent, Assistant Secretary of Defense John A. Hannah ruled last week.

He issued a Defense Dept. instruction sheet asserting that all military personnel must have equality of treatment. He added that there is nothing to prevent the entertainers and athletes from performing their specialties wherever they happened to be stationed. A Congressional Committee recently commenced an investigation of whether preferred treatment was going to the professional athletes and entertainers.

Louisville Nite Spots Jockey for Derby Coin With Extensive Layouts

Louisville, May 4.

Town's annual splurge for the Kentucky Derby is also cause for upped budgets for shows at the local hotels and night spots. Biggest affair was the Kentucky Colonels party, held Friday (30) at the Kentucky Hotel. George Jessel, the fifth name in show biz to be honored with a Kentucky colonelcy, was m.c. for the affair, which was attended by numerous show biz names, as well as horse owners, trainers and sports figures.

Derby eve and Derby night the Brown Hotel had parties in the Crystal Ball Room. Floor show, with Eddie Camden and Dick Gordon as m.c., had Three Wilder Bros., Buddy & Cece Robinson, Bobby Winters. Iroquois Gardens with Derby Revue topped by Joe Frisco, rounded out the bill with Mickey (Ginger) Jones, Ben Perry & Ida Mae, Loretta Lane and Marlene Fields. Danny Ferguson's orch played the show, with Eddie Kaye and Dick Saunders.

Dick Asher's Merry-Go-Round gave visitors a big revue of 10 acts. Show included Jay Wray, Pat Hobson, Tanya Louise, Karen and Conners, Gerick Twins, Ginger Bruce, Paul Carlton, Donna Rae, Hope Clark and Edie Chal. Club Neon likewise made a strong pitch for biz with Zola, George Harton, Billie DuVal, Dorsey Vogt, Smokey Joe and Pat Patton's orch. Most spots set a $3.50 tab during the week.

Troupe to Hospitals

Hollywood, May 4.

Hollywood Coordinating Committee sent a troupe of 11 volunteers to entertain patients in military hospitals in Phoenix, El Paso, Houston and San Antonio.

Group is made up of Arthur Brunner, Ernest Brunner, Joy Callahan, Charlotte Kay, Johnny Mack, Roberti Roberts, Phil Schwartz, Dick O'Shaughnessy, Sheila Stewart, Linda Stevens and Fred Townes.

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GRADES EYE BBC BAND FOR BRIT. VAUDE TOUR

London, May 4.

Cyril Stapleton, conductor of the BBC Show Band, is being dickered by the Lew & Leslie Grade Agency to leave the BBC and take the band into variety. Formed in 1953, the band has emerged as a solid attraction. The band broadcasts three times every week and mixes comedy presentation with its musical offerings. It features a vocal group, The Stargazers; a songstress, Julie Dawn; an organist, Harold Smart and a featured pianist, Bill McGuffie.

The Grades' offer is for a guaranteed 40 weeks in variety, plus concerts, and Stapleton is considering the offer in consultation with the BBC. The tour would start as quickly as possible after Stapleton's okay.

Vaude, Cafe Dates

New York

Leo De Lyon booked for the Blue Angel, N.Y., May 13... **Beverly Dennis** slated for the Colony Club, London, May 19... **Georgia Gibbs** pacted for the Balinese Room, Galveston, June 18... **Lili St. Cyr** returns to the Park Avenue Restaurant, July 1 . . . **Lucille & Eddie Roberts** return to the Radisson, Minneapolis, May 13.

Chicago

Dick Contino set for two weeks at Chicago Theatre beginning May 28, with **Eartha Kitt** on tap for an equal tenure on June 25 . . . **Lecuona Cuban Boys, Rudy Cardenas,** and **Tina & Coco** opening four weeks at Edgewater Beach on May 14 . . . **Frankie Laine** and **Jerri Adams** playing Blinstrub's, Boston, this week, following with a single frame at Town Casino, Philadelphia, on May 11 before going separate ways . . . **Georgie Shaw** to Golden Hotel, Reno, May 19 for a fortnight.

Hollywood

Anna Maria Alberghetti will celebrate her 18th birthday during her current three-week stand at the Sahara, Las Vegas, her second date there . . . **Mills Bros.** come back to Ciro's May 21 for two weeks, then move north for a stand at the Palomar Supper Club in Vancouver . . . **Joni James** set for the Cal-Vada, Lake Tahoe, July 16 for two weeks, after which she'll do a series of one-nighters on the Coast . . . Last Frontier Hotel in Las Vegas picked up **Wild Bill Davis'** option for an additional four weeks . . . Bar of Music, Los Angeles, extended the **Josh White-Sue Carson** show for another fortnight . . . **Connie Russell** and **Paul Gilbert** share billing at the Cocoanut Grove for three weeks and five days, starting May 19 . . . **Sid Slate,** formerly of the Slate brothers, is entertainment director of the new Patio in Las Vegas.

Omaha

New bill at Tony Domino's Italian Village in Lincoln has **Los Larabee's, Wally Blake** and **Trudy O'Shea** . . . Paul Moorehead agency trying package deal of **Wes Hammon** orch and **Glaser Bros.** in outstate spots . . . Sioux City Auto Show acts included **Billy Williams Quartet, Jack Marshall, Four Woodsons** and **Chuck Brown & Rita** . . . **Lew Fine** in from Chicago to entertain at York's annual farmer-businessmen's banquet last week . . . **Dorothy & Flore,** comics, opened at the Cave under the Hill Hotel here.

Montreal Vaude

Continued from page 49

day of engagement. Biggest flops were some femme chirpers, who demanded the limit, salary-wise, and offered nothing as a b.o. attraction.

The dropping of vaude at the Seville, in the opinion of Laurie, was brought about to a certain extent by the high-priced acts foisted on them by the booking offices, which with an eye on tv gold and the lucrative Las Vegas saldons, assumed a take-it-or-leave-it attitude despite fact that it was a foregone conclusion that certain acts were b.o. poison in this theatre. Added to the soaring salaries this theatre, due to the Quebec law, which says any act that plays in this province must be handled through a local agent, paid out nearly $18,000 in the last 20 months in commissions.

Six AGVA Members on Carpet For Forming Intra-Union Social Club

Charged with "conduct prejudicial to the American Guild of Variety Artists," six AGVA members have been served notice to appear for trial next Tuesday (10) before union's New York branch executive committee. Charges were levelled at six of the seven AGVAites involved in the organization of the Actors Betterment Club, currently in the process of being chartered. Org, which had its first meeting April 27, was originally known as the Actors Welfare Club.

Union charged the sextet with failing to file their contracts in the New York branch office for various engagements worked in the past six months. The accused claim this is a technical charge of which the majority of AGVA members are guilty. They're also charged with "leading a meeting prejudicial to AGVA and definitely beneficial to AGVA's opposition, namely agents and operators." Club meeting referred to was held at a time when an AGVA delegation was in the mountains conducting contract negotiations with resort operators.

On the carpet are Robert Marshall, Cy Reeves, Win Mayo, Roy Davis, Buddy Mack and Leon Fields. Group contends that the club's purpose is of a social and educational nature designed to keep AGVA members informed as to union happenings and to stimulate participation in union activities. It was flatly denied that the club is "subversive" or had any intent of breaking up or harming AGVA.

Charges against the six men will also be aired at a general membership meeting of the N. Y. branch next Wednesday (11), the day following the trial. Names of the delegates to the AGVA convention will also be announced at the conclave.

Ailing Carl Brisson Has to Cancel Dates

Minneapolis, May 4.

Still confined after three weeks to Abbott Hospital here, where he will have to remain another fortnight, Carl Brisson has been forced to cancel all his remaining spring and summer bookings.

The performer suffered an attack of double penumonia and pleurisy during the fifth week of his local Hotel Radisson five-week engagement and missed his final two performances. Son Fred Brisson flew in during the past week to visit the recuperating patient who also is attended by Mrs. Brisson.

Ottawa Biz Brightens As Two Niteries Reopen; Vaude in Nabe Theatre

Ottawa, May 4.

Ottawa show business regained some of its health this week with two niteries, shuttered for nearly five months, reopening and a filmer going into a second week with a stage show. Filmer is Francais, nabe house, holding over Tizoune, Sr.

Since it reopened in early March, Gatineau Club's Carnival Room has had the only floor show in the district. This week the Chaudierre Club's Rose Room and the Fairmount Club, both on the Quebec side of the Ottawa River, opened after being closed since last November. Rose Room features Calgary Bros., Undine Forrest & Carlo, and Fernando Dancers. Fairmount's bill is The Jubilee, Lyn Stevens, Elverita & Olero, and Tommy Ford. Carnival Room is currently playing Dr. Arthur Ellen, The O'Dells, Valerie Noble and Bob Conrad Dancers.

Also new this week is skating show, the Minto Follies, headlining Gundi Busch, Frances Dafoe and Norris Bowden, Arthur Nelles, Jan Tors, Donnie Jackson and others, plus Shirley Thomas, equestrienne, and skiing star Anne Heggtveit.

On legit stage, Ottawa Little Theatre shows "Our Hearts Were Young and Gay" by the Ottawa Drama League, and Lasalle Academy Playhouse has the Canadian Repertory Theatre with "See How They Run."

While business isn't socko, it's been okay so far on weekends.

Colonna Heads Utah Show

Salt Lake City, May 4.

Jerry Colonna has been pacted to head the entertainment for the 1954 Utah Home Show running May 11-16 at Jerry Jones' Rainbow Randevu.

Shelley Hyde band, a local outfit, will back up the acts.

Greenleaf Exits MCA

John Greenleaf has exited Music Corp. of America's flack department after a year with the agency.

His immediate plans are indefinite.

Danceland Ballroom, near Missouri Valley, Ia., reopened last week with brothers Leslie and Leo Greer as managers.

Los Chavales de Espana (the Kids from Spain) booked for a week's engagement at the Alameda Theatre, San Antonio, opening May 10.

"Very funny . . . a masterpiece of comic phrasing." —Hartford Courant

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—WALTER WINCHELL, *N. Y. Mirror.*

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—RADIE HARRIS, *Hollywood Reporter.*

"WELL, LOOKA HERE!"

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—MARTIN BURDEN, *N. Y. Post.*

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—ROBERT DANA, *N. Y. World-Telegram & Sun.*

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THE LAST FRONTIER, Las Vegas, May 31-June 12

Eddie Albert AND Margo

Big Take In Small Lounges

Continued from page 49

no big clubs any more, but with several big cocktail lounges it's lush territory for small unit bookers. Ditto Denver, Omaha, St. Louis, East St. Louis (Ill.), Springfield, Ft. Wayne, Kokomo, Muncie, Milwaukee and New Orleans. Dry states, where liquor cannot be served, have a nitery problem which is solved by an admission charge and a price for setups. Talent agencies in recent years have been gearing for a bigger competitive pitch at the field.

Agency Departments

Music Corp. of America bureau here has a one-man acts department but two men in small units. Associated and McConkey Artists Corp. each have three cocktail bookers, and Mutual is 95% engaged in this field. Additionally, there are numerous independents booking cocktail talent out of Chi and at least one such booker in nearly every town in the country.

Regarded a nightclub in the villages and hamlets, the cocktail lounge lures the carriage trade of the community, the mayor, police chief and the professionals. It's an especially prominent showcase in places where television saturation is slight.

To the agents, every tavern seating more than 50 people is a potential cocktail lounge, converted simply by adding a stage, usually behind the bar. Some lounges have cover charges and minimums, and generally there is no space for dancing. What sets these bistros apart from cabarets, primarily, is the fact that lounges do not have orchestral showbacking. Intimate rooms like the Black Orchid and Cafe Society in Chicago, and La Vie En Rose, Le Ruban Bleu, and Village Vanguard in New York all are offshoots of deluxe cocktail lounges.

From a customer standpoint, the biggest advantage of a lounge is that it's devoid of any clip-joint stigma. And from a booking view, a cocktail room becomes a softer touch as business declines, the logic being that talent budgets increase to meet stiffer competition.

Acts playing the lounges are mostly musical, though there are exceptions. Most successful names in the field are able to do some comedy or novelty along with vocalizing, piano playing, and the like, as a one-man show format is an important selling factor. It's pointed out that the biggest proportion of musicians working full or parttime are currently employed in lounges. Former orchestra leaders like Gene Krupa, Jack Teagarden, Herbie Fields, Buddy De Franco, Dave Brubeck, Louis Armstrong and Benny Goodman now classify as cocktail units since the price of large bands has become prohibitive for steady playdates. Pay for jazz groups of this sort ranges to $5,500 per week.

Some Revues

Some small variety units build revues, furnishing their own scenery and costumes and doing their own material. Harding & Moss (6) and Los Chicanos (5) are capable of producing whole shows and seem to be starting a trend in this direction. Actors, singers, and comics who have been finding the pickings lean in the major circuit have taken up musical instruments or formed units for cocktail dates, Harry Cool being a prime case in point.

But in the main, the field breeds new acts. Singers like Rose Murphy and Nellie Lutcher began as cocktail pianists, and Jan August, Louis Jordan, the Three Suns, and the Novelites wended their ways in this circuit before entering the major league. The Four Aces began by playing saloons outside New York, George Gobel built a local following in Chicago as a longtime attraction at Helsings Vodvil Lounge, Liberace played a basement bar in a Milwaukee hotel, and the Vagabonds made their first pitch in a San Francisco bistro. Some six or seven years ago, two of the Gaylords were employed in a factory and played a saloon across the street at night. Playing bass and guitar, they were forced to join the musicians union, and joining, they lost their work because of the pay minimum. An agent named John Carlo added a pianist to the group and booked them into a lounge where, in time, they developed some routines.

Cradled in Midwest?

Midwestern percenters insist the cocktail field originated and was wedged open in this territory. J. J. (Bookie) Levin, prez of Mutual Booking Corp., claims credit for having started it all in 1934, during the heyday of big bands and large cafes. As his story goes: A hotel operator in Joliet, Ill., named Frank Doyle had converted an abandoned store-front into a cocktail bar and, as a competitive measure, asked Levin to secure some small manner of entertainment. Whereupon Levin selected three unemployed male dance musicians and a femme orch vocalist and groomed them for general entertainment.

So successful was the group locally, says Levin, that other hotels began clamoring for similar units, and cocktail lounges soon began to mushroom in the area. In time the agencies made their pitch and spread it eastward.

Agents here believe that, at the same pay level, an act is better off working cocktail lounges than the nightclub circuit because the work is regular, easier to come by, and bookings are for long periods of time. The Ronalds Bros., for example, recently finished a 77 week tenure at the Cairo Lounge in Chicago. As jumps along the circuit from town to town are short distances, transportation costs are kept low. Cocktail acts normally work from 32 to 36 hours per week in half hour sets, and every appearance is considered a show. Usually they compile a wealth of material to keep their audience sitting through extra shows, and it's not unusual for an act to do six completely different routines nightly.

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Oregon Clover Club Pays Off Pioneers In Hassle Over Bad Biz

Portland, Ore., May 4.

The Sons of the Pioneers did not find their two-week date at the Oregon Clover Club a four leaf job. At the end of the first stanza last Monday (26), manager Jack Carpenter consulted with managers Carl and Hugh Farr about closing act out for second frame. Club boss blamed loss of coin for opening inning. The Farr brothers contacted Petrillo and local musician's union brass, who told them to use own judgment and union would back them.

After a two-day hassle about payoff amount, the Pioneer took matter to attorney arnd spot was shuttered except for lounge. Finally, Carpenter gave them $2,500, less $167 attorney fees, and got a release for second sesh. Original deal called for two weeks at $2,500 per. Pioneers open in Laramie, Wyo., May 7.

Clover Club now discontinues name act policy. The Wrenn Sisters and Haymes & Merrill opened last Thursday (30). Nitery reopened in February with such attractions as Ella Mae Morse, Jack Smith, Beatrice Kay and Dick Contino, but these did not draw.

Saranac Lake

By Happy Benway

Saranac Lake, May 4.

Now the gang here can get reception on the Lounge's tele set after a siege of tests by experts of radio and tv engineers; programs can be pulled in from Montreal, Schenectady and Syracuse.

Dorothy Vogeley, whose husband is manager of Sunset View Drive-In, Tarentum, Pa., registered in as a new guest. Her husband drove her here in the Tarentum Fire Dep't ambulance.

Ivan Anneberg, circulation director N. Y. Daily News, just back from a trip to Europe, he planed in here accompanied by Doris Kornish for a bedside chat with Murray (& Burns) Kissen.

Jack (& Hollis) Kenny, who is 83 and lives in Worcester, Mass., skedded for surgery.

Vivian Streit, film inspector for WB in Chicago, left for home after three months of rest routine after being okayed to resume work; as a parting salute she donated a nice gift to the "We The Patients" fund.

Grady V. Graham, ex-manager of Badin Road Drive-In, Charlotte, N. C., in from Norwood, N. C., following a relapse that floored him. He graduated here in 1952.

Shirley (IATSE) Houff, formerly Pitt-Roth circuit, Fredricksburg, Va., who beat the rap here in 1953, now projectionist at the Franklin Drive-In, Malone, N. Y.

Dr. William Stern, Will Rogers house medico, back from the N. Y. after looking at Broadway productions and attending medical powwows.

After a long siege of bed routine, Max (Randforce) Rosenthal upped for all meals and mild exercise.

Larry Quinn, of team of Vale & Stewart, ended his observation by rating surgery.

John P. (IATSE) Anderson, recently at American Broadcasting Co., in as new guest patient. Ditto Kenneth (IATSE) Flint, operator from Pittsburgh, Penna.

James Stewart, former manager of Clark Theatre, Chicago, got recent clinic report which upped him for meals and the ambulatory gang.

Louise Riso, United World Film Co. staffer, hit the jackpot after 15 months of rest routine.

Patients of the Trudeau Sanatorium's annual shindig was a terrific hit. Among those attending from the Will Rogers were Larry Quinn, Dippy Diers, Jack Kelley, Marion McCrea, Norma Cloos, Louise Riso, George Sullivan, James Stewart, and Forrest "Slim" Glenn and Dr. Homer McCreary, chaperon.

Write to those who are ill.

Chi Hotel Room Wins 'Solo 'Pump' Tag Rights

Chicago's Ambassador East Hotel won its suit against New York's Shelton Hotel in N. Y. Federal Court last week when Judge Irving Kaufman granted an injunction, restraining the Shelton from using the Chi's Pump Room tag for one of its cafe rooms. The room previously had been known as Shelton Corners.

O'Brien, Driscoll & Raftery were attorneys for the Ambassador East.

Jack Arthur

Continued from page 49

direct the 60-piece orchestra for the evening show, scaled at $3 top; Scotty Wilson will baton 30 men for the matinees, at $1.50 top. Arthur will be joined at the Rogers' ranch by John Rae, scenic designer. Another repeater from last year is Stuart McKay, who will do the costumes.

The grandstand production cost some $600,000 last year and grossed slightly under that. Arthur believes he will have no trouble with either AGVA or the AFM.

On any AFM ruling, this will involve some $75,000 wages for musicians for the two weeks of the CNE. In event of a union snag, he will stage a rodeo for the two daily grandstand performances, this built around Rogers' troupe, with Arthur importing some of the Calgary Stampede acts and making it an otherwise all-Canadian show.

Borscht Belt

Continued from page 49

confer with union's counsel there. Before any steps are taken regarding the Toronto setup, the situation will be discussed with the AGVA board. An executive committee meeting was held yesterday (Tues.) to discuss both the Toronto and borscht belt problems.

The Toronto hassle stems from the American Federation of Musicians organization of a separate local for performers. The AFM there has refused to play for performers unless they resign AGVA and join the special AFM local.

Philly Cops

Continued from page 50

the police, the owners and the Magistrate, the Barton dropped the femme impersonators the next evening.

Rizzo struck again Wednesday night, raiding the midtown Stork Lounge, arresting the owner and the lead danseuse. Although they were discharged the following morning by Magistrate Harris, the show bars got the idea and regulation attire in the center city spots at least began to be used.

At the end of the week, District Attorney Richardson Dilworth was threatening re-arrests of the 12 people discharged to back up police action, and the AGVA was investigating to follow up its expulsion threats. Several local agents, said to be responsible for most of the offending strips, are almost sure to feel the AGVA wrath. The actors union begins a series of hearings today (4) against every local booker, to determine which ones will be given franchises.

A large percentage of the Philadelphia bars and clubs are getting by selling girls, in one way or another. Nitery advertising stresses the "all-femme" complexion of the entertainment so much, that recently when a local club played a horse act, is was billed: "She wears nothing but her shoes." Mixing is accepted practice here, and a requirement for a job as a chorine, and even featured act.

Garvey's statement that "situation was out of hand" was putting it mildly, and his conference with Commissioner Gibbons was virtually a tossing in the sponge. The AGVA's gripe is that the strippers and exotics, who go too far, will put the other gals out of work.

Behind the police activity and the AGVA qualms is the recently awakened interest of the clergy in the niteries. Most of the complaints against the two blatant ads and poster inducements came from this quarter, and two weeks ago the powerful Catholic Standard & Times, which speaks for the Archdiocese here, attacked sex shows editorially.

New Outfit Pitches For 1-Big Union

An independent move-in on the show biz union scene has taken form. Allied Artists of America, a one-card theatrical union, governing performers in all entertainment media, has been chartered by the National Independent Union Council, labor org, with headquarters in Washington.

Formation of AAA was cued primarily by two factors—the perennial performer beef against having to maintain multiple union memberships in order to work in more than one show biz field and a strong opposition to the dues demands of the American Federation of Musicians, especially as pertains to itinerant tooters.

AAA believes there's room in the entertainment field for an org of its type to work in competition with existing unions. Yearly membership dues in the outfit is $25, payable semi-annually or annually. Members will not be required to pay any fees in excess of their yearly dues. Union has no provisions for fining of members, but three serious violations of its laws revokes membership.

Prexy of the new org is Jon Carlton, a singer, actor and violinist.

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MARTHA STEWART & LEW PARKER
Comedy-Songs
40 Mins.
Sans Souci, Miami Beach

Newest entry in the duo-act ranks is combo of comely Martha Stewart and vet comedian Lew Parker. They're breaking in their comedic-concepts in a smart, albeit tough spot that attracts a cosmopolitan patronage whose reactions can add quick polishing of the good and elimination of the weak in material. Based on opening night's results the pair purvey enough of the prime ingredients requisite for better-than-average results and with it show strong potentials for video.

Compote has a fast opener, "What in the World Are You Doing Here?" anent leaving tv sets for night out leading to work-in of spoof on private eye programs and commercials; piece has enough high spots to carry, with the sag moments overcome by sight values added by Miss Stewart, who reveals strong flair for comedy, both on lines and mugging.

She takes over for solo spot and continued strong build via three pop tunes, to mounting mitts. Parker returns for special, a switch on "Once In Love With Amy" ("Hymie") with Miss Stewart joining in the routine. A softshoe hoof makes for neat musicomedy type bowoff. Return for insert of the Bickersons of tv, segment adding up as strongest part of the overall act. Lines are sharp, timing expert, sparkling steady stream of howls. Work with face-shoulder spots angled above blanket to create inbed illusion.

Wind with "That's Entertainment," utilizing Miss Stewart in a brief, skin-tight outfit, reveals an eye-filling figure. Her takeoff of Eva Tanguay is also well done. Parker is an Eddie Leonard carbon with "Shufflin' Along," background for old timey high-kick and strutoff. With smoothening and addition of some fresh lines they're a bet for bistro ops looking for a lively, showmanly act. *Lary.*

ALIKI
Songs
18 Mins.
Chateau Madrid, N. Y.

A buxom Greek chanteuse, Aliki makes her initial New York bow at the plush Chateau Madrid. Her last stop was announced as the Hollywood Mocambo. She's not about to shake the nitery world with her multi-lingual songalog but she does hold marked sway among the sophisticates in her audience by playing the Continental role to the hilt.

With her, voice is secondary. Still she makes the utmost of smart lyrics and an attractive personality. Possessed of a wide-eyed vibrant quality, she rolls through an Anglicized "That's What Makes Paris Paree" and an offbeat ditty anent "smart girls" get to go to Tiffany's, Van Cleef and Saks Fifth while "good girls" go to Heaven only. In these English numbers she's weakest voice-wise. For some reason she tends to strain her lung power.

Delivery in the Frenchie "Mlle. Paris," and a ljlting Greek tune about the farmer's daughter and the proverbial travelling salesman is thoroughly ingratiating. She gets her biggest mitt for dealing in her native tongue. She'd maintain her charming flavor throughout if she'd dispense with the belting finale in each of her numbers. Three-tongued chatter between songs helps round out the turn.

AZAROLA & ALEGRE
Piano-Drums
26 Mins.
Chateau Madrid, N. Y.

These two dignified and middle-aged Latino musicians light up the evening with tuneful wizardry. Azarola, at the piano, and Alegre, on the skins, deal in a kind of brilliant precision instrumentalization. Both have a flare for making their gypsy and Cuban melodies sparkle.

Azarola, looking a lot like a balding Adolph Menjou, plays the piano with everything from his elbows to his rump and still his music is always well-defined and bell-like. Alegre, also looking like a filmstar—Gene Kelly—adds a touch of excitement with equal deftness. Although they are at times a little loud for the confines of a plush bistro, they are up to entertaining in any night spot.

Playing is forceful when they strike out gypsy rhythms, then "Malaguena," a classical medley, original Latin tunes and even a "St. Louis Blues" encore. Graciousness is abounding everywhere, although it is momentarily lost when Azarola makes a brief try at mugging. It draws limited laughs, but at the same time it deters from his already established dignified deadpan.

ILONA MASSEY
Songs
20 Mins.
Alpine Village, Cleveland

Ilona Massey, ex-Metro star, turns on a lot of charm as a cafe chanteuse and uses intimate showmanship in establishing a warm Continental atmosphere for her new act. Still very beautiful, the Hungarian singing actress accentuates her looks with smart gowns. Her voice has shifted to a lower range that sometimes becomes uneven, but it has a caressing tone when she gets the right ballads. Those with the greatest appeal for Alpine Village audiences here glow with mellow nostalgia. Her haunting magyar song medley, "Vienna, City of My Dreams," and "September Song" have an ingratiating intimacy as she fervently dramatizes them. "Love for Sale," which is not her metier, sounds a bit forced or offbeat. Some disarming chitchat works its way into her repertory. It ranges from her best known film operetta tunes, including the sock "Balalaika," to "Besame Mucho" and a fine medley built around "Perhaps," as well as "Autumn Leaves" and "Zigeuner." A Hungarian gypsy instrumental quartet, ably conducted by Joe Raab, localite, aided Miss Massey tremendously in recreating a colorful Old World atmosphere.

Moving around the stage gracefully, she makes only one mistake —trying to sing without a mike. Her voice isn't strong enough any more for such a stunt, since it's her mike-projection savvy that partly makes her voice sound more lush and haunting. Although her act is skedded for 20 minutes, her encores often ran her up to 45 minutes here, with nobody objecting. *Pullen.*

KIRBY STONE QUARTET
Instrumental, Song, Patter
20 Mins.
Copacabana, New York

Four men, neatly dinnerjacketed, obviously striving hard to please, get results not quite commensurate with their expenditure of sheer energy. While the Copa crowd accepted them mildly, turn works in a style obviously intended to be whirlwind and sock. There may be the makings of a strong entertainment here, but it has distance to go before making it. As is, the 20-minute running time tends to some tedium and sameness and boys would perhaps be smart to shave five minutes.

A main criticism, at this date, would be the "talk." Mostly tain't funny. Not that there aren't some amusing gags scattered through the routine. The trouble is that too much of the "continuity," does not stand on its own feet but serves only as breath-catchers.

Bullfiddle, trap drum, accordion (doubling piano) and trumpet are employed for a series of numbers of drive characteristics. These drives give an overall impression of a series of small climaxes which, in the end, seem rather anticlimactic.

The four men (maestro Stone, Michael Gardner, Eddie Hall and Doc Mandel) are agreeable types and their instincts are showmanly. They need to upgrade the quality of their chatter, some of which is silly and not in tune with a smart cafe setting. Routining of the numbers to avoid the peaks followed by slumps is also a fairly obvious need if the turn is to progress.

In fairness perhaps it should be added that the Quartet, just as it stands, might well do much better with a less sophisticated type of audience. *Land.*

MAPLE LEAF FOUR
Harmony
3 Mins.
Pavilion, Glasgow

Four males, two of 'em squatly-built and garbed smartly in blue suiting, punch home a solid harmony act that is clicko music-wise. Open with "Cloud Lucky Seven," then into "Me and My Shadow," which is well received, and segue with spirited rendition of "Mr. and Mississippi." Wind with "Blowing Wild."

Act, of Canadian origin, as name implies, is useful bet for most vauderies and group works out routines with polished movements, ending each number with semi-elbow flourish partly reminiscent of the Deep River Boys. Songalog is put over with polish and zest, but addition of gimmick (something Canadian, f'rinstance) would point up presentation. Team looks okay, and would fit majority of vauderies as well as being suited for radio and tv slottings. *Gord.*

IRENE ANDRIAN
Songs
25 Mins.
LeMaisonnette Carol, Montreal

Blonde Irene Andrian is a recent discovery of boniface Carol and, as usual, this astute showman has picked a chanteuse who is ideal for his fashionable cafe. Miss Andrian hails from Paris and has other than experience as a band chirper, has never played an intimery before. Current engagement at Le Maisonnette is her first on this side of the Atlantic and with grooming and additional savvy should become a natural for any of the better small rooms.

Songalog at present is adequate with the occasional English tune spotted among the standard Gallic faves for neat pacing. Piping throughout is clear without being overpowering; restrained without going overboard on the hokum and intros, in both English and French, are slightly demure but explicit.

Added sophistication and song material of a more personalized nature would do more to boost overall values of this attractive, well-groomed thrush. *Newt.*

KING PLEASURE
Songs
20 Mins.
Hi-Hat, Boston

Making his bow here as a single, King Pleasure, the colored singer who fashions his vocalizing after manner of a progressive instrumentalist, more specifically Charlie Parker, shapes a good bet for jazz bistros and offbeat spots where the hipsters sip and listen. His vocalizing is strictly stylized with any resemblance to a melody coincidental; however, the melody of his offerings, which include "Parker's Mood" and his prestige disking, "Moody Mood For Love," is obscure anyway. His between-number chatter is amiable and his sesh here clicked neatly with the clientele.

Accenting his royal handle, the guy purveys his pipings while sitting in a purple-upholstered-outsized throne for an okay visual gimmick. *Elie.*

SPEC THOMAS
Unicyclist
12 Mins.
Fontanelle Hotel, Omaha

One piece of biz keeps Spec Thomas from being just another unicycle act. Toward end of routine, the little guy invites a male under 175 pounds onstage to take a ride with him. Thomas hoists him on his shoulders, legs draped around Spec's head and gets a big mitt.

Then Thomas calls for a lady volunteer—which should be difficult to get after the way he lugs the fellow around. But when gal reaches stage, she is relieved to discover he carries her side-saddle, both legs on one side of his noggin. This is much better than his closer on a high cycle. *Trump.*

BARBOUR BROS. (2) & JEAN
Stilt-Dancing
8 Mins.
Empire, Glasgow

This is a cinch of a dancing novelty, okay for any visual media, including high-domed niteries.

Two boys and a girl dance trickily atop stilts, being garbed in top hats and long-legged trousers stretching right down their own legs and to base of stilt legs. Flourish canes as they dance, swing their stilt-legs daringly, and throw in a bit of tap for good measure. Leg throws are cleverly contrived in entertaining routine worked out on top of the lofty stilts, and trio maintain balance with skill.

A honey of a booking for the U. S. market. *Gord.*

BARLONDOES (2)
Risley
9 Mins.
Fontanelle Hotel, Omaha

Chief trouble with the Barlondoes, a father-son foot-balancing duo, is their tendency to muff tricks to build applause. Once is okay. But when a team does it two and three times it gets to be old stuff. Pair is good on the routine stuff, as should be since they've been working since lad was 2½—and he's now 11. Boy is just fair at pretending fear.

Windup of fast flips and natural desire to applaud a kid give team good sendoff. *Trump.*

LANE & LINDELL
Adagio
8 Mins.
Fontanelle Hotel, Omaha

Lane & Lindell are a good-looking, handsomely-costumed couple who, unfortunately, have nothing more than a standard adagio offering with the usual lifts, whirls and splits. The gal, a blonde looker who sheds skirt of her dress to reveal a neat pair of Grables, does a fairish acro solo while man is offstage getting his breath.

Pair have a good windup of man tossing the blonde into the lap of a male ringsider and her planting a big buss on him. *Trump.*

GEORGIE SHAW
Songs
25 Mins.
Cafe Society, N. Y.

Georgie Shaw is the latest of the crooner contingent to break into the nitery field via a clicko platter. His Decca etching of "Till We Two Are One" pushed him into "live" showcasings and fortunately he's come equipped with more than just a wax sound. He knows how to handle himself on the floor and delivers a lengthy songalog with lots of appeal.

However, Shaw's piping range is limited, as evidenced in the standards he sandwiches into his repertoire, and his vocal attack isn't fully developed but he works the materials he's got to full advantage. There's also a nice boyish quality in his demeanor that'll win the femmes, especially the teenagers.

Highlights in his songbag are "Till We Two Are One," of course, "All Of Me," "If I Could Be With You" and "A Fool In The Ways Of Love." It adds up to okay nitery fare but it should be socko at spots the juves can get at. *Gros.*

FOUR RAMBLERS
Song Harmony
15 Mins.
Metropole, Glasgow

Four males offer entertaining songalog in harmony. Of Irish extraction, quartet are garbed in Emerald green and blend well in oldies, ballads and pops.

Open with "Hannigan's Hooley," and segue into "Istanbul," giving this a comedy bulldup by announcing it as a good old Irish melody. Follow with "Happy Wanderer," then into "We Heard," in Mills Bros. style. Warm mitting for foursome's rendition of "Mein Papa," and wind with "Same Old Shillelagh," in which smallest member of group dons black hat and adapts Barry Fitzgerald, likeness being his spectacled appearance to guy effective.

Quartet don't take themselves too seriously and spice their act with nice flavoring of comedy. *Gord.*

LILLIAN BROWNE
Songs, Accordion
8 Mins.
Pavilion, Glasgow

Distaffer, young and fresh, has charm and sweetness of appearance that has appeal to both young and oldsters in front.

Basically, act is instrumental, she playing pops and ballads on the accordion, but the girl also has a fine voice that garners warm mitting, and scores solidly with such tunes as the "Song from Moulin Rouge" and "Rose of Tralee." Chirping from an accordionist is not common on the U. K. vaude loop, and has all the more appeal by reason of its novelty.

On voice and charm alone, however, mousy-haired gal could easily throw away her squeezebox, and looks good for vocalizing spot or for musicomedy. Hair cut as fringe over forehead sets off youthful charm.

Given experience and grooming, act is worthwhile for most visual media. *Gord.*

ALICE MURRAY DANCERS (4)
Dance
6 Mins.
Palace, N. Y.

There's enough action packed into the six minutes of this turn to keep Alice Murray and her trio of male aides busy on the vaude circuit. It's a snappy item for opening and closing slots.

Their stuff is pegged along adagio lines with plenty of body-tossing thrown in for good measure. The guys handle the gal like she was a baseball, passing her from one to another with speed and alacrity. It keeps the house on edge and rates strong mitt at windup. *Gros.*

Oldsmobile

Continued from page 3

mobile order for the net on Oscar night next year.

Move to snag the awards for the industry was sparked by Howard Dietz of Metro and discussed at a meet of ad-pub toppers in N. Y. Cost to the industry would have been around $350,000. Oldsmobile originally had until April 23 to pick up its option, and it had indicated that it intended to do so.

Informed of the industry's interest in sponsoring its own awards, the automobile concern agreed to postpone picking up the option until last Friday (30) with the understanding that, should there be an agreement for the film biz to pick up the tv tab, it would relinquish its rights. However, the MPAA board was informed Thursday (29) that Oldsmobile had exercised its option anyway.

There was considerable criticism last March of the Oldsmobile-sponsored Academy telecast with industryites complaining that the plugs spoiled the show. Opinion was voiced that, if anyone, it should be the industry that should benefit as a body from the attraction of the Academy show.

Writer Blueprint

Continued from page 4

Duff of the reorganization committee, the plan has as its principal ingredients: One membership card and one basic dues for all pix, tv and radio writers east and west; one plant, one staff, one counsel, one set of membership records, west and east, for all such scribblers; collective strength of 2,000 writers at the bargaining table for pix, tv and radio contracts; force of affiliation with 4,000 authors and dramatists on matter pertaining to copyright, taxation, legislation, etc.

Plan calls for an entirely new group, known as the American Writers Guild, a tentative tag, which would be loosely affiliated with an organization of authors and dramatists, retaining the League title. Such overall organization would be known as the American Federation of Writers. The new union, embracing pix, tv and radio, would be autonomous, with two regional corporations bound together by contract.

Craft divisions within each region for administrative purposes:

Screen writers division to administer contracts in the field of motion pictures (on film or by means of electronic recording devices) and theatrical films also released via Telemeter. Reference here is to possible advent of magnetic tape.

Television writers division to administer contracts in the field of sponsored or sustaining tv, live or film, and tv film released via Telemeter.

Radio writers division to administer contracts in that field, including radio scripts leased to Telemeter production.

Telemeter itself (without prior or simultaneous release in theatres or on sponsored or sustaining tv) or any similar system to be administered by the regional council (either directly or by assignment to the appropriate division), with demands and negotiations drawn up and conducted by equal representation from the three divisions and assessments paid to the regional council.

This marks the first time any writers' structural setup has taken formal cognizance of Telemeter or any other subscription tv system. Since Telemeter hasn't definitely announced what pattern it will evolve in further development, writers provide sufficient latitude to bargain no matter which way it goes.

Each craft division will have an exec board consisting of 16 members plus a prexy, v.p. and secretary-treasurer for each. Each regional corporation will have a central council with reps of each division, and the national organization will have a national council, consisting of five members from the west and five from the east, to meet twice yearly alternately west and east, to discuss mutual problems. A national exec elected by the entire membership, in alternate years from the west and the east, would chair the sessions, his only other duties being public relations and liaison between the west and east, including the use of his good offices in event of disagreement between east and west.

Disputes between craft divisions would be referred to councils; between councils to the national exec, and if this failed, to a board of arbitration. All issues affecting writers professionally, such as minimum basic agreements, copyright, taxation and legislation, would be referred to a national referendum of the members affected or a vote of the entire membership, as required by the situation.

There would be one exec director west and one east; exec secretaries for the various divisions, and one membership secretary west and one east.

Each regional corporation would have separate financing.

Strikes would be called by the regional council on request of the exec board of the particular division, after approval by the council, and subject to ratification by membership involved. In case of national contracts, support of the strike to be voted by national referendum.

A. E. Cates' New Job

A. E. Cates, national field supervisor for the Pola-Lite Co., has been named Canadian division manager.

In the new post he'll take charge of all Canadian sales activities on the outfit's single-track 3-D projection system.

Copacabana, N. Y.

Jane Froman, Hank Sylvern, George DeWitt, Kirby Stone Quartet, Betty Lorraine, Chuck Brunner, Sandy Evans, Michael Durso Orch, Frank Marti Samba Unit; $5 minimum.

What the Copa dubs its "Very-Warm-For-May Revue" is climaxed, in the full sense of that word, by Jane Froman, about whose performance there need be no delay in reporting: she is dynamic. Miss Froman has crossed that subtle line between a great entertainer and a personage. The years of work and pain, the poise built on self-discipline and professional knowhow, shine through every song she sings, in her assured style and in the splendor (again the full sense of the word) of her command. Male and female, there are no holdouts in the audience.

Coming on the floor after about an hour of the Copa's regular fiddledeedee, Miss Froman is engulfed, in Queen of Sheba tradition, by a stupendous creation of white taffeta and orange, with matching longcoat. Removing the coat (and handling it to a tableside customer to hold, which is a little tough on the guy), the singer works in elbow-length white kid, with a fancy kerchief parked in one gauntlet.

It is a stunning, starlike picture which Miss Froman creates (with an assist from Florence Lustig). If her authority and charm stand out from that first instant after the announcement and spotlighting, two further facts quickly come clear. First Miss Froman carefully lines up a succession of numbers of considerable range and variety. Second, she has a tower of musicianship behind her in Hank Sylvern at the piano (and directing). It is hardly a fresh discovery that women singles are indebted to their accompanists beyond anything that laymen may appreciate. In a gracious speech at the end Miss Froman doesn't hesitate to describe Sylvern as her "right arm."

Without attempting to be a comedienne, Miss Froman manages to be occasionally facetious. Notably in her spoof on Southern California, a gem of floorshow special lyrics, she is infectiously amusing. More of this type of number (where do you get such songs, she may well ask?) seems a sensible course for time to come, for after her long apprenticeship to ballads her perfected shadings in delivery make her more than a great singer. She is now something of a vocal wit. This wit comes through in the several "small" songs she employs when touring the floor with a portable handmike.

She clocked about 40 minutes when caught. No quibbling, it was a personal triumph of the sort that makes show business the business there is none like.

Another standout on the bill is George DeWitt. A good-looking guy without any tailoring problems, DeWitt's patter, voice mimicking and sure, rapid delivery add up to a well-made turn and a well-pleased audience.

Copa has a "new act" on the bill, and this is reviewed in more detail under that designation. Four men using instrumental instruments, hotcha tempo and gab, the Kirby Stone Quartet do fairly well but need more seasoning for the results at which they are obviously aiming.

The Copa's eight matched-size ponies are displayed in three numbers handsomely frilled up by the Michi-Berthe combination and staged by Douglas Coudy. It would be a very, very, very old male customer who did not enjoy the sight of these fetching quails. Per usual, there is a dance team, Betty and Chuck Brunner, who are adequate to the requirements, and a singer, Sandy Evans, of standard Copa fill-in quality. *Land.*

Flamingo, Las Vegas

Las Vegas, April 30.

Kay Starr, Jones Boys (4), Boy Foy, Ron Fletcher's Flamingo Starlets (16), Torris Brand Orch (11); no cover or minimum.

Wielding a vocal spell that is more enveloping every time around, Kay Starr takes over for the ill-fated "Piccadilly Revels," to run out the three-week course originally set for the British revue. Notwithstanding short notice, room was jammed to the hilt first night. Cancellation of the English show came almost as swiftly as devaluation of the pound sterling.

Nitery thrush, long a local fave, belts "Comes Along A Love," while "It's the Talk Of the Town" is solid mood-contraster. Other Starr-hits earning salvos are "Mama Goes Where Papa Goes," and "A Good Man To Have Around." She is tops on "Three Letters," a dramatic opus that garnered an ovation. Backed by the capable Jones Boys quartet, Miss Starr socks "100 Years From Today" and the bouncy sage-brusher "Love Ain't Right." She adds stature with "Allez Vous En" from "Can Can." Request closers are "Side By Side" and "Wheel Of Fortune." Harold Mooney is fine piano accomper, while Torris Brand did standout job guiding his orch which played the 35 minute act cold opening night (30) due to late arrival of Miss Starr whose plane was delayed.

Jones Boys are good harmonizers in their own spot, topper being impressions of singing combos starting with the Mills Bros. and winding with four crying Johnnie Rays.

Unicycle vet Boy Foy is up to his old balancing and juggling tricks astride a high one-wheeler, purveying thrills while spinning discs, hoops and balls from precarious position in stratospheric regions of the stage.

British revue hangover is pair of Ron Fletcher production numbers, standout being the changing of the guard, that rates response for precision dancing of line attired in colorful red Buckingham Guard costumes. *Bob.*

Latin Quarter, Boston

Boston, April 30.

Tony Martin with Hal Borne, Alan King, Dorothy Kramer Silhouettes (5), Guy Guarino, Harry DeAngelis Orch (16), Zade Bros. Trio; $6 minimum.

Judging from the hefty turnouts catching Tony Martin's initial Hub nitery appearance, the guy is exactly what the café-going set, not to mention boniface Rocky Pallidino, needed. For the first time in months the Latin Quarter is luring capacity crowds with the reservation book indicating his entire 10-day stint will be the topper of an otherwise spotty season. (Martin has been excused from appearing Monday night (3) in order to fill his tv commitment)

Suave, gracious and a topnotch salesman, Martin scores from walk-on and throughout a 49-minute sesh, which includes many of his disclicks and songs associated with his pix, plus a smattering of standards. In a switch of the usual routining the guy bows on with the ballad, "Stranger in Paradise," and it serves neatly to set the tempo for the remainder of his stint. It's all relaxed and listenable stuff, uncluttered with gimmicks, with Martin setting the mood via slick, sophisticated chatter clinching with socko piping.

On ahead, Alan King starts slowly but his material, which wanders through a recital of the comic vicissitudes of vacationers, life in the suburbs to a zany bit of vocalizing of "Babalu." It builds to neat customer response. Comic fares best when he teams later with Martin for a sesh of tomfoolery which includes duet of "Louise;" making like Satchmo playing "Saints Go Marching In," which also showcases Martin on the clarinet, winding with a high-hatted lampoon of a vaude routine. It's funny stuff and serves as nifty windup.

The terp department is adeptly handled by Dorothy Kramer and her Silhouettes, four gals and a guy who score in three spots. Musical backgrounding is solid with Hal Borne handling the batonning of Harry DeAngelis houseband, augmented with five strings, a reed and trombone for this engagement, providing lush backgrounds during Martin's stint. Guy Guarino emcees capably and Zarde Bros. trio fills in the lulls. *Ellie.*

Chaudierre, Ottawa

Ottawa, May 1.

Calgary Bros. (2), Undine Forrest, Carla & Fernando Dancers with Anita (6), Jimmy Garrett Orch (8); $1 admission.

The "Carnival in Havana" theme is cued by the Spanish-dancing group of Carla & Fernando Dancers with Anita in the Chaudierre Club's Rose Room. Spot, shuttered since early November, tees its new season with an okay show headed by the Calgary Bros., always favorites in this town. Pair's comedy keeps the tablesitters mitting from start to finish.

Dancers provide boffo heel-and-castanet routines aided by effective costuming and floor-filling arrangements. Undine Forrest, blond looker who should include one or two concert tunes to really show off her pipes, works okay production business into all her numbers. Best are "Old Devil Moon," "Didn't Say Yes, Didn't Say No" and a semi-strip with "Shocking Pink Petticoat," which she closes by tossing a garter to the customers.

Jimmy Garrett band showbacks and plays for dancing. *Gorm.*

Hotel Plaza, N. Y.

Peter Lind Hayes & Mary Healy; Ted Straeter and Mark Monte bands; $2 and $2.50 cover.

In the golden era of musical comedy they'd call Mary Healy "another Marilyn Miller" and her talented partner-husband Peter Lind Hayes would be compared to Carter deHaven, Jack Donahue and the like. Today, of course, Miss Miller and the Messrs. deHaven, Donahue, et al. couldn't compare or compete with the post-midcentury ingenues and juveniles. In fact, almost any chorister today in a big league saloon or stage show, sings and terps rings around the yesteryear greats. Such has been the sophisticated evolution of show biz standards.

Hayes & Healy are second-generation vauders, with plenty of celluloid and sleek circuit polish all their own, and it is readily patent that their steeped-in-the-tradition antecedents give them a spark that is undeniable. They are easily the most versatile young married pair in show business, and that goes even if their association was less personalized.

It used to be that a class couple would be tagged in a VARIETY review as "okay for musical comedy." Today it's "okay for anything." The versatility and flexibility of present-day standards sees talent gravitate from Equity to Las Vegas; from vaude to video; from the Met to the saloons. John Barrymore today would be playing (for pay) in the bistros and not for free and for fun as in his twilight days.

Back to Peter Lind Hayes and Mary Healy, and you find that there's little left for them this side of Loew's Stratosphere. They've been in vaude and tv; in Hollywood and legit. An act of their calibre knocks off about as much in a month in Las Vegas as in an entire season of 8-a-week in a Broadway musical under yesteryear standards of compensation.

The challenge henceforth becomes one of standard. This they maintain, plus. Their stuff is sharp, sophisticated, savvy and yet commercial and of the common denominator calibre for all kinds of customers. They are flip with a quip but not Einstein in their subtlety. Their throwaway lines ("won the FCC in a crap game in Las Vegas," etc.) are sharp for the hepsters and unlofty for the solid citizens. Their MacDonald-Eddy, Russell Nype and Helen Traubel are funny but not bitter. Their Charleston hokum is reincarnated Scott Fitzgerald and their "Sheboygan" is of the warm nostalgia to have cheered a Joe Laurie Jr. Their song-and-dance is professional and polished, commensurate with their poised personalities.

Hayes & Healy have run the gamut from pioneering the Stork Club tv'er to the Persian Room, but their impact in al fresco Las Vegas would not be impaired if there were a Leon & Eddie's, or Club 18, or kindred ribald room extant. That's a commercialism that can only mean one thing—no layoffs they. Pete Hayes is a talent juve; his child bride a looker rescued in time from the pallid celluloid sphere which first projected her. Today, if a performer can hear 'em breathing and applauding out front the payoff is just as good, or better.

And now to Ted Straeter. The Persian Room has been one of the few bistros to be getting his share of a diminishing nitery business. True, it has been wise in its bookings—Lisa Kirk, Celeste Holm, Hayes & Healy, coming: Helen Gallagher—but seeing them surge onto that floor proves that Straeter's dansapation is no deterrent. He puts his team through skillful paces; knows how to mix up an impressive battery of fiddles, and get sprightlier as the evening progresses. He officiates from the Steinway in a Duchinesque manner, plus some fancy vocal licks on his own. And then there is another Hotel Plaza standby, Mark Monte's Continentals who, too, manage a neat passel of tunes when they come to bat in the relief sets. Not forgetting maitre d' Fred, one of the unique hosting assets at the door, and a tradition in his own right. *Abel.*

Birdland, N. Y.

Count Basie Orch (16), Lester Young Quintet; $1.50 admission, $2.50 minimum.

Birdland will be rocking for the duration of this Count Basie booking. Recently returned from a tour of the Continent, the Basie organization has come back swinging. This is one of the best sounding bands in the business today and definitely ranks in the same class with Basie's original crew of some 15 years ago.

The powerful drive of this band is magnified by the small confines of this club. Basie lets out all the stops with brilliant brass and sax coloring over a bedrock rhythm section. This band is loud and strong, but there's no noisy blasting for its own sake. It's solid swing music in a contemporary, but not progressive, groove that avoids that old-hat imitation of the 1930s style while recreating the same excitement.

The Basie band's makeup is a conventional five reeds, eight brass and three on rhythm, including the leader on piano. Basie's tastefully simple keyboard style is still very much in evidence, but the most striking feature of the orch is the perfect precision of the various sections no matter how fast the tempos. Solo bits by the sidemen are uniformly topdrawer and most of the members of the band get a chance to blow a few solos.

Lester Young, who used to be Basie's tenor man in the old days, is back in this spot with his own quintet, featuring Jesse Drake on the trumpet. Young plays the Birdland regularly but he is putting out more than usually in his current stand. Maybe he's trying to impress his former boss. *Herm.*

Mocambo, Hollywood

Hollywood, April 27.

Mary McCarty; Paul Hebert Orch (7); cover, $2.

If this layout doesn't ring the bell as one of the best business-getters of the year, it won't be for lack of entertainment value. Mary McCarty, who gets better each time out, is the prime lure and she's pounding over a 30-minute stint that commands unflagging attention.

Slick material bulwarks the turn and it's delivered with showmanship and a sense of comedy for constant peak results. There's no question about it; Mary McCarty is the number one comedienne currently touring the bistro belt. What's more, she's ripe for a television show and/or more film work.

Her current act mixes some old and some new material in an effective blend of slapstick, satire and sentiment. Items like "Lady in the Ladies' Powder Room" serve as the buildup for some walloping takeoffs, like the one of the nitery singer. The table-pounding climax is reached in "That's Entertainment," a burlesque of burlesque in which she dissects the candy butcher, the chorus, the tenor and of course, the strippers. It's a continuous parade of titters and howls and she follows it with a folk song takeoff that builds to a beg-off. Wisely, she gets away while they're still demanding.

Paul Hebert orch holds over to do a good job of showbacking and terplaying. *Kap.*

Bellevue Casino, Mont'l

Montreal, April 28.

Joe Howard, The Cathalas (2), Larry Griswold, Baro & Rogers, Barbara Esco, Danny Carroll, Ethel Rider, Casino Lovelies (10), Bix Belair Orch (11), Bill Deegan, Buddy Clayton Quartet with Shirley Sheldon; $1 admission.

As with the first show presented in this room and for each anniversary that followed, the management brings back Joe Howard to headline current birthday offering, their fifth. Garbed in golden-brown evening clothes and a brown-silk topper the inexhaustible Howard wows the patrons, young and old, with his nostalgic hits of yesteryear. Howard hardly gets more than the first line of such numbers as "Let Me Call You Sweetheart," "Take Me Out to the Ball Game" and a host of others, before the entire room goes into a spontaneous songfest. A reprise of his cakewalk gets him off to salvos.

With Howard is the trampoline act of Larry Griswold, whose drunk sequence around the diving board and his tumbling on the trampoline hit strongly. The Cathalas, a perch act, run through some nifties, building nicely to their clincher when the femme half of team climbs a high pole, held by her partner, steps into a wheel and starts to spin. Overall routine is fast and well-disciplined.

Terpsters Baro & Rogers are effective as they lampoon the standard ballroom dancers, gradually reducing themselves and their clothes to tatters for solid payee yocks.

Fronting the colorful Casino Lovelies is the trim ballet interpretations by Barbara Esco, one of the most refreshing young hoofers to appear in this room for some time, and the tapping of Danny Carroll. Latter shares several song sessions with Ethel Rider, but this is the weakest part of revue.

Emcee Bill Deegan keeps tempo up at all times and the music, as usual, is under the capable baton of Bix Belair, with the Buddy Clayton combo and the songs of Shirley Sheldon doing interlude sets. *Newt.*

Chez Paree, Chi

Chicago, April 29.

Sophie Tucker (with Ted Shapiro), Mary Kaye Trio, Consolo & Melba, Brian Farnon Orch; $2.50 minimum, $1.10 cover.

In her 50th show-biz year, Sophie Tucker has, if anything, increased her drawing power in Chi, the city's last remaining regular night-club filling to the brim for her opening (29). Garbed in shimmering red, she takes complete dominion of the room for 30 minutes, slamming her trademarked ditties home along with a couple new recitations written expressly for the occasion of her golden jubilee.

Except for an overdose of lift-up-your-hearts sentimentalizing, her turn is a complete click. She's still red-hot on the risque themes, zany on the hefty hipwork, and throaty on nostalgic "Four Leaf Clover," "After You've Gone," and "Some of These Days." Talk pieces like "There's No Business Like That Certain Business" earn maximum guffaws as does her joshing with percnnial accompanist-director Ted Shapiro, and Soph enters and departs to a terrific ovation.

Consolo & Melba, longtime favorites in this house, contribute some fancy ballroomology to the bill, not the least of which is their "I'm Forever Blowing Bubbles" sendoff. Agile team otherwise terps in a variety of vogues to constant mitting, with orch leader Brian Farnon handling fine tenor vocals behind them.

Mary Kaye Trio holds forth for 25 highly diverting minutes, which is quite a lot for an opening act, especially against anticipation for Miss Tucker. But there's no objection to the length as the audience is riveted by the diversity of vocal harmonies, comedy, satire, and instrumentalizing sans letup in pace or quality. Trio was cultivated in the cocktail pubs and learned to do complete floorshows from its own resources. Miss Kaye has an appealing vibrant voice that solos excellently, her brother Norman is an amiable chanter and capable mimic, and third partner Frank-Ross has a fine comedy flair. Guitar, accordion, piano, bass and drum also figure in the proceedings as the male members double on instruments, and withal the showmanship is firstrate.

Brian Farnon orch cuts a customarily good show and shares dance sets with Chamaco Rhumba band. *Les.*

Blue Angel, N. Y.

(FOLLOWUP)

After a long Broadway and road stretch in the legit revue, "New Faces," songster Robert Clary has returned to the New York bistro scene. The diminutive Frenchman opened at the Blue Angel last Thursday (29) with songstress Trude Adams. Latter is another addition to the list of performers brought uptown by nitery's bonifaces, Herbert Jacoby and Max Gordon, after a Gotham break-in at their Village Vanguard in Greenwich Village.

Duo joined holdovers Elsa Lanchester and Martha Davis & "Spouse." Clary, show's headliner, has a sock opener in "Lucky Pierre." Following up with a sedate "When the World Was Young," he then switches to a lighter "If I Only Had A Brain." Nicely integrated into his repertoire are a couple of French tunes. One of his top items is the "Sue Me" duet from the legituner, "Guys and Dolls," in which he gives neat handling to both the male and femme portions of the number. He's a personable performer whose elastic face is effectively used in his songstyling.

Miss Adams continues to impress as a bright newcomer to the nitery ranks. Her powerful piping and smart specialty numbers add up to top-draw entertainment. In the ballad vein she gives a warm workover to such tunes as "Someone to Watch Over Me" and "Come Rain or Come Shine." In the specialty genre, her bit on the advantages of dating a guy with a European car is a standout item.

Of the holdovers, Miss Lanchester's act is somewhat baffling. Material employed impresses as being incongruous with her stature as a topflight actress. Stint hinges primarily on Miss Lanchester's delivery of tunes in the blue idiom. Act offers an occasional yock line but misses the mark in an overall evaluation.

Martha Davis and "Spouse" sock across some rhythmic numbers with comic overtones for effective results. Former vocals and tickles the ivories, while latter offers bull fiddle accompanient. Duo also dishes out melodies for the bar patrons, while the Jimmy Lyons Trio continues to provide potent showbacking and intermission instrumentalizing. *Jess.*

La Rose Rouge, Paris

Paris, April 29.

Yves Joly (4), Felix Barrel, Nicole Louvier, Fernand Reynaud, Los Guaranis (4), Tzella Shelton, Rose Rouge Orch (5); $2.50 minimum.

Nico, director of this w.k. existentialist cave, is playing it smart. Currents are shifting here and the Gallic set has begun to veer away from the St.-Germain-Des-Pres district. Fad-conscious French have to be brought back with a hep show. Though the tourists will still give this spot a play this year, without the needed word-of-mouth, even this type of patronage will begin to fade.

Since his last two satirical revues were not of the standard top quality, Nico yanked both and is now carefully preparing another to be unveiled next month. Meanwhile, he has made a straight vaudecabaret out of the club with a good group of acts who made their names here. Biz was good when caught, but without the ribcracking patronage of yore. The next show will tell the story.

Show starts with a clever impression routine by Felix Barrel of the various types of folk singers. Clever mime, dialects and weird instruments fabricated from balloons and length of pipe, make this a good opener. Los Guaranis (4) are a staple here and this Paraguayan outfit gives out with fine carioca and folk numbers aided by expert guitars, a harp and colorful costumes.

Tzella Shelton brings an expressive phizz to an impression routine of a group of assorted types going for an audition at a theatre. Fernand Reynaud is an up-and-coming comic, who purveys a neat sense of patter and mimicry into a solid turn. His takeoffs on the attempts of a shy type to pick up a girl, an enfant terrible torturing his harassed father, Joan of Arc a la 1954, and a takeoff on a whole regiment are top comedy stuff.

Nicole Louvier, young singer-composer, gives out with her poetic ballads while ensconced on a stool with a guitar in her lap. Delivery, haunting tunes and interesting content make this a solid number.

Show winds on the perennial Yves Joly (4) group who do a little bourgeois comedy-tragedy with a flock of umbrellas cavorting before a bright background. A story of love vs. social bigotry is brought to life by the various types of umbrellas who soon take on human forms to make this an inventive, arresting number that is heavily mitted. Rose Rouge orch play acceptable dance music, and with the slack in biz there is room for patron terping now. *Mosk.*

Cafe Society, Chi

Chicago, April 29.

Ray Bourbon, Janet Brace, Bill Snyder (with Remo Biandi); $3 minimum.

For a new room trying to attract attention as a smart showcase, Cafe Society has a rather inauspicious kickoff lineup in terms of name strength and word-of-mouth bait, though the layout meets general entertainment requirements nicely. Bisstro, which can shoehorn about 130 cusstomers at one time, has a pleasant intimate decor and an oversized stage, and serves no food save hors d'ouvres. An increase in the talent budget for the primer months at least could help the room to build a following.

All present acts are set for four weeks. Ray Bourbon cuts up as a female impersonator without the girlish trappings, getting a lukewarm response for his blue-shaded humor. Routine focuses on some salty lyrics and a battery of monolog skits wherein Bourbon satirically depicts some unbelievably obnoxious dames. Even the most innocent subjects are underlined with strong sex entendres, and often Bourbon bypasses suggestion for the direct word, which is about as amusing as the scribbling on the walls. Reception is moderate.

Attractive thrush Janet Brace clocks with a refreshing songalog of offbeat tunes, all in little-country-girl character, which is how she impresses visually. Ergo, a lyric like "Every Little Country Girl's Dream" is a natural for her, and so is the whisper-voiced "Blame It On My Youth." Gal has a small dusty voice with a slight frog that enhances her salesmanship, and she has winsome personality on novelty ditties like "Sing Something Simple" and "Popcorn For You." Two oldies, "Skylark" and "Don't Take Your Love From Me," get same distinctive treatment that earns her overall big returns.

Minus the gadgeted piano, which he normally works upon, and having cropped some of the personable chatter from his presentation, Bill Snyder's act is markedly altered at this show, amounting to a slick concert of piano pieces with Remo Biandi strumming a fine guitar alongside. Decca artist fluidly keyboards his own cleffings, "Chicago Concerto," "Flying Fingers," and "Driftwood," among such tasteful mood pieces as "Count Every Star" and of course "Bewitched," his record biggie. Midway he has an amusing session with variations upon "Mary Had a Little Lamb."

Paul Jordan backs Bourbon and Miss Brace on the 88's, and Merwin Stilleman plays the interim keys. *Les.*

Crescendo, Hollywood

Hollywood, May 1.

Bobby Short, Crescendo Starlets (4), Ike Carpenter Orch (5); cover, $1.50.

In the last few years, Bobby Short has been the mainstay of more than one of the town's intimeries. He has built a big following locally, scored in London and Paris, and now appears to be gaining ground as a disk personality on Trend, Coast label. His Crescendo date should be heftily profitable.

Short is a keyboard caroller in the old jazz tradition. He's without a peer in these parts and probably has little competition anywhere in his particular field. Certainly there's no one around today who can stomp out such items as "Pigfoot" with the authority he displays. And it's a table-pounding turn throughout, whether on such standards as "From This Moment On" or "Manhattan" through the more offbeat "Any Place I Hang My Hat Is Home" to the rollicking "Motion Picture Ball."

Crescendo has a line of four girls who are best ignored and Ike Carpenter's five-piece combo to fill out the floorshow demands. Carpenter's outfit also plays for dancing. In the show, Carpenter's keyboard work is good but the rest of his outfit seems a bit behind the times. So the bulk of the effort falls on Short's shoulders. He's more than up to it in an intimery of this kind and could easily hold his own in a featured spot in a larger floorshow. *Kap.*

Gatineau, Ottawa

Ottawa, May 1.

Dr. Arthur Ellen, Johnny & Jackie O'Dell, Valerie Noble, Bob Conrad Dancers (6) with Bill St. Clair, Harry Pozy Orch (8); 75c admission, $1 Sat.

Dr. Arthur Ellen has added sex to his hypnotism since here last. Besides putting the assistants from the tables through the usual trance tricks, Ellen uses long-term bussing to his act. One time it's under the spell, next time it's post-hypnotic, but the effect is the same—girl or boy smacks partner and can't let go until Ellen gives the signal. Hypnotist works at a fast pace that sometimes borders on the frantic and his trance-making reaches the susceptible customer off the floor as well as the volunteers.

Johnny & Jackie O'Dell have a smooth acro-balance act that plays to a begoff. Valerie Noble's socko piping keeps the bill rolling. Audience participaters in roundup of standards including "Margie," "Darktown Strutter's Ball," "Oh By Jingo" and others. Solo tunes are "Just One of Those Things" and "Paris in the Springtime," latter with touch of can-can.

Bob Conrad Dancers, on twice each show, are backed by okay chanting of Bill St. Clair. Harry Pozy band is capable, both for showbacking and customer dancing. Bunny Dickson sings at the lounge 88s to good mitting. *Gorm.*

Seven Seas, Omaha

Omaha, April 20.

Don Rice, with Carmen Lopez, Al Lamm Trio; no cover or minimum.

A packed house at night caught was fitting tribute to vet Don Rice. Tall comic knocks himself out to send 'em home happy. A natural double for Senator Kefauver, Rice hits his high points with impreshes of the legislator, Truman, MacArthur, John D. Rockefeller, Will Rogers and Chevalier.

He does three shows nightly at boniface Don Hammond's spot, and each of the 35-minute stints is different. That's an hour and 45 minutes of material, so naturally some of it misses. But it's to the guy's credit that his top offerings are non-blue. He's quick with the ad lib and is ready with local quips.

He gets an assist from Carmen Lopez, a sultry brunet with shapely gams. She comes on to join him for a softshoe routine and later appears in black-lace briefs to be draped in a pair of pieces of cloth by Rice that turns out a nifty evening gown.

Al Lamm Trio does a creditable job of show-cutting. *Trump.*

Cafe de Paris, London

London, April 27.

Dorothy Shay with Eddie O'Neal, George Smith and Winston Lee Orchs; $5 minimum.

With this engagement, the Cafe de Paris resumes its big league cabaret status. The current headliner, Dorothy Shay, is to be followed in turn by Jack Buchanan and Marlene Dietrich, with Kay Thompson and Carl Brisson scheduled for return dates later in the year.

The season tees off in handsome style, enabling Dorothy Shay to chalk up a click London debut. Dressed in a clinging gold-sequined gown, the Park Avenue hillbilly quickly establishes as a fave, using numbers which had been tried and proven across the Atlantic but which were basically new to London.

Miss Shay fashions a flawless songfest, all in sophisticated comedy vein. Her opener, "Mountain Gal," sets the pace, and her sock entries include her standard hits, "Why Shore," "Agnes Clung," "You Should Have Mentioned It Before" and "If it Was Not For Your Father." A sentimental ballad, "In Love with a Married Man," provides a change in tempo. For her begoff encore, she does "Uncle Fud" and "A-Feudin,' A-Fightin' and A-Fussin!"

Miss Shay's stint extends over 40 minutes, above average for this ritzy nitery. Eddie O'Neal adroitly accompanies on the ivories and the George Smith combo do their standard quality job of backgrounding. Aggregation shares the terping sessions with the Winston Lee orch. *Myro.*

Top's, San Diego

San Diego, April 20.

The Sportsmen (with Charlie Bagby), Billy Britt Orch, Peggy Dutton, Betty Hall Jones; $1 cover, no minimum.

If a few patrons have been living underwater the last decade and aren't hep to Jack Benny vis-a-vis The Sportsmen, the songsters establish relationship immediately with a recorded phone-call gimmick. Somehow, hearing Benny's voice not only is a good identity note but gives act a familiarity akin to radio-tv's entry into the livingroom.

It's no surprise to nitery habitues that The Sportsmen—Marty Sperzel, Gurney Bell, Jay Meyer, Bill Days—can stand on their own merits as a singing unit. Their scocko effort remains "No, No Roulette," anent the Renotorious voice that calls 'em back to the gaming table. It's funny stuff with underlying moral of greed for money then power, preceding fall. (Voice, incidentally, belongs to Sheldon Leonard).

Still another morality note is found in "You Only Want It 'Cause You Haven't Got It," a yock grabber. Meyer's "Danny Boy" is a standout in Irish medley. Songsters also score with Gay '90s harmony, "Adobe Hacienda" and genuine begoff brings unit back for "Me and My Shadow."

Showbacking and playing for terpers by Billy Britt's house crew is good. Peggy Dutton, a brunet looker, is an asset as band vocalist.

In the Blackout Room, Betty Hall Jones continues her slambang piano-vocal comedy and remains a strong local fave. *Don.*

Bimbo's, 365, S. F.

San Francisco, April 30.

Paul Gray, Visionaires (4), The Three Houcs; Dorothy Dorban Dancers (9), Derle Knox Orch (8); $1.50 minimum.

The tongue-in-cheek chatter of Paul Gray is bringing merriment to this Italian-quarter showcase this session. Once the customers tune to his straight-faced impishness and rapier-like witticisms, they're reluctant to let him off.

Taking a businessman's stance, the balding ringer for Adlai Stevenson needles the commercial world in his stylized patter, a la Myron Cohen but minus the dialect. The tabpayers must hark carefully for twists in Gray's offbeat chatter that is almost over the heads of some regulars.

The comic's song-kidding is exemplified in a suave "speeded-up" version of "September Song." This and other renditions break up the gabfest, and for added laughs.

Supporting Gray in this pleasant package are The Three Houcs, an accomplished European juggling turn with plenty of sparkle. The Visionaires, three boys and a girl harmony ensemble, top their standards with a vocal recapitulation of the 1920's.

Dorothy Dorban dancers, town's top lookers, elegantly garbed as usual, dress the proceedings, while Derle Knox's band backs it all with verve. *Ted.*

House Reviews

Apollo, N. Y.

Sarah Vaughan, Paul Quinichette Band (13), Dotty Saulter, Rastus Murray & George Williams, The Zephyrs (2), Leonard Reed Chorus (12); "Night Without Sleep" (20th-Fox).

The card at the Apollo this week is okay in most segments, but the good work, done mostly by Paul Quinichette's Band, the terping Zephyrs and thrush Dotty Saulter, comes nowhere near matching Sarah Vaughan's extra-rewarding turn. The femme disk fave's rhythm and blues comprise a real high spot.

The Harlem key sees many imitators, yet none compares with Miss Vaughan's original delivery. Backed competently by her own trio, she warbles a well-mixed repertoire. Effortlessly, she showcases six tunes, starting with a bouncy "Nice Work." For a little diversification she ripples through "Easy Come, Easy Go, Lover." Then in mixed r&b order, it's "East of the Sun," "Summertime" (with her trio sharing honors here), "Easy to Remember" and a "Perdido" encore. She's in constant command of the pewsitters.

Quinichette has an outfit that is a little different by Apollo standards. The sidemen lean toward dance stuff, bowing slightly to the usual taste for rhythm in some of their numbers. To open the musical parts of the show, the sax-playing Quinichette, backed by his full complement toots a neat dance tune. Later, gleaning four men (drum, bass, piano and guitar) from the big group to assist him, the leader romps through a sometime overlong but always excellent tunalog. Outstanding was "Swingin' the Blues," ranging in itself from blues to slick hillbilly. Solo instrumentals by all his backers were topnotch, and if Quinichette would shave a little off the length of each delivery he'd be letter perfect.

The Zephyrs start their turn with some very ordinary tap dancing, but within a few minutes turn to well-received panto. The dice game routine they use is funny, as is the more standard slow-motion fight bit. Each helps round out their 10 minutes with some good solo stepping. Dotty Saulter sang "Other End of a Kiss" and "All God's Children." Earlier this attractive lass' tonal quality has a little-girl-sweetness, and, except for the times she screams out notes, comes off well.

The house has brought together a frequent appearer, George Williams, and Rastus Murray for some comedy midway through the card. Dialog is wordy and rarely satisfying. Emcee Leonard Reed, with additional antics of his own, and the Apollo chorus are warmly mitted in varied appearances. *Art.*

Chicago, Chi

Chicago, April 30.

Kitty Kallen, Lou Monte, Mr. Ballantine, Nicholas Bros. (2), Louis Basil House Orch (12); "Executive Suite" (M-G).

Lone Windy City vaudefilmery is pitching two record names as co-headliners on the probability that their current high standing on the record polls will show up at the box office. Coin harvest looks good for the fortnight though the pic may be responsible for most of the draw.

Sole distaffer on the bill, Kitty Kallen has winning visual values, wholly engaging deportment and a canny approach to a song, reaping a solid mitting all the while she's aboard. Warbler tees off with a charming "I Can't Give You Anything But Love," shifts to headspot for sensitive "Are You Looking For a Sweetheart," and wraps up first set with novelty ditty, "Don't Let the Kitty Get In," which she is debuting at this appearance. Sells "When You're Smiling" at slow pace, climaxing in some homespun chatter and caps, with her latest Decca side, "Little Things Mean a Lot."

Lou Monte, whose disk rise is more recent than Miss Kallen's, closes the show with an equally effective output in a somewhat different idiom, his being robust and largely of Italian flavor. Fine baritone pipes are augmented by ample stage knowhow, and his yield has good impact. "A Baby Cried," one of his etchings that had had good sales response in this area, gets tasteful dramatizing on the shelf and "Sorrento," sung in both Italian and English to self- accomp on guitar, likewise makes a goodly dent. Big payoff naturally is for "Darktown Strutters Ball," his Victor hit.

Sock comedy bit is turned in by Mr. Ballantine, a buffoon whose drollery stems from the role of agitated magician whose sleight of hand never fails to miss and amuse. Magico mockery is highly gadgeted, but the gimmickery is not the essense of his mirth powers. Passing comment on his failure to do the standard tricks, Mr. Ballantine is a very funny guy.

Layout is led off by slick tap terping and acros of the Nicholas Bros., limber colored team that is a familiar standard here. Boys have plenty of flash and speed, and execute splits and handsprings as second nature. Hefty palming is partly for terp and partly for nice comedizing. Louis Basil is cordial emcee and conducts house orch in okay showbacking. *Les.*

Palace, N. Y.

Lott & Joe Anders, Vic Spaddy, Pauline Thorn & Escorts (2), Valaida Snow, Milt Douglas, Alice Murray Dancers (4), Jay Marshall, Agramonte, Jo Lombardi House Orch; "Arrow in the Dust" (AA); reviewed in VARIETY, April 21, '54.

The standard turns making up current semester at the Palace adds up to okay fare. It's a pleasant mixture of comedy, terps, warbling and acro stuff. Of the eight acts on tap, only the Alice Murray Dancers haven't been previously reviewed for VARIETY's New Act file.

Layout gets off to a nice start with unicyclists Lott & Joe Anders. They blend their crafty cycling with some nifty juggling to net solid returns. In the deuce, impressionist Vic Spaddy is less successful. His carbons of Tony Bennett, Jolson, LaRosa and Bill (Ink Spots) Kenny are routine and lacks impact.

Pauline Thorn and two male aides bring back some sparkle with their comedy terping. Team gets maximum returns for their well-paced routine and builds plenty of yocks, especially when the boys simulate drunks.

Negro thrush Valaida Snow follows with a power-packed songalog that stirs the pewholders. She hits hard with "There's a Great Day Coming Manana," "Chloe" and "St. Louis Blues." She also toots a torrid trumpet on latter tune. Thrush is strong enough to stay on for a couple more items but she ankles hurriedly leaving 'em wanting more.

Milt Douglas whips across a tried and tested monolog in the fifth slotting. His patter is mostly vintage stuff but he knows how to deliver and makes the most of his material.

Jay Marshall, comedy magico, follows after the Alice Murray Dancers. His patter and his trickery are subtle stuff that's more effective in the confines of a nitery. He does build some interest here, however, and gets the house off its hands. Session winds with Agramonte's exciting tightrope-walking stint. His balancing and a swinging routine on a slack wire is socko.

There are lots of musical cues throughout the session and Jo Lombardi's crew handles 'em all deftly. *Gros.*

Casino, Toronto

Toronto, April 30.

Norman Brooks, Leo De Lyon, the Goetschis (3), Lea Wallace, The Haydocks (2), Archie Stone House Orch; "The Juggler" (Col).

Whether it settles the argument as to whether Norman Brooks imitates the late Al Jolson or just can't sing in any other manner, the singer is a lusty b.o. draw here for the jeans set who never heard Jolie in person and to adults with the touch of the nostalgic.

Singer opens with a robust "Let Me Sing" and then segues into "Birth of the Blues," "Young at Heart" and his bouncy "Hello, Sunshine." He also does "I Can't Give You Anything But Love," "Anniversary Waltz" and his novelty "My Little 3-D Sweetie," all for plenty of mitting and a begoff.

Whole stage package is a swift-paced layout with Leo De Lyon in and out as emcee and excellent in his own stint at the grand piano for his song clownings, his interpolated whistle effects, jungle and trumpet calls into the mike, all to kidding of such vocals as "Old Man River" and "Ebbtide," latter with seagulls. Gets hefty returns.

Packet is teed off by the Haydocks, boy in blue and blond in red, for swift taps and then into a neat soft-shoe bit and another brisk tap routine on hollow boxes.

Following are The Goetschis, male trio on unicycles, for expert

(Continued on page 56)

VARIETY BILLS

WEEK OF MAY 5, 1954

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 6
Eric Hutson
Sahomi Tachibana
Irene Antal
Marla De Gerlando
Paul Knowles
Tong Bros
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 7
Kovacs
S Russell & J
Du Barry Sis
Hammonds Birds
Viggo Jahn
3 Wiles
Mia & Matti

CHICAGO

Chicago (P) 7
Kitty Kullen
Lou Monte
Nicholas Bros
Ballantine

Regal (P) 7
Pearl Bailey
Louis Bellson 5
Don Redmon Orc
3 Rockets
3 Riffs
Louis & Van
Elsie & Babs

MIAMI

Olympia (P) 6
Diosa Costello Co
Mirquez Sis
Brenda & Valenti
E Badicton & N

ST. PETERSBURG

Floride (P) 7
Stars On Ice Rev
Tenner & Betty
Jimmy Shaw
Dick Hall

AUSTRALIA

MELBOURNE

Tivoli (T) 3
B Warren & C Co
W Latona & Sparks
The Dagenham Girl Pipers
The Maxwells
P O'Hagan & H Stead
Myrons
Rudi Grasl
J "R-F" Craig
E Crocker & Her Teddy Bears
John Blythe
Gloria Dawn
Frank Cleary
David Sterle
Judd Lane
B McConnell

SYDNEY

Tivoli (T) 3
Roy Barbour
Margaret Brown
Tony Fontane
Nina Cooke
Julian Somers
Kerry Vaughn
Ivor Bromley
David Edie
John Bluthal
Max Blake

NEW ZEALAND

Royal (T) 3
Walton & O'Rourke
Charly Wood Co
Lowe & Ladd
Cook & Jeans
Daresco 3
Guy Nelson
Chevalier Bros
B Vaughan
Renita Kramer
Bouna
Bert Duke & Joy
Sonya Corbeau
Dorothy Hall

BRITAIN

ASTON

Hippodrome (I) 5
Gwen Liddle
Wilson Keppel & B
B Warsham & B
Sonny Roy
Carozels
Nelson Lloyd
Sylvester Co
Revel & Fields

BLACKPOOL

Palace (I) 3
Lester Ferguson
Dot & Maureen
Walter Jackson
Mongador & Ann
Leslie Randall
Ed Gordon & N
Fred Lovelle
R Overbury & S

Tower Circus (I) 3
C Cairoli & Paul
Knies Animals
August Natsch
3 Craddocks
Vivian & Tassi
Knies R Horses
2 Cherks
Harold Gautier Co
Fattini
4 Ramses
Douglas Kossmayer
3 Petroffs
George Ruzsa
7 Eagles
2 Rassos
10 Beer Barrel P
Little Jimmy
Jimmy Scott

BRADFORD

Alhambra (M) 3
Laurel & Hardy
Harry Worth
D Rosaire & Tony
Conway & Day
D Redi & Mack
Kenways
Alan Rowe
Peggy Cavell
B Kayes Pekes

BRIGHTON

Hippodrome (M) 3
David Whitefield
Peter Cavanagh
Terry Scott
Molidor 3
Hackford & Doyle
K & A Alexis
Angelos
Albert Sturm

CARDIFF

New (S) 3
Josef Locke
D May & Saveen
Eddie Reindeer
Allen Bros & June
Arthur Tolcher
Seaton & O'Dell
Sally & Charles

DERBY

Hippodrome (S) 3
Eddie Calvert
Kordites
D Harris & Stan
Jimmy Jeff & June
Gaye & Van
De Vere Girls

EAST H \M

Granada (I) 3
Dagenham Girl P
Valantyne Napier
Les Synmetricals
M Chesters Poodles

EDINBURGH

Empire (M) 3
Beverley Sis
A & L Ward
George Martin
Rob Murray
Shane & Lamar
Freddie Harrison
3 Lesters
Alex & Nico

FINSBURY PARK

Empire (M) 3
Katja
Lacys
Devine & King
Bob Andrews
Vogelbeins Bears
Thea Alba
Radiana

GRIMSBY

Palace (I) 3
Tom Jacobson Co
Alan Alan
Mikowskis
4 Kelroys
Joan & Earnest Denvers
Ladd West
Sam Rogers
Reggie Dennis

LEEDS

Empire (M) 3
Ballet Montmartre
Anne Shelton
Skating Sayers
Alfred Marks
Patsy Silva
M & H Nesbitt
Frinton & Willis

LEICESTER

Palace (S) 3
Max Wall
Pharos & Marina
Joan Mann
Rajputana
Ed Wilcox & Y
N & B Bridges
Richard Sis

LIVERPOOL

Empire (M) 3
Billy Eckstine
Curzon 3
Terry Hall
Darlys Dogs
F Bamberger
Musical Elliotts
De Vere Girls

MANCHESTER

Hippodrome (S) 3
Norman Evans
Betty Jumel
5 Skyliners
Victor Seaforth
2 Bils
J & S Lamonte
J Tiller Girls

NEWCASTLE

Empire (M) 3
K Mackintosh Orc
Jimmy Wheeler
Freddie Sales
McAndrews & Mills
Maurice French
Austral
Sisto Co
Les Ricards

NORTHAMPTON

New (I) 3
Jimmy Malborn
Renee Dymott
Johnny Marsh
Zena & Marlowe
Olga Sanderson

NOTTINGHAM

Royal (M) 3
Dickie Valentine
Jimmy James Co
Dennes Bros & J
Peter Dulay
Eldina Co
Jo Jac & Joni
Kazan & Katz

PORTSMOUTH

Royal (M) 3
Bill Cotton Bd
Les Traversos
Richman & Jackson
Len Marten
Pepinos Circus
2 Nadias

SCUNTHORPE

Savoy (I) 3
Eltham & Sharpe
Jeretz Bros
Goldwyns
Maja & Myna
Jane Shore Co
Beams Girl Tp

SHEFFIELD

Empire (M) 3
Syd Seymour Bd
E Arnley & Gloria
Donald B Stuart
El Granadas & P
Vernon Sis
Yvonne Prestige
Roy Jefferies

SOUTHAMPTON

Grand (I) 3
Danny O'Dea
Conrad Vince
Goya 3
Franklyns
B & R Rema
Momo Beams Girls

SWANSEA

Empire (M) 3
Rex & Bessie
Radio Revellers
Joe Black
Bernard Miles
Les Dounos
Joyce Golding
Roy Stevens
Beryl & Bobo

WOLVERHAMPTON

Hippodrome (I) 3
Issy Bonn
Billy Maynard
Park & Trent
Vadion Bros
Nobertu
Copa Cousins
R Alan & Steve
Billy Bartholomew
Nicolettes

WOOD GREEN

Empire (S) 3
Leon Cortez
Doreen Harris
Afrique
Ken Wilson
Percivals Canine R
C & H Duprez

YORK

Empire (I) 3
Frankie Vaughn
Joe Church
Dos O'Connor

Cabaret Bills

NEW YORK CITY

Basin St.
Erroll Garner

Blue Angel
Robert Clary
Gennette Wander
Martha Davis
Bart Howard
Jimmy Lyons Trio

Bon Soir
Jimmie Daniels
Thelma Carpenter
Oliver Wakefield
Kaye Ballard
Dolores Brown

Cafe Society
Pee Wee Hunt

Chateau Madrid
'Tropical Serenade'
Felo & Bruno
F Alonso Orc
Sarita Herrera

Ciro's
Ilona Knight
Tirza
Carter & Ross
Marchand Blue
Lee Anders
Katherine Victor

Copacabana
Jane Froman
Geo De Witt
Kirby Stone 4
Lorraine & Brunner
Sandy Evans
M Durso Orc
Frank Marti Orc

Hotel Ambassador
Jules Lande Orc

No 1 Fifth Ave
Marion Harris
Don Adams
Bob Downey
Harold Fonville
Hazel Webster

Old Roumanian
Sadie Banks
Joe LaPorte Orc
D'Aquila Orc

Two Guitars
Vladimir Rozhen
Lubov Hamshay
Misha Uzdanoff
Senia Karavaeff
Misha Markoff

Hotel New Yorker
Ed & Wilma Leary
Jo Barnum
Ben Dova
Steve Kisley Orc
Dee Drummond
A Rollini Trio

Hotel Pk Sheraton
Jose Melis

Hotel Pierre
Dorothy Sarnoff
Russell Swann
Stanley Melba Orc
Chico Relli Orc

Hotel Plaza
Peter Lind Hayes
Mary Healy
Ted Streater Orc
Monte Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel St. Regis
Daniel & Baron
Milt Shaw Orc
Ray Bari Orc

Hotel Sherry-Netherland
Juliana Larsen
Lester Lanin Orc
Jan Brunesco Orc

Hotel Statler
Art Weens Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Novelites
L & M Murray
Mary Montoy
Darvas & Julia
Lee Sharon
7 Ashtons
Ruby Richards
Art Waner Orc
B Hurlowe Orc

La Vie En Rose
Patti Moore
Ben Lessy
Billy Gray
Van Smith Orc

Le Ruban Bleu
Julius Monk
Gabe Dell
Poston & Matthews
Ellen Hanley
Norvas-Dee Arlen
N Parris Trio

Town & Country
Morty Gunty
Phyllis Miller
Duanos
Johnny Morris
LaPlaya 6

Versailles
'Nice To See You'
Fay DeWitt
Don Liberto
Georgie Kaye
Al Norman
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Margy Duncan
Paula Stewart
Carol Ohmart
Salvatore Gioe Orc
Panchito Orc

Village Barn
Rachel Ellen
Norbits
Jack Wallace
Larry MacMahon
Joe Furst
Hal Graham Orc

Village Vanguard
Lord Burgess
Trude Adams
Marshall Izen
C Williams Trio

Waldorf-Astoria
George Gobel
N Brandwynne Orc
Mischa Borr Orc

CHICAGO

Blue Angel
"Calypso Magic"
Talley Beatty
Sam Manning
Lady Jamaica
Princess Orelia
Lord Carlton
Lady Trinidad
D'Lacy Quartet

Black Orchid
Gertrude Neisen
John Carradine
Wally Griffin
R Kerpals Duo

Blue Note
Art Tatum Trio
B Russo Quintet

Cafe Society
Ray Bourbon
Janet Brace
Bill Snyder

Chez Paree
Sophie Tucker
Mary aKye Trio
Consolo & Melba
Brian Farnon Orc

Conrad Hilton Hot'l
Margie Lee
Adele Inge
Lippe & Balisch
Bobby May
Bob Bromley
Bill Griffin
N & J Waldo
Boulevar-Dears (7)
Boulevar-Dons (6)
F Masters Orc

Edgewater Beach
"Blossom Festival"
Joanne Wheatley
Nip Nelson
DeMarlos
D Hild Dcrs (10)
Bob Kirk Orc

Palmer House
Mata & Hari
Yvonne Adair
Prof Backwards
Channing Pollock
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Toni Arden
Carolyn Ayres
Benny Strong Orc

Band Box
Mickey Katz
Bas Sheva
Bill Falbo

Bar of Music
Josh White
Sue Carson
Dick Hazard Orc

Biltmore Hotel
Dave Barry
Elsa & Waldo
Los Gatos 3
Hal Derwin Orc

Ciro's
Kay Thompson
Step Bros 4
Dick Stabile Orc
Bobby Ramos Orc

Charley Foy's
W Smith & C Girls
Harry Stevens
Mary Foy
Marguerite Padula
A. Browne Orc

Mocambo
Mary McCarty
Paul Hebert Orc

Moulin Rouge
B Minevitch H R
De Castro Sis (3)
Dominique
Chiquita & Johnson
Louise Hoff
Barbettes (5)
Gina Genardi
Tom Canyon
Fluff Charlton
Bob Snyder Orc
D Arden Dancers

Statler Hotel
Szonys (2)
Jimmy Nelson
S Ennis Orc
Ron Perry Orc

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
Guy Rennie
Harvey Bell
Beth Challis
Gina Valenta
Ethel Davis
Fred Thompson

Birdland
Bill Harris
Don Elliot 5
Herbie Brock 3
Gracie Scott

Black Magic
Sammy Walsh
Jean Burkette
Lynn Taylor
Beverly Kenny

Clover Club
Lenny Kent
Rose Marie
Olga Suarez
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Di Lido Hotel
Freddie Calo Orc
R Basha Dancers

Lord Tarleton
Jack Stuart Orc
Jeannie Moore

Leon & Eddie's
Lois De Fee
Lynn Star
Arlene
Rita Marlow
Charlotte Waters

Malayan
Fabulous McLevity
Richard's C
Bahama Mama
Skip Nelson

Nautilus Hotel
Henny Youngman
Andre D'Orsay
Antone & Ina
Sid Stanley Orc

Sans Souci Hotel
Martha Stewart
Lew Parker
Sacaras Orc
Ann Herman Dcrs

Roney Plaza
Milt Herth Trio
George Hines Orc

Saxony Hotel
Yvonne Adair
Mandy Campo Orc
Val Olman Orc
Helene
Tony De La Cruz

Vagabonds
Vagabonds (4)
Maria Neglia
Mary Ann Bentley
Mayo Bros
Russ Arno
Surf Riders
Frank Linale Orc

LAS VEGAS, NEVADA

Flamingo
Kay Starr
Jones Boys
Boy Foy

Silver Slipper
Buster Keaton
Hank Henry
Gogi Grant
Dagmar
Bill Willard
Sparky Kaye
Jimmie Cavanaugh

Desert Inn
L Q Rev

Sahara
Ray Bolger
A M Alberghetti

Last Frontier
Dorsey Bros
Peggy Ryan & Ray McDonald
Asia Boys

El Cortez
Orioles
Pat Patrick
Tony Marks

Golden Nugget
Doodles Weaver
Mercer Bros

Sands
Peggy Lee
Georgie Kaye
Don Cherry

El Rancho Vegas
Joe E Lewis
Lili St Cyr

Thunderbird
Mills Bros
Rey & Gomez

Patio
Josephine Premice

RENO

Mapes Skyroom
Eddie Peabody
Jack Durant
Doris Drew
Mapes Skylettes
E Fitzpatrick Orc

New Golden
Betty Clooney
Gary Morton
Hoctor & Byrd
W Osborne Orc

Riverside
Kay Starr
Jones Boys
Riverside Starlets
Bill Clifford Orc

HAVANA

Montmartre
T P Rodriguez
Mata Perez
Rene Cabell
Teddy & Sons
Roxanna
Nancy & Rene
Rosando Rosell
Henry Boyer
Leonella Gonzales

Sans Souci
Olga Chaviano
Frank Gitilli
Estrella Perez
Ray Carson
Pondelayo
Actu & Cellini
Marcel Pefore
Cachia
Jacqueline Leroi
R Ortega Orq
C Rodriguez Orq

Tropicana
S de Espana Orq
Celia Cruz
Rene & C Delaine
Mano Lopez
Marta & Alexander
Paulina Alvarez
Bertica & Rolando
Orlando de la Rosa
Kiko Gonsalves
Senen Suarez Orq
A Romeu Orq

House Reviews

Continued from page 55

Casino, Toronto

balancing on a huge rubber ball, triple mounts on a single unicycle, plus a bike finish for headstands and balancing feats.

Rounding out bill is Lea Wallace, with her puppets in a Latin-American number, a clever Apache dance, a neat "Alice Blue Gown" waltz bit for a strip tease, and an adept "Parade of the Painted Dolls" in which Miss Wallace manipulates three figures for precision dance effects.

Archie Stone's orch lends fine support to stage sesh. *McStay.*

Olympia, Miami

Miami, April 30.

"Stars on Ice" with Mary Jane Lawson, Reynolds & Powers, Tenners & Betty, Two Adams & Eve, John Flanagan, Jimmy Shaw's Puppets, Dick Hall, Les Rhode House Orch; "Prisoners of the Casbah" (Col).

Continuing unit policy of recent weeks, house bookers came up with a bright ice show staged by John Flanagan which scored handily opening performances despite handicap of soggy layer on which to work, due to short time element to allow for the proper frozen surface.

There's nothing fancy in the setting, but lack of furbelows to background the acts doesn't hamper build of aud enthusiasm. Topper is Mary Jane Lawson, a lithe lass with the talents to add the ballerina touch to her blade work. Spins and pirouettes are brought off in highly graceful fashion, with routining inventive and allowing for show of coordinated grace to earn solid palming.

Flanagan injects comedy into the affair with twist on skate-technique for the laughs, plussed by interweaving of trick touches that keep mitts mounting throughout stint. Novelty slide is held down by Two Adams & Eve with acroantics that bring gasps; adagio terp angle is added by Reynolds & Powers with their leaps a feature of a flashy segment. Tenners & Betty are another novelty addition, depending more on superior skill in rope-twirling than on skating, to gather themselves stubholder returns.

Added to lineup is the strong song-selling of young Dick Hall. A personable lad who has worked the better hotel-cafes around the area, he walks off a winner with his versions of the better pops, the big-belter being version of "You'll Never Walk Alone." Puppet work of Jimmy Shaw is on the plus side, the devising and manipulations of the figurines well brought off. He tops matters with a clever bit—a trapeze artist complete with all the stunts. Les Rhode and house orch handle the showbackings skillfully. *Lary.*

Joe Laurie, Jr. Dies At 62

Continued from page 16

the printed word, it is therefore fitting that a permanent monument to Joe is "Show Biz" and his own successor book, "Vaudeville." The first was an unquestioned bestseller in its original $5 edition, and its durability (and again in tribute to Joe Laurie Jr.) is the slick manner in which RCA Victor was able to document, on wax, in a 56½-minute LP phonograph record—ably narrated by George Jessel—the highlights of a half-century of yesterday and present-day show biz greats. This platter, to date, has also sold (in the above-$5 price) as many as all the basic seven editions of the original bestseller. (This, of course, is a vicarious commercial, not altogether modest, as regards this reporter, but is advanced, for the record, as another manifestation of Joe's contribution to the annals of show business). The same must apply to his "Vaudeville" book.

Jobs and Jobs

In another self-biog he confessed that he "held some jobs as long as two hours."

Altogether he held about 80 jobs, from newsboy, messenger, exercise boy for Newcastle Stables, florist, copy boy for Dow, Jones Co., Sulka's, officeboy for Street & Smith, shirtwaist factory, bookbinder, drugstore, petticoat biz, water boy for harvest hands, to running errands for lawyer, dentist, diamond setter, jewelry store, stationer's; made garters, dealt stuss in a gambling house, stickman in a dice game, hopped freights from Chicago to the Coast and back to New York.

His first professional appearance was in an act with Aleen Bronson at a Fireman's Benefit, Greenlawn, Long Island. It was a big hit and their self-written act thereafter toured every smalltime vaudeville circuit in the land. They became headliners eventually and Joe was proud of the fact that "we played the Palace on Broadway over 20 times as a team." Laurie & Bronson were a man-and-wife as well as professional team until 1922, when he married Nellie Butcher (professionally June Tempest), who was in Harry Carroll's vaudeville flash act.

Joe Bryant Laurie, ex-U. S. Air Corps, now with Pepsi-Cola promotion department in Long Island City, is his only offspring. His mother was Miss Bronson, who resides in Hollywood. The surviving (second) Mrs. Laurie has retained her professional name of June instead of her "square handle" of Nellie Butcher. She was an active ambulance driver in World War II, and is still active in the Red Cross Ambulance Corps. Their home is at 100-27 67th Drive, Forest Hills, N. Y. For years the Lauries occupied two stories of a town house on West 46th St., some three blocks distant from The Lambs Club which was his other "home," but when it was razed he became an active suburbanite, "devoting (my) recreation," he wrote, "to pool, collection of vaudeville trivia and my comedy library. Have four dogs, one Siamese cat, tropical fish and 18 canaries."

Laurie's comedy library (gag files and the like) is perhaps one of the most extensive extant. He requested the original mss. of "Show Biz (Vaude to Video)" to be presented to the Theatrical Collection of the N. Y. Public Library, and it is assumed that his other collections will be divided between The Lambs and the N. Y. Library.

Joe's al fresco spelling was a typically warm subject of conversation among his intimates with whom he engaged in prolific correspondence. He was indefatigable in his worldwide contacts. Showmen from Australia and South Africa as well as the Continent, not to mention the legion of vets who have been retired in Southern California, were in constant communication with Joe. His loose spelling prompted him to inscribe on his letterheads, "I don't give a damn for a man that can spell a word only one way," signed Mark Twain. It was pure Joe Laurie Jr. but many requests came for "the original source of Samuel L. Clemens."

Varied Activities

The chronology on his show biz activities include his career as monologist after Laurie & Bronson split; he wrote 10 scenes for "Over The Top," Broadway musical with Ed Wynn, T. Roy Barnes, Justine Johnstone and Fred Astaire; a Laurie sketch gave the latter his first speaking lines. Laurie & Bronson were also featured in "Over the Top." He starred in "Gingham Girl" (Chicago), "Plain Jane," "Great Little Guy," "If I Was Rich," "Weather Clear — Track Fast."

He owned and produced "Memory Lane," the biggest act of oldtimers ever produced wherein a pseudo-Mr. and Mrs. Laurie Sr. came on for a pleasantly polite song-and-dance finale. Laurie's basic cast included William C. Handy ("St. Louis Blues," etc.), J. Rosamond Johnson ("Under the Bamboo Tree"), Gus Hill (Indian club swinger and onetime burlesque and "tab" show producer), Dave Genaro ("the original cakewalker"), Annie Hart, Emma Francis, Lizzie Wilson, et al. Laurie personated Chuck Connors and emceed.

He authored over 100 vaudeville sketches; play-doctored many Broadway legit and musical shows; wrote skits and blackouts for revues; was principal writer for Eddie Cantor and Al Jolson radio shows; has been staff columnist on VARIETY for over 20 years; wrote "Barbary Host" for Warner Bros. and other film originals; collaborated on plays with Ben Hecht, Gene Fowler, Paul Gerard Smith, Douglas Durkin and Wallace Smith. He wrote "Union Depot" for Douglas Fairbanks Jr. and Loretta Young, and collabed on the pic version of "Babes In Arms."

Long billed as "the pint-sized author-comedian," Joe Laurie Jr. was a giant in show biz and, even more importantly, loomed very large in the hearts of his fellow-showmen.

Laurie's cheerio-type of "Good Morning!," when answering or signing off on the phone, or elsewhere, was as much his personal trademark as his "Ever Thine" when signing his mail. Whether phoned at midnight or at 6 a.m., Laurie's bouncy manner of sing-songing "Good Morning!" belied the fact that he might well have been the victim of too fraternal friendship, because the Forest Hills home was sometimes like a friendly roadhouse—drop in any time, at any early or late a.m., and Joe would be "pouring" and never think of trying to ease out any too convivial freeloaders.

Within the realm of practicability, Mrs. Laurie and William Degen Weinberger, chairman of the board of trustees of the Jewish Theatrical Guild, and Joe's longtime confidant, tried to comply with some expressed wishes of the author-comedian. One was the eye bank; the other was cremation, but somehow the suggestion of "a most simple service" and "no eulogies" had to be compromised. Joe again turned them away Sunday afternoon (2) at Riverside Memorial Chapel, N. Y.

Bert Lytell spoke for The Lambs and, in fine oratory but with admirable restraint, summed up the special niche Joe Laurie Jr. enjoys in the hearts of his fellow-thespians. Lytell likened him as a show biz great with DeWolf Hopper, George M. Cohan, Raymond Hitchcock, and the like. Dave Ferguson, executive secretary of the Jewish Theatrical Guild, spoke briefly and effectively, despite being obviously moved. Bill Weinberger, despite being paralyzed himself because of recent illness, was a unique tower of strength in the general proceedings because, as a lifetime friend of the author-comedian, he guided Mrs. Laurie in the six weeks of her bedside travail and in many other matters not generally known, including the handling of all the funeral arrangements. Cremation followed at Ferncliff, Hartsdale, N. Y.

Delegations from the Negro Actors Guild, the Actors Fund of America, Episcopal Actors Guild, the Friars, Elks, N.Y. Variety Club, the Circus Saints & Sinners, as well as The Lambs and the Jewish Theatrical Guild, swelled the turnaway crowd at the funeral chapel. In the broadminded tradition of the theatre, Joe Laurie Jr. was active or honorary member of these groups.

Besides the widow, June Laurie, survivors are a son, who is known as Bryant Laurie rather than Joe Laurie 3d, a sister, Mrs. Joseph Roberts, and a brother, Julius Laurie.

Equity Welfare Payment Demand Snags League Confabs at Outset

As expected, negotiations between Actors Equity (and its affiliate Chorus Equity) and the League of N. Y. Theatres struck a snag at the outset last week. Predictions that this year's bargaining would be long and strenuous appear likely to be fulfilled.

Theatre owners and producers are yelping in protest at one actor demand in particular. That is that each current show be assessed an amount equal to 5% of weekly cast payroll, the coin to be paid weekly to the Equity welfare fund. As one vehement manager expresses it, that would amount to a 5% raise for every cast member, including stars on a percentage. Compared to that, the union's other demands are regarded as innocuous.

What makes Equity's new welfare payment demand particularly ominous for the League is the knowledge that other unions, notably the stagehands and musicians, might regard it as establishing a precedent, and insist on similar setups for them. Thus an average Broadway musical, with a cast payroll of $12,000 or so, would be tapped for $600 a week extra for the Equity welfare fund, and in case the stagehands and musicians won similar concessions, $200 to $500 additional to them.

Producers and theatre owners got around a somewhat similar situation in the negotiations two

(Continued on page 60)

Olivier Board Changes Revive London Talk Of Stevens-Whitehead Buy

London, May 4.

Persistent reports in West End legit circles that Roger L. Stevens and Robert Whitehead have bought a large slice of the personal holdings of Laurence Olivier and Vivien Leigh in Laurence Olivier Productions Limited have continued for some weeks despite a recent denial. Earlier last month, Stevens told VARIETY that his trip to London was solely to o.o. current plays, adding that reports published in New York represented a "garbled" version of the facts.

Interest in the rumors was revived last week, however, when it became known that three members of the board had resigned from LOP. The retiring directors are Roger Furse, the designer; Anthony Bushell, actor-director, and Percy D. Krolik, member of the London stock exchange. No new directors have yet been named to succeed them.

The Olivier company was originally formed in 1946 with a nominal capital of 100 pounds ($280). Latest stock returns show that the Oliviers hold 5,500 shares between them. London Film Productions have 2,300 units and Sir Alexander Korda personally holds 100 shares. Cecil Tennant, who is also a director, is named as holding 400 shares.

Although no fresh change in stock has been reported to the registrar of companies, rumors indicate that Stevens-Whitehead have acquired either the whole or a large port of the Olivier's stock. It is believed they've taken this step to gain a foothold in the London theatre and to establish a closer alliance with the stars in relation to the exploitation of their films in the United States.

(On his return from London last week, Whitehead reported that he and Stevens, through their Producers Theatre, Inc., had arranged a reciprocal deal under which they and Olivier Productions would have first refusal of each others' shows. Robert W. Dowling, City Investing Co. president partnered with Stevens and Whitehead in Producers Theatre, said several months ago that the group is interested in acquiring a London Theatre. Ed.)

'Crooked Man' at Stevens

Columbia, Mo., May 4.

Stephens College Playhouse concluded a 12-performance schedule of a new melodrama, "There Was a Crooked Man," by William Ashbrook, here last Saturday (1).

It was the seventh in a season of eight productions the college Department of Theatre Arts presents each year.

Stewart's Bicycle Act: Vidpix, Films, Stage

Paul Stewart, who's set for a leading role in "The Reclining Figure," Harry Kurnitz play slated for Broadway production next fall by Martin Gabel; in association with Cusick & Margolies, planed to the Coast over the weekend for a Metro film stint. He'll play a Shubert production aide in "Deep in My Heart," the musical based on the life of Sigmund Romberg, with Jose Ferrer in the title part.

Before leaving, Stewart completed 14 science-fiction telefilms for Parsonnet Studios, starring in seven, appearing in six others, and directing three. He's committed for 12 more on his return from the Coast in six weeks. Rehearsals of "Figure" are due to start about Aug. 1.

League Mulling Suburban Study

League of N. Y. Theatres was approached last week about conducting a study of population trends in and around the major cities, on the possibility of building legit houses in suburban areas. Project was suggested by Arnold H. Maremount, a Chicago lawyer-industrialist and legit patron.

On the theory that, following the example of department stores, food chains and other retail enterprises, legit houses might be erected in suburban communities of many large cities to expand theatre patronage, Maremount offered to conduct a survey of recent population changes in a few key spots.

Board of governors of the League expressed interest in the project and will go into it further when Maremount has developed and clarified his thesis.

LIBBY HOLMAN SHOW TO TOUR SILOS FIVE WEEKS

Libby Holman will take her one-woman show on a five-week tour of summer theatres, opening at Cape Playhouse, Dennis, Mass., third week of July under the Richard Aldrich banner.

Show, "Ballads and Blues," may be brought into New York in the fall. It played Boston in April, and had a sellout return engagement at Philadelphia's Hedgerow Theatre last week. Show is the same in which singer toured Europe for two years, with Gerald Cook composer of the musical settings and accompanist. Walter Williams, Miss Holman's personal manager, is setting the show for the silos.

Sacramento Civic Rep Is B.O. for Local Tent

Sacramento, Calif., May 4.

Sacramento Civic Repertory Theatre, believed to be the only community theatre in the U. S. operating a year-round professional boxoffice, will serve in that capacity this summer for the fourth annual Music Circus produced by Russell Lewis and Howard Young.

Bookings by the local group have ranged from touring legits, such as Charles Laughton's readings, "Don Juan in Hell," and "The Caine Mutiny Court Martial," all presented locally by the Civic Theatre, to the Harlem Globe Trotters, international concert artists, symphony orchestras and the "Skating Vanities."

Because of the volume of shows handled, the theatre group recently built a two-story building to house its boxoffice and theatre administration. Structure is part of the Civic Repertory Theatre's Tagle Theatre Center, which includes a 400-seat theatre, and school and workshop buildings. Another theatre, planned to seat 1,800, will complete the theatre center.

B'way Ushers, Doormen Get 10% Wage Boost

Theatrical ushers and doormen on Broadway have won a 10% wage boost in recently-completed negotiations with the League of N. Y. Theatres. Raise applies to all categories, from the beginner ushers, who go from $24.75 to $27.23, to stage doormen, who go from $45.10 to $49.69. Deal doesn't apply to Shubert Theatres, which aren't represented by the League. Separate agreement is being negotiated for them.

Employees are members of the Legitimate Theatre Employees Union, Local 183-B, IATSE (AFL).

Smooth 510G Gain for 'Itch'

With the recent payment of another $40,000 dividend, "Seven Year Itch" has now distributed $447,006 net profit. On the basis of the standard 50-50 split between backers and management, that gives the former a 372.5% profit thus far on their $60,000 investment.

For the five-week period ended April 3, the Broadway edition of the Courtney Burr-Elliott Nugent production grossed $105,630, and the touring company drew $84,026 in Chicago. Respective profits for the two companies for the period were $17,346 and $10,523. Adding $51,670 royalty and other income, that brought the total net profit on the George Axelrod comedy to $510,903 to date, including the show's 40% share of the $255,000 film sale.

After payment of the $40,000 dividend, remaining assets included $24,926 bonds and deposits on the two companies, $20,000 sinking fund and $18,971 available for distribution.

Littler Gandering B'way Shows Before Doing Big London Three-Play Sked

Emile Littler, enroute back to London from Australia, arrived in New York over the weekend for a 10-day stay to see the Broadway shows. He and Mrs. Littler are traveling by plane, having gone to Australia to launch a production of his London musical hit, "Zip Goes a Million."

On his return to England, the producer will get to work on three new shows. First will be "Book of the Month," a first play by Basil Thomas, to be staged by Pauline Grant with Hugh Williams as star. Then he'll present "King for a Night," a musical version of the old dramatic hit, "By Candle Light," with book adapted by Eric Maschwitz and music and lyrics by Sam Coslow. It will open in the fall.

Next on Littler's schedule is a musical version, not yet titled, of the old melodrama, "Ghost Train," with book adapted by Maschwitz and songs by George Posford. No one is set to direct, but Reg Dixon will star. The show is aimed for a West End opening at Christmas time. Littler has no shows running in London at present, but his productions of "Affairs of State," "Love from Judy" and "Zip Goes a Million" are touring the British provinces.

'Madam' New Zealand Tour Set; 'Pacific's' Trek

Sydney, April 27.

Irving Berlin's "Call Me Madam," with Evie Hayes in the title role, is now in its third month at the Theatre Royal, Sydney. Company tours New Zealand at end of the Sydney season.

"South Pacific" is currently touring New Zealand under the J. C. Williamson banner. At end of tour in June, musical will return to Australia and open at His Majesty's Theatre, Brisbane.

Colin Morris' "Reluctant Heroes," starring William Hodge, with Kenneth Thornett, will open in Brisbane at His Majesty's Theatre May 8.

"Reluctant Heroes" has been playing to record biz at the Comedy Theatre, Melbourne, for the past seven months. Sidney booking will follow Brisbane.

Suburban Town Draw to Be Tested; 'Picnic' at Evanston May Set Trend

"Picnic," Theatre Guild-Joshua Logan production of the William Ince prizewinner, will probably be booked for a week's stand in Evanston, Ill., either immediately before or after its forthcoming engagement in Chicago. Date, which is contingent upon the availability of a suitable house in the suburban town, is figured as an experiment.

Idea is that with the recent population trend toward the suburbs of many large cities, the time may be at hand when such communities can support a profitable week's stand for legit shows. That would be at least a partial return to conditions of a quarter-century ago, before the heavy concentration of urban population.

If the Evanston booking can be arranged and business is at all satisfactory, the Guild would figure on repeating the experiment with other shows and in other major cities where conditions seemed likely and suitable theatres were available. That might apply to New York, where established hits could play such nearby towns as Hackensack, the Oranges, New Rochelle, White Plains and perhaps Albany, following the Broadway run.

Whole idea is in line with the growing policy of large department stores, grocery chains, etc., to open branches in populous suburbs, where easy motor transportation and unlimited parking are favorable factors.

"Picnic" recently closed a long run on Broadway and is on tour, playing this week at Ford's, Baltimore.

Telecast London Show In First Week of Run

London, May 4.

Excerpts from Roger MacDougall's new comedy, "The Facts of Life," are to be televised during the first week of its West End run. The play opens at the Duke of York's Theatre tonight (Tues.) under Henry Sherek's management, and the telecast will be next Monday (10) before an invited audience.

Production stars Alec Clunes and Avice Landone, with Lance Secretan, Nora Nicholson, Charmian Eyre and Iris Hoey. Stage production is directed by Peter Potter, with Alan Chivers handling the tv presentation.

'Immoralist' Tour Hinges on Stars

Plans of Billy Rose to send "The Immoralist" on tour next fall hinge primarily on the availability of suitable stars. The Ruth and Augustus Goetz dramatization of the Andre Gide novel has been offered Theatre Guild-American Theatre Society subscription, which would presumably give it a head start in key city engagements.

Geraldine Page, costar of the show, is available to resume the femme lead for a tour, but Louis Jourdan has other commitments, so a successor would have to be obtained for the title role. The French actor returns to Paris this week for a film stint.

The drama earned an operating profit on the run, closing Saturday night (1) at the Royale, N. Y., with a final week gross of over $20,000. Nevertheless, Rose decided not to try to continue with a replacement for Jourdan, as a steady attendance sag is due at this period of the season.

According to Rose, who personally supplied the financing for the show, "Immoralist" cost about $80,000 to put on, including the tryout and the ambitious advertising campaign. It is understood to have recouped about $55,000 of that, and even if tour plans don't work out, the producer believes it may recover the balance from foreign and stock rights, for which there have been numerous approaches.

Rose also reveals that Gabriel Pascal wants to produce a film version of the drama in France, making French and German language versions, with a special edition of the latter using English subtitled for the U. S. and British markets.

PAGING LESLIE CARON FOR 'ADELE' MUSICAL

Leslie Caron is being sought for the key role in "The Amazing Adele," a musical version of a Parisian comedy by Pierre Barillet and Jean-Pierre Gredy. It would be the first legit appearance for the French ballerina who first drew major attention as Gene Kelly's dancing partner in the Metro film, "An American in Paris."

"Adele," which deals with a young girl with the power of foresight, the scheme of various selfish people to exploit her gift, and how she loses it when she falls in love, is being adapted by Anita Loos, with Albert Selden composing the music and Bob Wells supplying the lyrics. Selden and Morton Gottlieb are planning to produce the show.

YMCA-ANTA Counselling Dept. for Legit Tyros

A counselling program for aspiring legit talent has been started in New York under the joint sponsorship of the YMCA and the American National Theatre & Academy. Program's aim is to provide stage hopefuls with advice on the general problems relative to making the casting rounds.

First of the counselling sessions was held Monday (3) at the YMCA's William Sloane House, with ANTA prexy Clarence Derwent and actress Margaret Barker as guest speakers.

Author Through With Pajamas If Musical Based on Book Clicks

If "The Pajama Game" turns out to be a hit, Richard Bissell hopes he'll be through with pajamas, at least professionally.

Bissell wrote the novel, "7½ Cents," on which the musical is based, and has collaborated with George Abbott on the adaptation. He got the material for the novel as superintendent in his father's pajama factory, H. B. Glover & Co., of Dubuque. Although it is a bestseller, "7½ Cents" and two previous novels haven't earned enough royalties to enable Bissell to quit the pajama game for fulltime authorship or, his greatest hope, show business.

There was a streak of luck in how "7½ Cents" came to be adapted as a legit musical. Robert Griffith, a stage manager for George Abbott and at the time working on "Wonderful Town," was discussing the way so many musicals are based on straight plays and, more particularly books, with his fellow-commuter and neighbor, Sam Sharkey, of Rowayton, Conn.

Sharkey, a news editor of the N. Y. Times, mentioned that there was a rave review in the next morning's edition (out that night as he and Griffith rode home on the train) of a book called "7½ Cents,"

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MARY HUNTER ON 'PAN,' THEN TO HAYWARD TV

Mary Hunter will be assistant to Jerome Robbins on the staging of the Mary Martin revival of "Peter Pan," to be produced by Edwin Lester for Civic Light Opera subscription presentation this summer in San Francisco and Los Angeles. She will go to the Coast about June 1.

On her return, Miss Hunter will take an editorial assignment with the Leland Hayward production staff for his NBC television series next fall. She had a similar spot on the special Ford anniversary telecast last year. Herman Bernstein, Hayward's legit general manager, will be business manager of the video unit and legit actor-director-designer Richard Whorf will be a production associate.

Miss Hunter will continue as executive director of the American Shakespeare Festival Theatre & Academy, which is conducting a fund drive to finance a building program at Stratford, Conn.

Blondell in 'Birthday' Will Open Philly Tent; 'Madam' to Tee St. Loo

Philadelphia, May 4.

Playhouse in the Park, municipal tent-show enterprise in Fairmount Park, will open its third season June 14 with "Happy Birthday," starring Joan Blondell.

Second offering will be Eugene O'Neill's "Ah, Wilderness," starring Gene Lockhart, playing a week's stand after a three-performance break-in at a new bowl-arena now being constructed on Boston Common. The third show will be "Affairs of State," with June Lockhart in the original Celeste Holm role.

Other bookings during the 13-week season will include "Little Hut," with Barbara Bel Geddes and Hiram Sherman; "Time of the Cuckoo," with Betty Field; "Front Page," with Robert Preston and Leon Janney, and "Golden Boy," with a star still to be engaged. No official dates are set for these shows.

Grace Kelly, film actress daughter of John B. Kelly, vice-president of the Fairmount Park Commission, is being sought for another guest date, if her Metro commitments permit. Her appearance last year in "Moon Is Blue" was the top grosser of the season, and she clicked in 1952 in "For Love or Money."

Directorial assignments this year will be shared by Morton da Costa, Martin Ritt and Albert Marre.

$300,000 Advance St. L.

St. Louis, May 4.

More than $300,000 advance for season tickets for the 1954 Municipal Theatre Assn. has already been set.

Season opens June 3 in the alfresco playhouse in Forest Park with an 11-night stand of "Call Me Madam," a newie for the outdoor theatre.

Arena in Glens Falls, N.Y.

Glens Falls, N. Y., May 4.

Four-week strawhat season will be presented here by Dick Stein, beginning next Monday (10). Stein, a local native, raised $3,500 to put the barn venture into operation.

Productions, each running a week, will be offered at the Arena Theatre. Ed Kloton, of the Fordham U. Drama department, will direct, while Lisa Howard will handle the lead roles in the four productions, "Affairs of State," "I Am a Camera," "Voice of the Turtle" and "Private Lives."

Local Play at Gloucester

Howard Edelman, stage manager with "Solid Gold Cadillac," opens his Cape Ann Playhouse, Gloucester, Mass., July 2. Preem production will be "The Gloucester Story," by Clayton Stockbridge. Work, which relates the story of the community, will play two weeks.

Production sked also includes "Moon Is Blue," "Be Your Age," "Separate Rooms," "Late Cristopher Bean," "Gigi," "For Love or Money" and "Fourposter."

'Roberts' Opens Mich. Barn

Augusta, Mich., May 4.

Barn Theatre, Augusta, Mich., begins its ninth season June 22, with "Mister Roberts." Jack Ragotzy, who operates the strawhatter, will direct the opening bill. He recently appeared in the play In Washington. Ratgotzy uses a resident Equity company.

Other productions skedded for the 432-seater include "The Little Hut," "My Three Angels," "Mrs. McThing," "Anna Lucasta" and a new play.

Clinton Opening July 26

Clinton, Conn., May 4.

Clinton Playhouse, operated by Charlotte and Lewis Harmon, will open a 10-week summer season July 26. Staff members at the barn will include Laurence Buck, manager; Marvin Poons and Jerry Solars, stage managers, and Henry Lowenstein, designer.

The Harmons recently sent out 20% dividend checks to Playhouse stockholders.

Equity Shows

(*May* 3-16)

Naked—Lenox Hill Playhouse, N.Y. (5-9).

Jacobowsky and Colonel—Lenox Hill Playhouse, N.Y. (12-16).

Rockefeller 40G Grant For Stratford, Canada

Stratford, Ont., May 4.

Rockefeller Foundation has promised the Stratford Shakespeare Festival a grant of $40,000 if the festival committee raises $80,000 by June 20. That appears to be in the bag, as $66,094 has already been raised, more than half of it locally. Also, tickets for the first two and last two performances (June 28-39, Aug. 20-21) and for the opening night of "Oedipus Rex" (July 15) are now sold out. The festival stars James Mason.

Amelia Hall, managing director of Ottawa's Canadian Repertory Theatre, who last summer played Lady Anne with Alec Guinness in "Richard III," will lecture at the two-week summer school here, July 26-Aug. 11. Staff, headed by Cecil Clarke, who's directing "Measure for Measure" (Tyrone Guthrie stages "Taming of the Shrew" and "Oedipus") includes Douglas Campbell, Scottish actor, and his wife Anne Casson, daughter of Lewis Casson and Sybil Thorndike; Eleanor Stuart, Montreal actress who plays Jocasta; and Tom Brown, former London Old Vic stage manager.

'Banana' Pic Coin Unlikely to Pay Off Legit Loss

Proceeds from the film edition of "Top Banana" will probably get legit producers Paula Stone and Mike Sloane out of the red personally on the original stage presentation, but are unlikely to pay off the backers of the venture. That's figured on rough estimates of the picture's prospective gross.

According to hep film observers, the screen edition of "Top Banana" will do well to gross $1,000,000 in the U. S. and Canada. Under the releasing deal for the picture, United Artists gets 35% of the gross plus the cost of prints and advertising, estimated at around $175,000 more. That leaves $475,000, from which is deducted $350,000 film production cost (statement covering the latter hasn't been submitted by the studio, so the figure may be less than that).

On a $1,000,000 gross, therefore, there will be $125,000 profit, of which the legit production gets 20% and the authors of the legit show, Hy Kraft and Johnny Mercer, gets 15% and the production gets 20%, or $25,000. Under the contract, after the payment of $50,000 of film money to the authors and the legit show, the latter's share drops to 10% of the profits, with the authors continuing to get 15%. However, it's believed doubtful that the picture will gross enough in the U. S.-Canada market to reach the revised sharing arrangement.

There will probably be some revenue for the "Top Banana" film from Great Britain and other foreign markets, but nothing to compare with the U. S. and Canada. On that basis, the legit production's total take from the screen rights is unlikely to approach the amount

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STOCK DATE, TOUR FOR REVAMPED 'BERNARDINE

Having undergone extensive revisions by author Mary Chase, "Bernardine" will be offered at the Dobbs Ferry (N. Y.) Playhouse for two weeks beginning tomorrow (Thurs.). Jim McKenzie and Willard Merrill, who operate the Playhouse, also hold the touring rights to the comedy. Dobbs Ferry production will be in the nature of a tryout of the revised script and a new staging concept.

Duo hope to send the comedy on the road next season, with a contemplated Chicago opening. Piece was originally produced on Broadway two seasons ago.

No Biz Like Sales Biz

George Britton, recent co-star of "South Pacific" on Broadway, is now working as a Cadillac salesman in New York. Originally a member of show's Seabee chorus, Britton was elevated to the lead male role in January, 1952, and remained in that capacity for the remaining two years of the Rodgers-Hammerstein musical's run.

He has no definite stage plans.

115G Net Gain So Far on 'Teahouse'

"Teahouse of the August Moon," playing to standee-limit attendance, has earned $115,388 net profit to date on its $100,000 investment. That includes the show's share of the proceeds of the film sale to Metro. The distributed profit thus far is $20,000, of which half goes to the backers for a 10% margin on their investment.

For the four weeks ended March 27, the Maurice Evans-George Schaefer production grossed $128,670, and netted $24,633, bringing the total profit from operations to $77,571. Income from the film deal was $37,616, plus $201 souvenir program royalties. After the $20,000 distribution, the remaining assets included $30,000 cash reserve, $14,107 bonds and deposits and $51,281 available for distribution.

Summary of cash position disclosed $86,627 cash in bank, $2,183 prepaid insurance, $1,000 advance royalties, $229 accounts receivable, less $4,069 payroll taxes payable, $4,690 withheld taxes payable and $30,000 cash reserve.

Terms of the Metro deals for the film rights called for a $60,000 down payment, plus weekly installments equal to 10% of the weekly gross (including the tryout tour), to a ceiling of $150,000. After deducting agent's commission and the negotiator's fee, the show gets 40% and original novelist Vern Sneider and adaptor John Patrick share 60%.

The Pulitzer and Critics' Circle prizewinner costarring David Wayne and John Forsythe, is currently in its 30th week at the Martin Beck, N.Y., and a London edition has opened to smash notices and attendance.

Nouveau Monde Theatre, French Canadian Group, To Become Bi-Lingual

Montreal, May 4.

Theatre du Nouveau Monde, top French-Canadian legit group in Montreal and one of the best companies in Canada, annuonced last week the inclusion of English plays and actors in future productions. Decision, if carried out in the outfit's usual professional manner, may prove to be one of the most progressive and interesting theatrical experiments ever attempted in Canada.

Idea of a bilingual theatre is the brainchild of CBC producer Rupert Caplan, who lost little time convincing Jean Gason, director of Theatre du Nouveau Monde, that an interchange of bilingual actors playing in both English and French would not only broaden the company's repertoire, but do much to assimilate the talents of these two language groups.

Rehearsals are already underway for the first offering, William Inge's "Come Back Little Sheba," opening May 20 at the Gesu Theatre. Caplan wil ldirect, with Canadian actor-announcer Lorne Greene, recently seen on Broadway in "The Prescott Proposals," and Eileen Clifford in the leads supported by French and English actors from the company.

It is the hope of both Gascon and Caplan that should this experiment prove successful, future plays may be given in each language on alternate nights and a regular season of theatre offered to Montrealers each year. Interest in Theatre du Nouveau Monde activities has also spread outside the province and negotiations are in process through Canadian Concerts & Artists to take two of the group's best French productions to Toronto in September for a week at the Royal Alexandra Theatre.

Inside Stuff—Legit

Backers of the recent Jay I. Julien-Hal Zeiger touring production of "Make Momma Happy," included co-producer Zeiger, $9,500; actor Addison Richards, $1,000; tv producer Carl Green, $500; tv producer Gordon A. Duff, $500; writer Robert A. Arthur, $500; tv producer William B. Nichols, $500; director Sidney Lumet, $500; producer Robert L. Joseph, $500; production assistant Jacqueline Babben, $500; singer Jo Hurt, $250; Lillian B. Stein, of the New Dramatists Committee, $250; Irving Zeiger, brother co-producer Hal Zeiger, $1,000; tv director Delbert Mann, $250; NBC director Arthur Penn, $250, and co-producer Julien, $2,125. Production was capitalized at $25,000, with no provision for overcall.

Purchase last week of the Liebling-Wood office by Music Corp. of America creates the most powerful agency in the legit field. Deal, consummated for a reported $250,000, gives MCA access to the scripts of such name playwrights as Tennessee Williams, William Inge, Robert Anderson and Maurice Valency. Agency also signed Audrey Wood to a five-year contract at a reported $1,000 a week. Together with Kay Brown, Miss Wood will head MCA's literary and play department in New York, and continue to represent her clients. William Liebling, Miss Wood's husband, will concentrate independently on producing and personal management.

Gladys Schmitt, the novelist, and her husband, Simon Goldfield, were in New York last week at the invitation of Julie Harris, the actress, and her producer-husband, Jay Julien, to discuss the possibility of their dramatizing Miss Schmitt's novel, "Alexandra," for Miss Harris' use next season. Although Miss Schmitt has written several books—she also teaches in Pittsburgh at Carnegie Tech—the play field would be a new one to her, and the author wants to think it over for a time.

Backers of the Playwrights Co. production of Elmer Rice's "The Winner," which folded on Broadway March 13 after a run of 30 performances, included Theresa Helburn and Lawrence Langner, co-directors of the Theatre Guild, $1,200 apiece; Max Liebman, tv producer, $1,200; Irwin D. Wolf, prexy of the Pittsburgh Civic Light Opera, $1,200; Malcolm Wells, for the Playwrights Co., $9,600; Robert Whitehead, for Producers Theatre, Inc., an affiliate of the Playwrights Co., $30,000. Production was capitalized at $60,000, with no provision for overcall.

London producer Henry Sherek is reported to have been given a 5% share in "Hippo Dancing," the Robert Morley starrer at the Lyric Theatre there, as an inducement to move "The Confidential Clerk" from the Shaftesbury Avenue house to the Duke of York's, where it closed its London run last week. Investors in the T. S. Eliot play are now claiming that the 5% slice should be regarded as an asset of "Clerk" and that the profits should be shared with them.

Summer theatres will have the benefit of extended Daylight Saving Time under a new bill just passed by a special session of the New Hampshire Legislature. Under the measure, "summer time" will be extended from the last Sunday in September until the last Sunday in October, the same as in the neighboring state of Massachusetts. It was specified that if the Bay State should give up the lengthened DST period, New Hampshire would do likewise.

Legit Bits

Dorothy Ross is pressagenting "House of Flowers," the **Truman Capote-Harold Arlen** musical to be produced by **Saint Subber**. . . . **Horton Foote**, author of "Trip to Bountiful," "The Chase," etc., returns next week from his Texas hometown with a revised script of "Travelin' Lady," to be produced in the fall by **Fred Coe** and the Theatre Guild, with **Kim Stanley** as star and **Vincent Donehue** staging . . . **Gilbert Miller** sailed last Friday (30) to summer in England.

Harry Kurnitz, whose "Reclining Figure" is scheduled for fall production on Broadway, is due May 14 from Europe . . . **Adolph Lund**, partnered with **William** and **Jacob Klein** in the Klein & Lund law firm, representing the Shuberts, makes a "point of order" that he was also a partner in the former firm of Klein & Weir . . . **Mary Lou Taylor** is in the cast of the Equity Library Theatre production of Pirandello's "Naked," opening tonight (Wed.) at the Lenox Hill Playhouse, N. Y.

The **Richard Clarks** (she's **Judith Abbott**, casting director for **George Abbott** and the incoming "Pajama Game" and he's a former actor) have adopted another child, a boy . . . **Gabe Rubin**, manager of the Nixon, Pittsburgh, was in New York last week to catch the shows and prospect for next-season bookings . . . **Maxine Keith** has been hired for 10 weeks to get tv and radio breaks for "By the Beautiful Sea" . . . "Always Welcome" is the new name of the **Jeanette Kamins** comedy, formerly called "Welcome," scheduled for production next fall by **Mary B. Hecht** and **Daniel S. Broun**. **George Ross** has been hired as pressagent.

Dr. Gifford W. Wingate succeeds **Donald S. Jones** as assistant professor of speech and dramatics at Union College, Schenectady, N.Y. . . . **Vicki Cummings** will have the leading role in "The Homeward Look," scheduled to preem June 1 at the off-Broadway Theatre de Lys . . . **George White** announces plans for a new "Scandals" for production next season, with **Jack Yellen** and **Irving Caesar** contributing the material . . . **Barrie Stavis**, who received a National Theatre Conference Fellowship in 1948 (renewed in 1949), has penned "The Man Who Never Died," slated for Haven Press publication May 24.

Aaron M. Frankel, director of the Dobbs Ferry (N.Y.) Playhouse production of "Bernardine" which bows at that locale tomorrow (Thurs.), will stage "The Moon Is Blue," the opening bill, May 29, at the Bucks County Playhouse, New Hope, Pa. He'll then do a six-week directorial stint at the Chagrin Falls (O.) Summer Theatre . . . Following the fold of "The Immoralist" Saturday (1), show's company manager **Irving Cooper** planed Monday (3) to Florida for a three-week vacation . . . **Lord** and **Lady Ulick Browne** planed into New York last week from London for a general o.o. of the legit and nitery scene and to negotiate for plays and talent. It's their first U.S. visit . . . **Barbara Baxley** will succeed **Anne Jackson** in "Oh Men, Oh Women" at the end of this month, when latter goes to London to join her husband, **Eli Wallach**, currently appearing in the West End production of "Teahouse of the August Moon" . . . Bernard Shaw's "Too True to be Good" is being packaged for summer theatres by **Albert Marre**, with **Zachary Scott** and **Ruth Ford** as costars.

Sam Byrd, **Oliver M. Sayler** and **Marjorie Barkentin** have added **Edgar Lee Masters'** narrative poem, "Domesday Book," to their production schedule, which also includes the "Nighttown" scene from **James Joyce's** novel, "Ulysses" . . . **Jay-Barney** took over **Louis Jourdan's** role for the final two performances of "The Immoralist" last Saturday (1) . . . **Cleon Throckmorton** will be designer this summer at the Sea Cliff (L.I.) Summer Theatre.

Bob Downing will direct the Bucks County (Pa.) Playhouse production of "My 3 Angels," in which **Jerome Cowan** will appear the week of June 28 . . . **Jack Gilford**, **Rosetta LeNoire**, **Muriel Rahn** and **Jimmy Symington** are among the entertainers skedded to appear at a Spring Cocktail Revue being held next Sunday (9) by the Equity Library Theatre at the Hotel Piccadilly, N.Y.

William Raidy and **Michael Weinberg** are sending out a strawhat package of "Roberta" this summer, which **Edward Greenberg** will direct . . . **Vilma Kurer** and **David Lewis** copped the Clarence Derwent Awards ($500 each) for the best supporting performances by non-featured actress and actor during the 1953-54 season. Former appeared in **Elmer Rice's** flop "The Winner," while latter is currently appearing on Broadway in "King of Hearts" . . . **Margaret Truman** will probably tour the strawhat circuit this summer in "A Church

(Continued on page 60)

'Juliet' Off to $37,400, 'Itch' $13,700, Kabuki $23,000 for 10; Chi Spotty

Chicago, May 4.

Mild spring slide was registered last week by three of the four current Loop shows. "Me and Juliet" eased off a bit with the ending of the Theatre Guild subscription, and "Seven Year Itch" failed to rise from the end-of-the-run deadline.

"My 3 Angels" opened at the Selywn last night (Mon.) to a good advance.

Estimates for Last Week

Azuma Kabuki Dancers, Great Northern (2d wk) ($4.15; 1,500). Nearly $23,000 for last 10 performances.

Me and Juliet, Shubert (4th wk) ($4.60; 2,100). Nearly $37,400.

Seven Year Itch, Erlanger (32d wk) ($4.60; 1,334) (Eddie Bracken). Over $13,700.

Time Out for Ginger, Harris (16th wk) ($4.15; 1,000) (Melvyn Douglass). Nearly $13,100.

'Picnic' OK $23,000, 'Guys' 24G, Wash.

Washington, May 4.

"Guys and Dolls" tapered off to $24,000 for its final seven days at the Shubert Theatre last week, after $27,000 for the first half of the engagement. These figures, for seven-day weeks, contrast with the $38,000 a week which "Guys" averaged for six-day weeks during its eight-week stand in Washington last summer.

"Picnic" wound up its second and last week at the National Theatre with $23,000 in the till. Ballet Theatre opened a seven-day run at the house Sunday night (2). "Moon Is Blue" opened the same night at the Shubert, for two weeks.

'Fourposter' Dire $3,900 In 'Worst' Week, Toronto

Toronto, May 4.

"Fourposter," with John Beal and Carol Stone, brodied to $3,900 last week for one of the worst semesters in the 46-year history of the Royal Alexandra. The 1,525-seat house was scaled at $3 top.

With Jessica Tandy and Hume Cronyn costarred, the Jan de Hartog comedy did $24,000 here last year.

'Pajama' Author

Continued from page 57

which sounded as if it might have possibilities as a musical show. Griffith read the review, immediately bought and read the book and, in partnership with Frederick Brisson and Harold Prince, obtained the rights.

Sexier Title

Brisson, a Hollywood talent agent and the husband of Rosalind Russell, took the precaution of registering with the Motion Picture Assn. (the Johnston office), not only the title, "The Pajama Game," which the producers had selected as sexier than "7½ Cents," but just to be on the ultra-safe side, a bevy of other related titles, including "Pajama Tops." In case the straight play of the latter title, adapted from an old French farce called "Nou, Mou," survives its current stock tryout, Brisson, Griffith and Prince believe they can stymie it as a film if not as a legit vehicle.

Griffith says there's nothing to Shubert Alley scuttlebutt to the effect that "The Pajama Game" is heavily backed by pajama industry leaders as a public relations bid to combat the current fad of sleeping in the raw. The only large investment is by a Wall Streeter friend of his and Brisson's and Prince's, a man not connected with the apparel trade but merely a devotee of the theatre. However, a New York pajama firm is supplying the production with sewing machines shown onstage and pajamas worn or displayed in the musical.

"Came," currently trying out at the Shubert, Boston, opens May 13 at the St. James, N. Y. Bissell should have a pretty good idea the next morning whether he's goifig back to pop's factory in Dubuque.

Current Road Shows

(May 3-15)

Dial M for Murder (Maurice Evans)—Curran, S. F. (3-15).

Evening with Beatrice Lillie (Beatrice Lillie) — Metropolitan, Seattle (3-8); Lyceum, Minneapolis (10-15).

Fourposter—Nixon, Pitt (3-8); Forrest, Philly (10-15).

Good Nite, Ladies—American, St. L. (3-8); Cass, Detroit (10-15).

Guys and Dolls—Forrest, Philly (3-8); Shubert, Detroit (10-15).

King and I (Yul Brynner, Patricia Morison)—Music Hall, K. C. (3-14).

Me and Juliet—Shubert, Chi (3-15).

Moon Is Blue—Shubert, Wash. (3-15).

My 3 Angels (Walter Slezak)—Selwyn, Chi (3-15).

Pajama Game (John Raitt, Janis Page, Eddie Foy, Jr.) (tryout)—Shubert, Boston (3-8) (Reviewed in VARIETY, April 14, '54).

Picnic (Ralph Meeker)—Ford's, Balto (3-8); Nixon, Pitt (10-15).

Porgy & Bess—Cass, Detroit (3-8); Hanna, Cleveland (10-15).

Sabrina Fair (Diana Lynn, Wendell Corey)—Geary, S. F. (3-15).

Seven Year Itch (Eddie Bracken) —Erlanger, Chi (3-15).

South Pacific (Jeanne Bal, Webb Tilton)—Capitol, Wheeling, W. Va. (3-8); Community, Hershey, Pa. (10-15).

Stalag 17—Lyceum, Minneapolis (5-8); KRNT Theatre, Des Moines (9); Great Northern, Chi (10-15).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi (3-15).

Twin Beds — Royal Alexandra, Toronto (3-15).

Touring Show Flurry Animates Late Season; '54-'55 Prospects Good

Recent flurry of touring legit shows is at least partially redeeming the generally dire season on the road. Even in towns where the Theatre Guild-American Theatre Society-Council of the Living Theatre subscription quota has not been met, the late-season pickup is having an encouraging effect on the 1954-55 prospects.

Road upturn has been sparked by a few notable hits, mostly Broadway productions. Thus, the recent closing of "King and I" and "Picnic" after long runs on Broadway has provided strong fare for legit-hungry road cities. Windup of the second company of "Seven Year Itch" in Chicago will add another likely gross-getter for touring engagements. Following the already-touring "Evening with Beatrice Lillie" and Maurice Evans in "Dial M For Murder," and the recent launching of "My 3 Angels," with Walter Slezak, it add adds up to a welcome late-season rally.

As a result, according to CLT reps in New York, the situation in Minneapolis has brightened considerably. Booking of "Itch" and "Angels" will bring the town six of a promised eight shows (as usual in such circumstances, the short-changed subscribers have the choice of getting a refund or taking a two-show credit for next season). "King," costarring Yul Brynner and Patricia Morison, and "Picnic," starring Ralph Meeker, are already booked in Minneapolis for next fall.

In Baltimore, the late-season arrival of "Dial," Bea Lillie and "Picnic" has completed the seven-show subscription commitment. In Cleveland, "Dial," "King" and "Itch," the latter starring Eddie Bracken, fill out a 10-show subscription list. In Pittsburgh, "Picnic" similarly brings in the full 10-show subscription quota.

CLT is currently trying to lay out a list of definite and probable shows for next season. Meanwhile, it is considering if and where subscription drives may be carried out this summer.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Sea Gull (D)—T. Edward Hambleton-Norris Houghton (Phoenix Theatre), prods.; Houghton, dir.

Showboat (O)—N. Y. City Light Opera Co.; prod.; William Hammerstein, dir.

'Brig' Melodious $51,800 Yiddish 'Mother' 2G, L.A.

Los Angeles, May 4.

"Brigadoon" edged up in its second frame at the 2,670-seat Philharmonic Auditorium last week to hit a pleasant $51,800. Musical, first offering of the 17th annual Civic Light Opera season, has another fortnight to go.

Only other legiter open last week, Yiddish-American "Letter to Mother," at the 400-seat Civic Playhouse, did an okay $2,000.

"White Cargo" rekindled Las Palmas last night (Mon.) and the Kabuki Dancers relight the Biltmore tomorrow night (Wed.) for 10 days.

'Dial' $18,000, S.F.; 'Sabrina' $16,200

San Francisco, May 4.

"Dial M for Murder" began a two-and-a-half week run at the Curran last Wednesday (28). Maurice Evans starrer, which is running under Theatre Guild subscription, clicked in its first five performances. "Sabrina Fair" dipped in its second week at the Geary.

Estimates for Last Week

Dial M for Murder, Curran (1st wk) ($3.85; 1,775) (Maurice Evans). Big $18,000 for first five shows.

Sabrina Fair, Geary (2d wk) ($3.85; 1,550) (Diana Lynn, Wendell Corey). Moderate $16,200.

'S.P.' JUMPS TO $34,900 FOR 2D WEEK IN PITT

Pittsburgh, May 4.

"South Pacific" picked up sharply in the second and last week of its return engagement at the Nixon, grossing almost $34,900, an increase of nearly $5,000 over the opening session. Feeling is that if the musical had come back at a lower top ($4 plus taxes) than on its first visit two seasons ago it might have bettered $65,000 on the fortnight.

Nixon currently has the John Beal-Carol Stone "Fourposter" at $2 top, but isn't shutting down as expected with "Picnic," coming in next week. House has booked "Separate Rooms," with Diana Barrymore, Robert Wilcox and Joey Fay, to open May 17, possibly for two weeks, and is working on something else to follow that.

'Porgy' Healthy 25½G, First Week, Detroit

Detroit, May 4.

"Porgy and Bess" grossed a good $25,500, including tax, in the first week of a fortnight's stay at the 1,482-seat Cass. Top is $4.20 weeknights, $4.80 Saturdays.

The 2,050-seat Shubert relights next Monday (10) with two weeks of "Guys and Dolls."

Dublin Players $6,100, 4-Perf. 'Pygmalion,' Mpls.

Minneapolis, May 4.

Dublin Players in "Pygmalion" won rave reviews and also gained impetus from enthusiastic word of mouth. As a result, the show built after a slow opening and finished to a nearly $6,100 for three nights and one matinee at $3.30 top at the 1,860-seat Lyceum. More than half of the total take, or $3,700 was chalked up the engagement's final day from the matinee and evening performances.

Current is "Stalag 17" for a full week on Theatre Guild subscription. It will be followed by five nights and two matinees of "An Evening With Beatrice Lillie," also on subscription.

'Teeth' O.K. $3,800, Roch.

Rochester, May 4.

Arena Theatre here had a strong finish for its spring season with a sturdy $3,800 for 11 performances of Thornton Wilder's "The Skin of Our Teeth," at a $2.40 top. Run ended Saturday (1).

Omar K. Lerman and Dorothy Chernuck, producers of the local theatre-in-the-round, are planning a season of strawhatters at their air-conditioned spot. Season is tentatively set for an early July start.

'Angels' 12G, Milwaukee

Milwaukee, May 4.

"My 3 Angels" copped nearly $12,000 in eight performances at the Pabst Auditorium here last week.

Walter Slezak starrer is current at the Selwyn Theatre, Chicago.

B'way Starts Annual Spring Ebb; Jeanmaire 45½G, Channing $36,300, Audrey High $41,600, 'Apple' $28,800

Seasonal decline gripped Broadway last week, with a generally heavy drop in receipts from previous week's takes. Dips went as high as $14,100 for one musical and $7,700 for a straight play.

There were two closings last week, "Immoralist" and "Magic and the Loss." Openers this week are "The Yeomen of the Guard," seventh in the 10-week Gilbert & Sullivan series at the "off-Broadway" President Theatre and "Showboat," first in the operetta series at the City Center.

Estimate for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (4th wk) (C-$4.40; 1,160; $28,000) (Macdonald Carey, Kitty Carlisle). Almost $24,400 (previous week, $24,500).

By the Beautiful Sea, Majestic (4th wk) (MC-$6.60; 1,510; $58,000) (Shirley Booth). Nearly $56,500 with parties (previous week, $57,500).

Caine Mutiny Court Martial, Plymouth (15th wk) (D-$5.50-$4.80; 1,062; $3,500) (Henry Fonda, John Hodiak, Lloyd Nolan). Almost $32,800, still with parties (previous week, $32,700).

Can-Can, Shubert (52d wk) (MC-$6.60; 1,361; $50,160). Held at $50,400.

Confidential Clerk, Morosco (12th wk) (C-$7.15; 935; $30,200) (Ina Claire, Claude Rains, Joan Greenwood). Almost $14,000 (previous week, $21,700).

Fifth Season, Cort (67th wk) (C-$4.40; 1,056; $25,227) (Menasha Skulnik, Richard Whorf). Over $17,500 (previous week, $20,000).

Girl in Pink Tights, Hellinger (9th wk) (MC-$6.60; 1,527; $53,000) (Renee Jeanmaire, Charles Goldner). Over $45,500 (previous week, $50,300).

Girl on the Via Flaminia, 48th St. (5th wk) (D-$4.40-$3.30; 925; $18,300.) Nearly $7,400 (previous week, $11,000).

Golden Apple, Alvin (2d wk) (MC-$4.40-$3.30; 1,150; $40,807). Over $28,800 (previous week, $32,200).

Immoralist, Royale (12th wk) (D-$5.50-$4.40; 1,035; $31,000) (Louis Jourdan, Geraldine Page). Over $20,000 (previous week, $16,600); closed last Saturday (1) after 104 performances (including eight "preview" showings) at a loss of about $25,000 on an approximate $80,000 investment.

John Murray Anderson's Almanac, Imperial (21st wk) (R-$6.60; 1,400; $50,000). Almost $35,900 (previous week, $42,700).

King of Hearts, Lyceum (5th wk) (C-$5.50-$4.40; 995; $24,300) (Donald Cook, Jackie Cooper). Over $19,700 (previous week, $21,700).

Kismet, Ziegfeld (22d wk) (MD-$6.60; 1,528; $57,908) (Alfred Drake). Over $57,800 (previous week, $57,900).

Magic and the Loss, Booth (4th wk) (D-$5.50-$4.40; 766; $23,000) (Uta Hagen, Robert Preston, Lee Bowman). Almost $7,900 (previous week $7,200); closed last Saturday (1) after 27 performances at a loss of about $65,000 on an investment of $69,000 (including overcall).

Oh, Men, Oh, Women, Miller (20th wk) (C-$5.50-$4.40; 920; $23,248) (Franchot Tone). Nearly $19,500 (previous week, $21,700).

Ondine, 46th St. (11th wk) (D-$7.15; 1,139; $39,512) (Audrey Hepburn, Mel Ferrer). Almost $41,600, believed to be a record Broadway take for a straight play (previous week, $40,500).

Remarkable Mr. Pennypacker, Coronet (18th wk) (C-$7.15; 1,027; $28,262) (Burgess Meredith, Martha Scott). Nearly $16,400 (previous week, $20,200).

Sabrina Fair, National (24th wk) (C-$5.50-$4.40; 1,172; $31,300) (Margaret Sullavan, Joseph Cotten). Almost $26,300 (previous week, $30,300).

Seven Year Itch, Fulton (76th wk) (C-$5.50-$4.40; 1,063; $24,000) (Tom Ewell). Nearly $21,100 (previous week, $24,500).

Solid Gold Cadillac, Belasco (26th wk) (C-$5.50-$4.40; 1,077; $28,225) (Josephine Hull). Over $28,100 (previous week, $28,300); moves next Monday (10) to the Music Box.

Tea and Sympathy, Barrymore (31st wk) (D-$5.50-$4.40; 1,060; $28,300) (Deborah Kerr). Nearly $28,600 (previous week, $28,600).

Teahouse of the August Moon, Beck (29th wk) (C-$5.50-$4.40; 1,214; $31,681) (David Wayne, John Forsythe). Held at almost $32,200.

Wonderful Town, Winter Garden (61st wk) (MC-$6.60; 1,510; $54,173) (Carol Channing). Over $36,300 (previous week, $50,400).

Opening This Week

Show Boat, City Center ($3; 3,090; $50,160). Jerome Kern-Oscar Hammerstein 2d-Edna Ferber musical, presented by the N.Y. City Light Opera Co., opens tonight (Wed.) and plays through May 16.

Scheduled Openings

Sea Gull, Phoenix, May 11.

Pajama Game, St. James, May 13.

Fledermaus, City Center, May 19.

Carousel, City Center, June 2.

Arabian Nights, Jones Beach, June 24.

'Pajama' $42,300, Met $129,800, Hub

Boston, May 4.

Bounding quickly into the click class last week, "Pajama Game" pulled capacity biz in its second stanza at the Shubert. Last week's take was cut into somewhat by Theatre Guild subscription commissions. Third and final week has been sold out for several days. Musical received the strongest audience reaction here of any show in some time.

Metropolitan Opera, in its annual visit here, was as usual a sellout at the Opera House last week. Lone legit offering on the horizon is the Ballet Theatre, which bows May 17 at the Opera, for a one-week stand.

Estimates for Last Week

Metropolitan Opera. Opera House (single week) ($8; 3,000). Hefty $129,800.

Pajama Game, Shubert (2d wk) ($5.50-$4.40; 1,700) (John Raitt, Janis Paige, Eddie Foy, Jr.) Tall, $42,300. Final week is current.

'Okla' Skids to $23,800 On 2d Week in Philly

Philadelphia, May 4.

"Oklahoma" dipped slightly last week, the second of its engagement at the Shubert. Long-run tuner disappointed the management, which had added a third week to the run on the basis of the advance. Summer weekend weather and non-airconditioned theatre were figured mainly responsible for the drop.

"Guys and Dolls," returned last night (Mon.) to the Forrest, for its second visit of the season. "Fourposter," slated for the Forrest next Monday (10), will be final booking of the local season.

Estimates for Last Week

Oklahoma, Shubert, (2d wk) (M-1,870; $3.60). Fell off, despite the fact that it was the sole legit production here; convention gave slight lift, but weekend skidded; broke even at nearly $23,800.

'King' Builds to $48,700 In Royal Indpls. Week

Indianapolis, May 4.

"King and I" grossed a hefty $48,700 at a $5 top in eight performances at the Murat here last week. There was some room to spare at the start, but it was solid by the end of the week. Murat seats 2,000. House reports good early prospects for "Evening With Beatrice Lillie," its season finale, May 17-18, although Met Opera company will be at nearby Indiana University, Bloomington, both nights.

Martin & Lewis are booked at Butler fieldhouse here May 19, while Met is playing annual visit to Purdue U., West Lafayette.

'Ladies' 12G, St. Loo

St. Louis, May 4.

First week of a fortnight stand of "Good Nite, Ladies" wound up at the American theatre Saturday (1) with a $12,000 gross on two-for-ones. Season closes for the house with this week's windup of the show.

Closing of the American will follow that of the Empress Theatre, the other legit house that closed its stock season a week ago.

Play Abroad

Teahouse of the August Moon

London, April 23.

Williamson Music Ltd. & Prince Littler presentation of Maurice Evans-George Schaefer production of comedy in three acts by John Patrick, from novel by Vern Sneider. Stars William Sylvester. Eli Wallach; features Lionel Murton, John Bushelle, Chi Yu, Guy Kingsley Poynter, Gaylord Cavallaro, Golda Casimir. Directed by Robert Lewis Settings, Peter Larkin; costumes, Noel Taylor; lighting, George Schaefer; music, Dai-Keong Lee. At Her Majesty's, London, April 23, '54; $2.50 top.

Sakini ..... Eli Wallach
Sgt. Gregovich ..... Gaylord Cavallaro
Col. Wainwright Purdy ..... John Bushelle
Capt. Fisby ..... William Sylvester
Old Woman ..... Sooh Ah Song
Woman's daughter ..... Gracia Tay
Daughter's children ..... John Scott, Kumud Gulhane, Hatim Sutawaler, Yvonne Miah
Lisa Maxwell ..... Marlene
Ancient Man ..... Wong Luk
Mr. Sumata ..... John A. Tinn
Mr. Sumata's father ..... Chan Fatt
Mr. Hokaida ..... Andy Alston
Mr. Seiko ..... Ralph Jessel
Mr. Oshira ..... Guy Kingsley Poynter
Mr. Omura ..... U Bon Nee
Mr. Keora ..... Don Lee
Villagers ..... Carlos Raphael, Anthony Chin, Villa Carlos, Ronnne Vincent, Jack Sam
Higa Jiga ..... Golda Casimir
Ladies League ..... Jacqueline Chan, Sooh Ah Song, Edwina Carroll, Gracia Tay
Lotus Blossom ..... Chin Yu
Capt. McLean ..... Lionel Murton

At a time when the West End theatre is struggling to get out of the doldrums, the arrival of "The Teahouse of the August Moon" provides a timely shot in the arm. Undoubtedly one of the best comedy importations for some years, it is a surefire winner and a boxoffice booster of the first order. It will be a long time before Her Majesty's Theatre is looking for a new tenant.

The London presentation, which followed within a week or two of the John Patrick comedy receiving the New York critics' accolade as the best new play of last year, had garnered additional publicity which served to hypo press and public interest. The general consensus of opinion is that the award was well justified and that the production will qualify for fresh laurels during its London run.

With his original Broadway staging to serve as a model, Robert Lewis has directed the production with acute sensitivity and delicacy, accenting the natural charm of characterization as well as the obvious comedy potentialities of the script. Under his guidance, and aided by Peter Larkin's settings, the three-acter moves with polished fluency.

Apart from Eli Wallach, the entire cast was recruited locally, although William Sylvester is an American-born actor who has been long resident in Britain. The occasion marked Wallach's British debut, and there is no disagreement on the immediate sock impact scored by his fresh and impish interpretation of the role of Sakini, the interpreter. His initial stage entrance to intro the first act won the audience; his reappearances for the second and third acts were greeted with a mounting ovation.

Bestowal of the main thesping honor on Wallach does not imply a belittling of the other performances. On the contrary, the production has been cast with immaculate care and even the goat has been trained to lick his chops after sampling the brandy which brings prosperity to the little village in Okinawa.

Sylvester does a sterling job as the U.S. Army officer with a plan to bring democracy to the villagers while John Bushelle ably suggests the stolid colonel who fears that his hopes of promotion are wrecked when the order to build a schoolhouse is replaced by a teahouse for the Geisha girls. Lionel Murton plays the compact role of the psychiatric officer with confidence; Chin Yu exudes a full measure of charm as Lotus Blossom. Guy Kingsley Poynter, Gaylord Cavallaro and Golda Casimir commendably lead the supporting cast.

George Schaefer, who is associated with the original Broadway presentation, has taken over the lighting chore from Peter Larkin. Noel Taylor has again designed the colorful Oriental costumes. *Myro.*

Off-B'way Shows

Tin Waltz

(ACTORS AND WRITERS, N. Y.)

Actors and Writers Theatre is presenting a new play in the basement of St. Clement's Church, N. Y. "Tin Waltz," by Nat Harris, tells the delusions of grandeur of a Mr. Average who hopes to parlay his mediocre musical ability into a top-flight Broadway payoff.

The hard-working actors almost give "Tin Waltz" importance despite itself. As Paul Davis, the man who would rather be Richard Rodgers than a shoe salesman, Carroll Saint settles into a solid performance after a fuzzy first-act. His loyal wife, Phyllis, who has no illusions, is played with king-size emotion by pert Jane Norvell.

As the woman who must tell the composer the unpalatable truth, Gina Shield is first-rate, and she is well-supported by Elek Hartman's honesty as her compassionate producer husband. The humor of the no-talent kid's wiseacre brother palls early, despite Saul Davis' enjoyment of the role. As a pathetic piano teacher, Gina Petrushka earns her exit hand.

Joseph Guzzetti Jr. is responsible for the true-to-life direction, which unfortunately ignores the play's loose joints. Author Harris is observant, and his people often talk sense, but playwriting requires a selectivity and discipline "Tin Waltz" does not reveal. It won't move east of Eighth Avenue

Cyanamide

(DAVENPORT THEATRE, N. Y.)

Any time a play's title has to be looked up in Webster's Unabridged, the author has taken two voluntary strikes. "Cyanamide," on display at off-Broadway Davenport Theatre, just about gets scripter Burt Marnik to first base, but it's close.

Reminiscent of drama of two decades ago, the play transpires in and around a large industrial plant, owner of which is determined to have production at all costs. Principal pawn is Steve Jarmak, leader of a furnace gang, whose boiler leaks gas and is momentarily expected to burst a plate.

Michael Constantine gives a rugged performance as Jarmak, who is torn betwen decency towards his peers, and ambition to "live on the hill." His wrong decision costs him the life of his son and the love of his wife, the latter done by Sheila Conan.

Among others he harms are his pal, Charlie, vigorously played by John Garabedian, and Clem Witkowski, aged family friend, well-drawn by Bruno Ligeri. James Alpe contributes a ten-twenty-thirt' portrait of a ruthless straw boss, and Jed Duane appears as an unbelievable Mr. Big himself.

The boiler plate never bursts open, and neither does the script, despite fleeting moments of truth. Author Marnik is obviously identified with his material, but he seldom does more than keep it trudging toward its poignant finale. On a canvas that calls for broad strokes, Allan Kaufman keeps his direction detailed.

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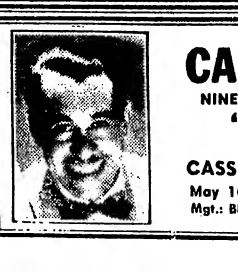

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DOUGLAS TO COSTAR IN TOURING 'MUTINY'

Paul Douglas will costar in the touring company of "Caine Mutiny Court Martial," playing Capt. Queeg, the role being enacted by Lloyd Nolan in the original Broadway production. Wendell Corey is already set for the touring assignment of Lt. Barney Greenwald, originated by Henry Fonda, and film actor Steve Brodie will play the third principal, Maryk, played on Broadway by John Hodiak.

Paul Gregory's second company of the Henry Wouk melodrama will open its tour July 5 at the Alcazar, San Francisco.

'Manor,' 'Intimacy' Revue London Clicks But Latest Fry Play Looks Doubtful

London, May 4.

"The Manor of Northstead," by W. Douglas Home, staged by Peter Saunders, opened at the Duchess Theatre last Wednesday (28). It is a sequel to "The Chiltern Hundreds" (done in New York as "Yes, My Lord") which achieved stage and screen success here. It again stars A. E. Matthews as an eccentric peer.

This is a diverting political comedy with Marie Lohr and Charles Heslop giving main support in a competent cast. Reception was enthusiastic, and play is likely to repeat the earlier success in this small-seater.

After a tryout at the New Lindsey Theatre, "Intimacy at 8:30" came to the West End last Thursday (29) under the management of Linnit & Dunfee at the Criterion Theatre. Although starting slowly, this intimate revue has enough humorous incident to sustain it for a healthy run in this small Piccadilly house. Leading roles are admirably filled by Joan Heal, Joan Sims, Ronnie Stevens and Peter Felgate. Sketches were written by Peter Myers, Alec Grahame and David Climie.

"Dark Is Light Enough," which opened at the Aldwych, Friday (30), is impeccably acted by top-ranking cast, but obscure characterization makes it a flimsy prospect despite enthusiastic crix appraisal. Described as a winter story, it has the magnificent Christopher Fry poetry, with direction by Peter Brook. Tennent Productions presented it. Play stars Edith Evans, James Donald and Margaret Johnston. Action takes place in a country house in the Austro-Hungarian Empire during the Hungarian revolution of 1848-49.

Legit Followup

The Fourposter

(SHUBERT, NEW HAVEN)

New Haven, April 24.

After a couple of breakin stands at Springfield, Mass., and Princeton, the John Beal-Carol Stone road cversion of "The Fourposter" appears pretty good as a performance, but isn't so good as boxoffice.

Lack of biz to date has raised the problem of to-be-or-not-to-be as far as tour continuation is concerned. In view of critical reaction, it would seem advisable to hold this production together somehow until strawhat stands are available, where it might reasonably be expected to do business. Low nut of two-character show should make this possible. Meanwhile, the comedy may buck the end of the regular legit season by playing territory away from prior appearances of the original company.

Beal and Miss Stone give an essentially different interpretation of this Jan de Hartog opus from the original Jessica Tandy-Hume Cronyn version. In certain phases, the finesse of the orlginators is not duplicated by the new duo, but the overall impression they leave is a substantially favorable one. Sincerity of effort stamps their work and produces an undercurrent of warmth that makes a very human pair out of the play's characters.

Audience reaction (with new low scale of $2.20 top introducing a fair share of first-time legit playgoers) was enthusiastic. Presentation is by H. Clay Blaney and Cy Metrick; staged by Paul A. Foley, with settings by Svrjala and costumes by Lucinda Ballard.

Bone.

Baylor U. Tries 'Gallery'

Waco, Texas, May 4.

Baylor U. Theatre is currently presenting a new play, "Long Gallery," by Ramsey Yelvington. It opened last Friday (30) and will continue through next Sunday (9).

Production is being given in the new theatre of the group.

Equity-League

Continued from page 57

years ago by agreeing to play benefit performances of hit shows for the Equity welfare fund instead of paying a percentage of the boxoffice gross or the weekly payroll. That stymied moves the stagehands and musicians were understood to have been planning for percentage payments for welfare purposes.

More Demands

Besides the new welfare gimmick, which would be in addition to the present benefit performance setup, the other new Equity demands include a raise of rehearsal pay from $25 to $70 a week, increase of the salary minimum on the road from $110 to $120 a week, salary boosts for the chorus on Broadway and the road, accident and injury insurance for dancers and others doing specialties, hiring of stage managers two weeks before the start of rehearsals and pay for all chorus singers for original cast albums, whether actually used for the recording or not.

Initial meeting of negotiating committees for the union and the management group was held last Friday (30) at the Astor Hotel, N. Y., and a second session is scheduled for tomorrow (Thurs.). As usual, the contract will be for two years.

Equity negotiating committee consists of Angus Duncan, the union's executive-secretary; Ben Irving, executive-secretary of Chorus Equity; Herman E. Cooper, recently-appointed as union attorney; Ralph Bellamy, Equity president; John Effrat, as spokesman for the stage managers, plus seven other union members. That's about half the size of the union's negotiating group of two years ago. Incidentally, Rebecca Brownstein, former Equity attorney and still the legal rep of the Chorus branch, is not participating in the negotiations.

League negotiators are Herman Bernstein, Kermit Bloomgarden, Alexander H. Cohen, Alfred de Liagre Jr., Max Gordon, Leland Hayward, Morris Jacobs, Herman Levin, Ernest H. Martin, Monty Shaff, Arthur Schwartz, Irene Selznick, Herman Shumlin, executive director James F. Reilly and attorney Milton R. Weir.

'Banana' Film

Continued from page 58

necessary to bail out the Stone-Sloane venture in full.

As of March 25, the legit production represented a loss to the backers of $61,250 on an investment of $210,000 (including 20% overcall). In addition, there was a $22,739 deficit owed personally by the Sloanes, plus interest on delinquent taxes. There was $1,193 in the production's bank account.

Accountant's statement as of March 25 revealed that the backers had been repaid $148,750 of the original $210,000 capital. Unrecouped production costs as of last June 27 were $71,377, plus $9,741 expenses after the close of the tour, $3,537 interest on payroll taxes to last Sept. 28, plus $2,131 insurance deficit and $500 royalty advanced for British rights.

Deducting $2,685 income from last summer's subway circuit engagement and $612 payroll tax adjustment, left unrecouped costs of $83,989 as of March 24 and the $22,739 deficit. Summary of cash position disclosed the $1,193 cash in bank, less $3,139 payroll taxes payable, $17,256 withheld taxes payable (both subject to accrued interest since last Sept. 28) and the $3,537 interest on payroll taxes prior to that date.

Presumably the $25,000 or so that will be obtained from the film rights will just about take care of the $22,739 (plus additional interest) deficit for which the Sloanes are liable. But unless the picture grosses far more than the $1,000,000 estimate, there's little chance of the backers regaining much of their $61,250 loss.

Legit Bits

Continued from page 58

Mouse" under the auspices of the William Morris Agency.

John Kerr, currently on Broadway in **Robert Anderson's** "Tea and Sympathy" scheduled to appear next season with his mother, **June Walker**, in the Playwrights Co. production of Anderson's "All Summer Long," which **Alan Schneider** will direct for a contemplated late September opening at the Morosco Theatre... **Deborah Kerr** will exit May 29 as star of "Tea and Sympathy," with **Joan Fontaine** taking over May 31. Miss Kerr plays the femme lead in a touring production of the play Oct. 4 for a 26-week period... **Robert C. Jarvis** returns this summer for his fifth season as director of the Lambertville (N.J.) Music Circus.

Ed Rosenbaum, former press-agent and company manager living in retirement at North Hills, near Philadelphia, has written his autobiog and is looking for a rewrite man-collaborator... **Irvin Dorfman**, son and associate of pressagent **Nat Dorfman**, went to Europe last week on some writing assignments and to compete in tennis tournaments in England, France, Spain, Denmark and Norway. **Reginald Denenholz** is subbing for him on "Solid Gold Cadillac" and "Anniversary Waltz."

Eva Marie Saint was called last week as a possibility for the femme lead in "Fanny," the S. N. **Behrman - Joshua Logan - Harold Rome** musical... **Doris Patson** and **Jack Sheehan**, currently touring with "Good Nite, Ladies," are not appearing together for the first time since their marriage 25 years ago, as erratumed last week. They were together in "Roberta" at Randall's Island, N.Y., during the summer of 1937

Morton Gottlieb, who went to London for the opening of "Waiting for Gillian, left there yesterday (Tues.) for Spain, where he will remain about two weeks, returning to New York about May 22

Current London Shows

London, May 4.

(Figures denote premiere date)
Airs Sheestring, Royal Ct. (4-22-53).
Angels In Love, Savoy (2-11-54).
As Long As Happy, Garrick (7-8-53).
Big Knife, Westminster (1-1-54).
Boy Friend, Wyndham's (12-1-53).
Burning Glass, Apollo (2-18-54).
Charley's Aunt, Strand (2-10-54).
Dark Light Enough, Aldwych (4-30-54).
Day By The Sea, Haymarket (11-26-53).
Facts of Life, Duke York (5-4-54).
Fifth Season, Cambridge (2-24-54).
Folies Bergere, Pr. Wales (9-24-53).
For Better Worse, Comedy (12-17-52).
Guys and Dolls, Colliseum (5-28-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Intimacy At 8:30, Criterion (4-29-54).
King and I, Drury Lane (10-8-53).
Love Match, Palace (11-10-53).
Manor of Northstead, Duchess (4-28-54).
Marching Song, St. Martin's (4-8-54).
Moon Is Blue, Vaudeville (3-5-54).
Mousetrap, Ambas. (11-25-52).
Old Vic Repertory, Old Vic (9-14-53).
Pal Joey, Princes (3-31-54).
Prisoner, Globe (4-14-54).
Question of Fact, Piccadilly (12-10-53).
Reluctant Heroes, Whitehall (9-12-50).
Ring Out Bells, Vic. Pal. (11-12-52).
Sleeping Prince, Phoenix (10-5-53).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Waiting For Gillian, St. Jas. (4-21-54).
Wedding in Paris, Hipp. (4-3-54).
Wish You Were Here, Casino (10-10-51).
Witness Prosecution, W. Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS
Bombshell, Westminster (5-11-54).
Cockles & Champagne, Saville (5-19-54).
CLOSED LAST WEEK
Confidential Clerk, Duke York (9-16-53).

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Literati

Telecasts Boom Sales

Telecasts of the McCarthy-Army controversy "build" the audience of newspaper readers; housewives who have viewed the proceedings during the day talk about them to their husbands on the latter's arrival home and husbands avidly scan the papers, to keep abreast of developments. This is the belief of some editors, one of whom is H. R. Ekins, of the Schenectady Union-Star.

He "welcomed" the decision of WGRB to continue morning and afternoon pickups of the hearings, from ABC after NBC dropped live telecasts and substituted a 45-minute late-evening filmed summary. Etkins said that the videocasts stimulated reader interest, at a high level, as demonstrated by the number of telephone calls to the Union-Star editorial rooms. In Schenectady, as elsewhere, reader and viewer reactions sharply divided on the merits of Senator McCarthy's and the Army's cases.

Sobel's New Edition

Crown is planning a popular edition of Bernard Sobel's "Theatre Handbook" which has been a standard work for 14 years and a live catalog item all that time.

Nat Wartels, prez of Crown, just wrote Sobel, who is a cardiac convalescent now residing at the Hotel Scribe, Nice, France, about the intention to update it and bring out the "popular" version at a price less than the original $5.

Sex Is Elegant

Tome heralded as America's first sex dictionary will be published May 10 by Hannah Publications of La Crescenta, Cal. The 112-page work, said to be a digest of a larger book to be published later, was authored by Dr. J. E. Schmidt, a Baltimore physician and lexicographer.

Pocket-size book, according to a publisher's rep, will be first offered only to professional people, such as journalists, clergymen, lawyers, authors, etc. New dictionary, it's asserted, will present speakers and writers an opportunity to lift the field of sex discussion from "vulgarism to elegance."

Barbara Emerson at Holt

Henry Holt & Co. trade veepee Bill Buckley has appointed Barbara Emerson director of publicity and advertising, filling the post left vacant when Maureen McManus shifted to New American Library.

Miss Emerson comes over from Crowell's where she has been since '49; prior thereto she was at Scribner's.

Shoe String Press

Shoe String Press of Hamden, Conn., is bringing out in June a tome titled, "Shakespeare: Of an Age and for All Time," edited by Charles Tyler Prouty who served as chairman of Yale's extensive Shakespeare Festival held over a several weeks span.

Book, with an introduction by Prouty, is a compilation of lectures delivered during the Festival, contributors being Davis P. Harding ("Shakespeare the Elizabethan"), Helge Kokeritz ("Shakespeare's Language"), Frank McMullan ("Productions of Shakespeare, Elizabethan and Modern"), Arleigh D. Richardson III ("The Early Historical Plays"), Eugene M. Waith ("Macbeth"), Norman Holmes Pearson ("Antony and Cleopatra").

Color-Conscious

An advertising layout expert last week in Omaha called newspapers "still the greatest advertising medium." But Howard N. King of York, Pa., prexy of the Industrial Assn. of Printing House Craftsmen, added an if—"if they will increase their use of color." King said tv is making the people color-conscious so that they will want to see newspaper ads and news pix in color. However, he added, other media won't replace newspapers as the biggest ad bargain.

"Radio is for spot reporting and tv is primarily a source of entertainment. People go to their newspapers for facts." He said more and more advertisers are discovering that video viewers will sit through a play—but get up to pour a glass of beer or check on the baby during commercials. He spoke at a meeting of newspaper editors.

'Wholesome' Comics Pay Off

"Wholesome" comic books pay off in a readership four times as great as that held by "crime and horror trash" according to Helen Meyer, exec veepee of the Dell Publishing Co. Her assertion was made last week to disprove the "unfair connotation" of the recent Senate subcommittee hearings which "tended to degrade" all comic books.

Declaring her firm finds it unnecessary to resort to sensationalism, Mrs. Meyer pointed out that the average sale of each of Dell's 90 comic book titles is 800,000 compared with a circulation of about one-fourth of that for crime stuff. Dell, it's claimed, sells more than 30,000,000 comic books monthly. Sales leader is Walt Disney's Donald Duck at almost the 2,000,000 mark per issue.

Other comic books ranging in the 1,000,000-2,000,000 sales bracket include Walt Disney's Comics, Warner Bros. Bugs Bunny, Walt Disney's Mickey Mouse, Warners' Looney Tunes & Merrie Melodies, Porky Pig, Walter Lantz' Woody Woodpecker, Marge's Little Lulu and Metro's Tom and Jerry. Majority of these, of course, are licensed versions of Hollywood animated cartoons.

Joe Israels Back In U. S.

Josef Israels II, for 4½ years stationed in Vienna as correspondent for NBC, Time-Life and VARIETY, returned to the U. S. over the weekend to assume a post with Ruder & Finn, industrial public relations outfit. Israels will also return to freelancing and already has placed three pieces with Esquire on the German motor industry, "Eating Along the Danube," and a humorous piece about a "hot Vienna streetcar" (a stolen tram).

Emil W. Maass continues as VARIETY's longtime mugg in Vienna; Israels merely augmented him with feature stuff.

Bill White's 'Adirondack Country'

William Chapman White has dedicated his new book, "Adirondack Country" (Duell, Sloane & Pearce) to the late William Morris. It touches on a number of show biz aspects. The family of the late founder of the international talent agency bearing his name has been a pioneer in the Saranac Lake civic and social activities, and the Morris summer home, Camp Intermission, is a local landmark.

Incidentally, Bill White is married to Ruth Morris, daughter of the late William Morris.

Jack Malone's New Post

John M. (Jack) Malone, who columns "Main Street on the Mohawk" for the Schenectady Union-Star, has been appointed city editor of the paper. He succeeds Charles L. Bennett, who this week assumed the managing editorship of the Elyria (O.) Chronicle-Telegram.

Malone will continue to write the column.

Holt's Bigger (Much!) Net

A typographical error last week credited the Henry Holt publishing house with a net income for '53 of $29,170, a figure $260,000 short of the actual mark. And all because a little 8 was left out between a 2 and a 9.

CHATTER

Jimmy Demaret's book about golf, "My Partner Ben Hogan," has hit the stands.

Robert Downing has an article, "Behind the Brando Headlines" in the current (June) issue of Screenland.

Mrs. Eileen Wadham Dickson, editor of Harpers Bazaar, in from Europe yesterday (Tues.) on the Queen Elizabeth.

Paul R. Lilly, formerly veepee in charge of direct sales, upped to veepee in charge of circulation for the Dell Publishing Co.

Phil Strassberg, N. Y. Daily Mirror amusement makeup editor, and his wife left for a three-week Coast vacation Saturday (1).

Tony Gray, editor of Screenland and Silver Screen magazines, is in Hollywood for editorial features. Ed Rofheart, art director, went along.

Michael Ruddy, Hollywood correspondent of Kemsley Newspapers, London, penning series in Glasgow Evening News about Las Vegas.

Ruth Ericson resigned as editorial director of the Timely Women's Group (Movie Time, Movie Spotlight, and Movie Play) of Stearn Publications.

W. F. (Bill) Greenlee, Oshkosh, publisher of the Garden County News, elected prexy of Nebraska Press Assn. at annual convention in Omaha last week.

Ben Hecht's autobiography, "A Child of the Century," originally announced for publication by Simon & Schuster on May 24, has been delayed till June 14.

New American Library will publish Walter Ross' "Diet to Suit Yourself" in a new Signet Keybook edition (25c) on May 21. A hardbook ($2.50) edition will also be brought out by McBride.

Harold Kaese, sports columnist on the Boston Globe, who in '48 authored "The Boston Braves," has coauthored "The Milwaukee Braves" with R. G. Lynch, sports editor of the Milwaukee Journal, for Putnam.

San Diego VARIETY mugg Donald Freeman, radio-tv editor of The San Diego Union, was subject of "People in Journalism" salute in current People Today. Freeman, whose column is syndicated in Copley Press, was kudosed as "John Crosby of the West."

Films Oppose

Continued from page 1

the sub-committee outlining the various positions. Opposition forces are represented in a 57-page statement filed by Morris Ebenstein, WB attorney. The "pro" position is contained in the report filed by Adolph Schimel, Universal's general counsel.

Principal grounds for opposing U. S. adoption of the Copyright Convention, as contained in Ebenstein's statement, are: (1) The Convention does not protect acoustic works, such as motion pictures. (2) It would give opportunity to Russian, and other Iron Curtain countries, to secure copyright protection for the works of their citizens in the U. S. while the work of Americans have no honest copyright protection in those countries. (3) The Convention contains a form of retroactive validation of works which are presently in the public domain. (4) It harms films by reducing the extent and duration of the protection which U. S. producers now have in a number of countries under existing arrangements with those countries. (5) It is lacking in clarity and is so confused that it will be the basis for endless litigation.

Proponents of the plan deny these allegations and feel that the new system will stabilize copyright practices throughout the world. The State Dept. and the U. S. Government are reported as favoring adoption of the plan. In fact, it's reported that the State Dept. is attempting to arrange a meeting with reps of the film companies against the Convention in effort to get them to drop their opposition.

The "anti" forces are backing up their opposition via telegrams to Sen. Bourke Hickenlooper, Rep., Ia., chairman of the sub-committee. It's possible that industryites may be called upon to testify before the committee. Proposal must be approved by the Senate committee before it is sent to the floor and voted on as a treaty.

Masque Caper

Continued from page 2

motifs, ranging from the bare bosomed babes in flowing gowns, to the Bacchanalian takeoffs by boys who portrayed the god of wine in a variety of ways. A grape decor by several constituted all the covering. Curiously a Bacchus with clothes was the second prize winner.

The official floats had the maximum nudity. A representation of Europa had a nude riding a plaster of paris cow borne by an octet of lads of varied virility. The same kids carried out Leda riding her swan. The third float, carried the queen of the ball, Deborah Kerr, who rode the uncertain transportation bravely, and got more applause than the other two floats.

The old world Plaza Hotel was host to this year's affair. This hotel is better equipped than the Waldorf-Astoria, where the shindig was held two years ago, to handle this kind of event. At this inn, the celebrants could be kept in their particular pasture. The ball attendees have their own special entrance to the ballroom, and uniformed guards kept them from straying into the other portions of this hospice.

This excellently publicized affair pulled in the black tie crowd, and the costumed kids won't even have to mothball the fancy garb. They can be varied in time for the Artists Equity Ball to be held late this month. *Jose.*

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

To the old saying that children should be seen and not heard I'd like to add that authors should be neither seen nor heard; they should be read.

This is particularly true of Frank Mallen, author of "Sauce For the Gander" (Baldwin Books, White Plains; $3.50) as lively, delightful and ribald an embalming of a newspaper as the stepladder of literature has even seen. It's the obit of the old Graphic, where Mallen labored for several years under the muscular Bernarr Macfadden and the volatile Emile Gauvreau in various creative roles, including that of lobster editor.

It's a beaut of a book. Like the gal who was married for 20 years before she had her first baby, I didn't know Mallen had it in him. And I have known him intimately for 38 years.

This is the second time within a few weeks that an old friend from the fourth estate has disintegrated my slide rule. The previous upset was Morton Thompson, author of "Not As a Stranger."

But Mallen's performance is a greater surprise, because I thought long ago that he had resigned himself to the role of a good reporter whose legs had gone back on him, and henceforth planned to earn his keep as editor and publisher of county weeklies and a sedate law journal in Westchester County.

Like De Morgan, who got his first book published at 60, Mallen may now have his whole future ahead of him. He has been in and out of the U. S. Marines so often since he started as a private in 1917 and retired as a bird colonel receptly, that it was a wonder he ever got going in the field of writing at all.

Rivalling the Shuberts

His style has a sort of Chekovian detachment completely unknown to the field he played around with 30 years ago. What American beauties emerged from that. Winchell began as a Broadway columnist on the Graphic. Ed Sullivan was its sports editor. Louis Sobol broke into New York journalism there. So did Jerry Wald. Sam Fuller, the Hollywood producer, who recently made "Park Row," was also a Graphic staffer. So was Artie Auerbach, one of Jack Benny's staff of great comedy writers. Norman Krasna also worked for the Graphic. Ditto for John Huston. Indeed, the Graphic spawned more characters who later distinguished themselves in show biz than the Shuberts did.

Mallen knew them all, mostly from their small beginnings. He even lured Sobol from a good job on a Connecticut metropolis daily to a job on the Graphic, only to find the rug pulled from under him by a higher official.

Mallen's first creative talent was in the field of composite photographs and what they did to older canons of journalism is candidly detailed in "Sauce For the Gander." An amazing number of man-hours were spent in creation of these "proofs" that while photographs never lie, the same cannot be said of photographers and picture-editors.

Their first composite showed Alice Jones stripped (in the manner later copied by Simone Silva at Cannes for Bob Mitchum's book of knowledge) to the waist before jurors to prove her socialite-husband Kip Rhinelander could not have been unaware of her origin. It took 20 separate photographs, Mallen says, to make this dilly printable. He includes it in his book in black and white. Color would have added something but not much.

Rudy Valentino's operation at the Polyclinic, with the sheik stripped to the waist, lying on an operating table and surrounded by three doctors and three nurses, one nurse sexily caressing his patent-leather hair, another smiling like an idiot, took only 10 photographs to fake.

Valentino's subsequent death and funeral reached even higher creative skill. Rival reporters were watching the hospital exits for the transfer of the body. Hours before this happened the Graphic was on the streets with a photograph of him laid out in Campbell's funeral parlor.

Harry Grogin, the Graphic's genius in the manufacture of composites, and Mallen, the fast-thinking editor, had Valentino lying in state in the Gold Room within an hour of his demise. They forgot to say the photo was a composite, and that the body was still at the hospital.

Frank Campbell had convinced Joe Schenck and the passion-peddlers of United Artists that if they let him handle the details of Valentino's funeral, the great lover's pix would be more popular than ever.

Mountain of Wailing

To keep his promise, Campbell delayed the funeral 14 days and built up such a mountain of wailing that riots ensued by the time the body was ready for a transcontinental tour to Hollywood. Three cops were smashed against plate glass windows and cut to ribbons. One hundred others were injured.

The press in general followed the Graphic hysteria. In Campbell's basement a casket was turned upside down and transformed into a bar for the visiting gents of the press.

A faked wreath from Mussolini was added to the obscene ensemble, along with a military guard in Fascist black uniforms. Pola Negri arrived from Hollywood in $3,000 worth of mourning attire. No photographers were allowed to share her mourning at the funeral parlor, so the Graphic faked a pic of her collapse across the dead star's bier and left the sound effects to the reporters. She seemed to be screaming and fainting all the way from the Ambassador Hotel to the Campbell's souped-up mortuary.

"We could have sold 10 times as many papers that day," Mallen reported.

The tour across the country had an odd anticlimax for a finish. When the funeral train reached L. A., the whole show slowly pancaked to earth. Hollywood shared an older view that there was nothing as dead as a dead star. Not even one cop was needed to hold back the crowd. Aside from the mysterious woman in black, a product of Russell Birdwell's enterprise, few of note paid any more attention to Valentino's final burial than the average peasant pays to a dead planet.

During this era, the Graphic climbed to a circulation of 700,000. The high pressure and round-the-clock printings tore the bowels out of the old press which had served the Mail and the News so well before the Graphic began giving it cylindrical ulcers.

Macfadden, the publisher who walked barefoot from Nyack to downtown New York daily, was so rich by then he could have worn ermine mukluks, now wanted bigger game. He sent Mallen down to Washington to buy the memoirs of Gen. Smedley Butler. Mallen became public relations of chief of the Marines in his time and was well-liked by his superiors even in those early years.

Gauvreau told him to go as high as $25,000; less if Butler would take it. Mallen offered 25G as a starting point.

"Who'd you say wants them?" Butler demanded.

"The Daily Graphic," Mallen admitted. "But I suppose the Philadelphia Daily News is in on it too."

The General grabbed Mallen by the shoulders and bored his eyes into Frank's soul.

"Mallen," he bellowed, "if you weren't my own flesh and blood I'd throw you out the window!"

I'm glad he didn't or this grand story of the rise and fall of the most ribald rag in the history of journalism would have lost the only Boswell capable of writing it with Olympian perspective.

If Hollywood documentaries ever achieve the liberation enjoyed by a free press, Mallen's magnificent opus, for adult entertainment, will be a must. It will be a much easier job than was "From Here to Eternity." And funnier too.

Broadway

Lana Turner east for a brief visit.

Greer Garson in Gotham until Saturday (8).

William F. Rodgers returned from a Coast visit.

Metro shorts topper Fred C. Quimby in for homeoffice confabs.

Loew's veepee and treasurer Charles C. Moskowitz off on a Miami vacation.

Pier Angeli returned to the Coast after a 10-day stay ballying "Flame and the Flesh."

Marian Anderson left N. Y. last Friday (30) for a six-week concert tour of South America.

Sir Cedric Hardwicke has arrived in Rome to begin his role in Warner Bros.' "Helen of Troy."

Louis de Rochemont returned to Paris to complete the European sequences of "Cinerama Holiday."

Ex-bandleader Pancho now with Freddie Lamb's Le Beaujolais restaurant, opposite the Copacabana.

Pandro S. Berman due in from the Coast to scout talent for Metro's "The Blackboard Jungle."

Mary Elizabeth O'Connor, daughter of RKO Theatres veepee-treasurer Thomas O'Connor, engaged to Richard Walsh, Fordham student.

Robert Sarason new pub director of Carter Hotels (Governor Clinton, etc.) under Shepard Henkin, director of sales and advertising.

Artur Rubinstein left Idlewild Airport yesterday (Tues.) for Paris, where he will begin a six month concert tour of nine European countries.

Nancy Ranson elected president of Brooklyn Society of Artists at recent 38 annual meeting. She is the wife of Jo Ranson, WMGM publicity chief.

Concert singer Jennie Tourel sails on the Ile de France today (Wed.) for dates in Europe and for her first tour of South Africa in June and July.

Veteran radio announcer Jean Paul King is now general manager of KLAS-TV, Las Vegas. Mr. and Mrs. King are currently in N. Y. at the Chatham.

General of the Army Omar N. Bradley is the star of the theatre and tv film trailer produced by the United Defense Fund. He's UDF's national campaign chairman.

Theatrical attorney Edward C. Raftery's son will be bedded four more weeks as result of a truck running into his car in Forest Park (Queens), fracturing his skull.

Meyer Davis is at Greenbrier, White Sulphur Springs, for the annual Spring Festival, May 6-8. He'll lead his orchestra there for the Anniversary Ball Saturday (8).

Col. Serge Obolensky sponsoring a showing of paintings by Grand Duchess Olga of Russia (sister of the late czar) at the Pizzaro Room of the Sherry-Netherland.

Ruth (Mrs. Leopold) Friedman, wife of the Loew's Inc. veepee, secretary and general counsel, out of the Hospital for Joint Diseases after a brief stay requiring minor surgery.

John Coast, author-producer who staged last year's Broadway hit, "Dancers of Bali," has been engaged by Columbia Artists Mgt. as its representative in Europe, with headquarters in London.

Leonard Bernstein, who did the music for the Broadway hit, "Wonderful Town," has written a violin concerto which Isaac Stern will debut at the Venice Contemporary Music Festival next Sept. 12. Composer will conduct.

Sidney Reznick, Hal Fimberg, Mel Diamond, David Rose, Livingston-Evans and others contributing sketches and songs for the new Danny Dare revue, "What's Life," which opens on the Coast before Broadway this spring.

Nora Kaye, ballerina featured in last season's Broadway revue with Bette Davis, "Two's Company," is rejoining Ballet Theatre next season. She was star with that troupe for 10 seasons before joining the N. Y. City Ballet about three years ago.

Director George Cukor arrived from the Coast for a short Gotham stay before embarking on a two-month European vacation. Cukor, who directed the Judy Garland starrer, "A Star Is Born," will take part in bally activities before abroading Friday (7).

Arthur Elmiger, who inaugurated the Caribe Hilton, Puerto Rico, and the Castellana Hilton, Madrid, will ditto at the new Beverly Hilton which the Conrad N. Hilton chain is building in Beverly Hills. Walter Schnyder is the new manager of the Madrid operation.

Elsa and Alexis (Lex) Albert will reside at Government House as house guests of the Governor-General of Nassau and his wife on their next lap en route back to Sydney. He's head of J. Albert & Sons, music publishers. This is their first trip to the U. S. in seven years. Leaving N. Y. next week.

Monte Proser planning an inaugural junket to his Bucks County Playhouse Inn early in June, coincidental with the strawhat season's teeoff. James Ellis is operating the theatre. Proser will have a "Beachcombers type" of cuisine at the adjacent inn, plus making it a roadhouse centre for tourists and locals.

Paris

Eddie Constantine to Italy for a pic chore.

Bobino Music Hall closes down for season after its present two-week show.

Fernand Gravey will star in the Jacques Deval legiter "Namouna" next season.

Veronica Bell back from the U. S. and into the Folies-Bergere as one of leads.

Jean Gabin will be the star of a sixth version of Victor Hugo's "Les Miserables."

Jacques Grello back into the cast of hit legiter "Les Hussards," after a short illness.

Vichy Referendum Film Fest to unreel May 31-June 12. Prizes are given by a public vote.

Martha Graham and Co. here for date at Theatre des Champs-Elysees April 30-May8.

Reprise of "Nina" makes four plays for Andre Roussin this season with three of them boffo hits.

Rose Rouge, left-bank nitery, switching policy May 1. Variety acts will substitute for intimate revue.

Silvia Monfort joining the Theatre National Populaire, first role being opposite Gerard Philipe in "Le Cid."

Ward Morehouse due in April 30 for weekend visit, first stop on his world tour for the N. Y. World-Telegram.

Dolores Del Rio slated for her comeback on the European scene in the Ray Ventura Franco-Italian production, "Impasse De Desir," to be made this summer.

Ludwig Bemelmans opening a bar on the Ile St. Louis here, a stone's throw from Notre Dame. Called 4 Rue De Colombe it represents a $20,000 investment.

Raymond Rouleau will stage his Italo version of "Cyrano De Bergerac" here in May; also is working on the French version of "Country Girl" which he will direct and star in next season.

Claude-Andre Puget working on the Gallic adaption of three English plays, "Pygmalion" for the Bouffes-Parisiens, "Peter Pan" for the Comedie-Francaise and "Merchant of Venice," not placed as yet.

"Three-Penny Opera," lavish costume show, clicking at Empire.

Legit houses replacing frail new plays with revivals of proven clicks. Marcel Ayme's "Clerambard" goes into Comedie des Champs-Elysees and Jean Anouilh's "Colombe" into Atelier May 4.

Marlene Dietrich expected here July 14 after a three-week stint at the Cafe De Paris in London. Then she reports for her starring role in the pic, "Rendezvous At The Lido" which will be partly shot in that nitery. Production is by Charles Feldman-Pierre Louis Guerin with script by Jacques Remy.

Santiago

By Edythe Ziffren

The Lester Ziffrens back from the U.S.

Dave Phillips, of South Pacific Mail in U.S.A., lecturing and writing.

Arthur Pratchett, Par's Latin American supervisor, here plugging VistaVision.

Juan Emilio Pacull, prez of Newspapermen's Guild, back from European tour.

Fernando Ortuzar, formerly commentating on Radio Mineria, moved over to Radio Pacifico.

Lucho Gatica, pop Chilean warbler, to Punta Arenas for radio and theatre engagements.

Raul Matas and Enrique Sanchez of Radio Mineria and Paco Pereda, Bernando Suarez and Carlos Briceeno new tops at Radio Bulnes.

The Pond Theatre opened on Radio Mineria with dramatization of Luis Maria Grau's novel 'The Great Landers," Ricardo Neri directing.

Jorge Inostroza to write "Great Fortunes," new Radio Nacional de Agricultura show telling the story of the formation of the top monied families of the world.

Coca-Cola sponsoring "Chile Lindo" (Beautiful Chile), musical folklore show on Radio Cooperativa Vitalicia, with Rene Mericono scripting, and Prof. Carlos Isamitt as musical consultant.

Ensayo theatre group which will stage Santiago del Campo's adaptation of Blest Gana's novel, "Martin Rivas," at the Municipal Theatre, warming up with daily radio version of "Rivas" adapted from del Campo's version of Rosa Robinovich.

London

Guy Mitchell arrived here last week to start a three-month vaude tour.

Leslie A. Hutchinson ("Hutch") returned to Quaglinos and the Allegro this week for a new cabaret season.

Current visitors from the U.S. include Olivia de Havilland, Lester Markel, Harland Manchester and Brian Aherne.

Carl Shalit, manager of Columbia's central division, reached London last week on the first leg of a Continental jaunt.

Most American stars currently in London legit will be guests at next week's Variety Club lunch to launch the British edition of "Esquire."

Sir Michael Balcon tossed a welcome-back party for the Ealing unit which had been on location in Austria, Yugoslavia and Germany filming "The Divided Hearts."

Arnold Picker in town for United Artists 35th anni celebrations. Al Crown, Moulin Productions boss, here for confabs with John Huston on upcoming production of "Moby Dick."

Edward Dmytryk signed by David Rose to direct his upcoming Coronado production, "The End of the Affair," starring Deborah Kerr. Lensing is due to start at Shepperton July 5.

Johnny Riscoe, exec of Lew & Leslie Grade, lining up string of vaudeville dates for golf champ Bobby Locke in anticipation that he will win the British open golf championship shortly.

Actor-manager Max Hansen planed here last week to negotiate Scandinavian rights of the British musical hit, "Wedding in Paris."

Herbert Wilcox hosted a press reception for Errol Flynn, who hit London last week from Jamaica to co-star with Anna Neagle in "Lilac in the Spring" based on last year's stage hit, "The Glorious Days."

Portland, Ore.

Tom Ball's "China Doll Revue" held for a second week at Amato's Supper Club.

Journal Drama Editor Arnold Marks off to Denver for opening of the new Center Theater.

Roy Rogers & Trigger set to be Grand Marshall of the 1954 Rose Festival. Dale Evans, David Rose, & Ed Sullivan also will be here.

Duke Ellington orch played a one-nighter at McElroy's Ballroom last Thursday (29). Sauter-Finnegan outfit inked for Jantzen Beach Ballroom June 4-5.

Jack Benny sent word to Bill Duggan that Sammy Davis, Jr., with the Will Mastin Trio and Gizele MacKenzie will be featured in his Variety Show set for July at the Civic Auditorium.

Chicago

Liberace in concert at Opera House three nights last week.

Hoteller James A. Hart must take it easy for a month by doctor's orders; minor heart attack.

Peter Lawford and newlywed wife Patricia Kennedy into Chi to visit her parents prior to Hawaiian honeymoon.

Peggy Taylor here posing for Look Magazine photogs prepping a picture story on the former Breakfast Club chirper.

Ed Baetzel, former agent with Paul Marr office, joined Chi William Morris bureau for convention bookings and club dates.

Norm Fielding left MCA publicity to join sales force of a commercial photography studio succeeded by Sheldon Schultz.

Jim Lowe, former NBC announcer here, and his manager Bob De Vere taking up residence in N. Y. where they will prep an act.

Bob Hope in Chi prior to Milwaukee junket last Wednesday (28) where he helmed stageshow benefit at Wisconsin Theatre for Cancer Fund.

Miklos Gafni, Hungarian opera singer who gave concert at Kimball Hall last Wednesday (28), attended opening of new Opera Club the previous weekend.

Cleveland

By Glenn C. Pullen

Ted Goldsmith here ahead of "Porgy and Bess," reopening Hanna May 10.

Paul Bruno, Cleveland vocalist signed by BBS label, now managed by Joe Philip, racehorse and restaurant owner.

Illona Massey, who did big biz for Alpine Village, succeeded by Bobby Breen and Hale-Arlen line in current revue.

Statler Terrace Room dropped floor shows for summer after Hildegarde and Johnny Johnston closed Saturday (1).

Joe Kaz, new indie booker, and publicist, set up series of weekend packages of recording talent for Vermilion-on-the-Lake Park ballroom.

Georgie Tapp and Monica Lewis replaced the Chaveles troupe at Vogue Room for two weeks. Ted Lewis band and revue back at Sky-Way Club for 10 days.

Crystal Beach Park dancery jumping into names again Sunday (9) with Billy May, followed by Pee-Wee King 16, Ray Anthony May 23 and Buddy Morrow May 30.

Kirk Willis, actor-director at Play House, presented with a Coronation-Nonesuch set of Shakespeare's printed plays and autographed scroll by colleagues to celebrate his 25th year with group.

Washington

By Florence S. Lowe

Col Jim Eskew's J. E. Ranch Rodeo, starring Jack Mahoney, wound up a week's run at Uline's Arena last Saturday (1).

Local Variety tent tossing testimonial dinner May 17 for Glenn Norris, recently upped to eastern sales division boss for 20th-Fox.

A Mambo-Rhumba Festival, headed by Tito Puente orch and Joe Loco Quintet, played Constitution Hall last Saturday (1) under Super Music aegis.

Word received that Department of Commerce film topper Nathan Golden and frau motoring through Germany after recent stint at Cologne's Photography Exhbit.

Minneapolis

By Les Rees

Dinah Washington Trio here for one-nighter.

St. Paul Civic Opera Co. presented "Brigadoon."

"The Seven Year Itch" set for Lyceum week of June 14.

Hotel Radisson Flame Room holding over Felix Knight.

Starlight Club has Lou Nova, former heavyweight fighter.

Walter Slezak and others of "My Three Angels" cast guested by Northwest Variety club social evening.

Local Aquatennial, annual summer mardi gras, to bring in Red Skelton and his stageshow for 1954 festival.

Constance Bennett, accompanied by her husband, Col. John Coulter of U. S. Air Force, here for department store appearances, exhibiting her own designed clothes.

Film actress Coleen Gray and tv-radio critic Gilbert Seldes among speakers at Hamline "U" arts panel during four-day centennial celebration.

Six of Theatre Guild's promised seven Lyceum subscription season offerings now assured as result of penciling in of "Stalag 17," "Evening With Bea Lillie" and "Seven-Year Itch" during ensuing weeks.

Shipstads-Johnson "Ice Follies" drew 156,000 paid admissions for 33 Arena performances in four-week run, largest local attendance since the last world war and second biggest in "Follies" annals here.

Tokyo

By Richard H. Larsh

Jascha Heifetz arrived for month of concerts and recitals sponsored by Asahi Newspaper.

John Painter, chief of Movietone's camera department, here with assistant Dick Kuhne to shoot travelogue shots in CinemaScope.

Josephine Baker opened week of shows at Tokyo's Imperial Theatre. She is here at request of Miki Sawada, leader in movement to aid mixed-blood children.

Mrs. Natalie M. Kalmus, color director of Technicolor Picture Corp., here on five-week tour of Japan and Korea to obtain color footage on orphans and refugee children for UNICEF.

Co-production between Toho Studio and Indonesia Film Corp. out after Indonesian government nixed idea, saying postwar political problems between Japan and Indonesia are not yet settled.

Jane Barlow, former Hollywood and Monte Carlo Ballet Russe terper, debuted on Nippon Television Corp. skein with performance of her original ballet, "Cocktail Party." Show was first of its kind to be produced here by an American.

Omaha

By Glenn Trump

Aerial acts Rick Roy, Zacchinis and Antaleks signed for Shrine Indoor Circus here May 17-22.

Jimmy Rose resigned as state editor of Pensacola, Fla., News-Journal to rejoin Leo Overland thrill-show troupe as press agent.

Abe Slusky reopened his Playland Park amusement spot. Bernie Kelly, who doubles as p. a. for Ak-Sar-Ben Coliseum in the winter, again is managing Slusky's stock-car racing program.

Hollywood

Arlene Dahl airs to Oslo May 4.

John Sturges back from Mexico City.

Elaine Stewart stricken by pneumonia.

Teresa Wright signed with William Shiffrin Agency.

"Prince Valiant" Seventeen mag's May pic-of-month.

Coleen Gray to St. Paul for celebration of her alma mater.

The Seaman Jacobs' (Margie Hart) have adopted a little boy.

Pete Smith kudosed by National Safety Council for "Pedestrian Safety."

Syd Saylor into Sawtelle Veterans Hospital as result of auto collision.

Jane Russell and Bob Waterfield off to Philadelphia to attend UA's 35th anni celebration.

Dore Schary delivers lecture to civic leaders and educators tomorrow at L.A. City College.

Joe Pasternak and Morris Weiner elected co-chairmen of Board of Trustees of Hollywood Temple Beth El.

William H. Wright, former Metro producer, his wife and scripter Albert Beich back from six-month global tour.

Marvin Faris, SIMPP exec secretary, back after European trek.

Walter Wanger on crutches after breaking his left foot.

Paul Jaretski, production director for four years on the Met Opera broadcasts for the Henry Souvaine office, is sailing today (Wed.) from N. Y. for a five-month European stay. He'll cover various music festivals for the Saturday Review, Musical America, N. Y. Herald Tribune and other U. S. publications.

Zurich

By George Mezoefi

Jose Iturbi gave recitals at Stadtcasino Basle and Tonhalle Zurich.

Bob Weiss, Capitol Records' rep for Europe, here enroute to Vienna.

French stage and screen star Edwige Feuillere will appear at Schauspielhaus in Paul Claudel's "Partage de Midi." Jean-Louis Barrault is to direct.

"Roman Holiday" (Par) is one of the season's biggest U.S. pic hits here now being past its sixth week at the ABC in Geneva and the fifth at the Bubenberg in Berne.

Schauspielhaus acquired performance rights for Jean Giraudoux' posthumous drama, "Pour Lucrece," world preemed in Paris, and to be staged here next season.

Theatre am Central presenting successful revival of Noel Coward's "Private Lives," tagged here "Intimitaeten." Comedy is directed by Leopold Biberti, who also stars, with Blanche Aubry.

Gloriafilm Zurich preparing screen version of C. F. Ramuz' novel, "Beauty On Earth". To be adapted and directed by Marcel Pagnol, it stars Michel Simon. Pic is slated to roll this summer.

Pittsburgh

By Hal V. Cohen

Carousel will close down for three weeks next month to get facelifting.

Art Cinema booked "La Ronde" to follow "Forbidden Games" May 15.

Ted Lewis drove his new Olds here from Cincinnati for his Horizon Room date.

Danny Costello, multiple winner on "Chance of a Lifetime," topping Carousel show this week.

Rosemary O'Reilly back to N.Y. after spending couple of weeks there at bedside of her hospitalized father.

Fred Kelly makes his screen debut in a number with brother Gene Kelly for Metro's "Deep In My Heart."

Harold Goldberg, now with "King and I," and his wife planed here for "South Pacific" fourth anni party.

Harry Fox, former operator of Mercur Music Bar and Monte Carlo, underwent operation at Montefiore Hospital.

Local boy Jack Schachter has changed his name to Jack Hayes and is acting in "Once Upon a Tailor" at Hollywood's Circle Theatre.

Havana

Teddy and Phillis Rodriguez returned to Montmartre.

Mexican thrush Tona La Negra at the Tropicana April 30.

"How to Marry a Millionaire" (20th) at the Trianon and Payret.

"The Robe" (20th) played a return week at the Trianon and Payret.

Arturo de Cordova here for filming of scenes for Mexican pic, "Stranger on the Staircase."

Havana theatres to give half of their grosses May 24 to a hospital organization sponsored by the wife of the president.

OBITUARIES

JOE LAURIE JR.

Joe Laurie Jr., author-comedian and veteran VARIETY columnist, died in his 62d year on April 29 at St. Clare's Hospital, N.Y. Services were Sunday (2), with cremation in Fernclift, Hartsdale, N.Y. His widow, June, a son, Joe Bryant Laurie (by his first wife Aleen Bronson), a brother and sister, survive.

Detailed story on Page 2.

EDWIN W. ROWLAND

Edwin W. Rowland, 70, active in the theatre for more than 60 years, died April 26 in New York of a heart attack. He had been a stagehand, actor, dancer, boxoffice treasurer, producer and manager of legit companies and theatres.

As a child he was trained as a dancer by his father, Edwin W. Rowland Sr., of Smith & Rowland, soft shoe terp team. He made his stage bow at the age of five in one of his father's shows at Proctor's 125th St. Theatre, N. Y.

At the age of 14, Rowland apprenticed backstage with the producing firm of Rowland & Clifford in Chicago where they controlled 17 theatres. He later became a treasurer, and when only 20 years old was reputedly the youngest road company manager in the U.S. He also supervised the erection of the Hollywood Playhouse for his father. He later worked for Lee Shubert, Arthur Hammerstein, Morris Gest and other producers and theatre owners.

Rowland had been general manager for shows at such New York houses as the Winter Garden, the Casino Theatre, and Al Jolson's 59th St. Theatre, during the engagement of the Moscow Art Theatre there. He was assistant administrator of the Federal Theatre Project and also managed tours of Sigmund Romberg, Markova & Dolan, Paul Whiteman and Victor Borge.

Son and a sister survive.

ARTHUR J. JOHNSTON

Arthur J. Johnston, 55, composer-pianist, died May 1 in Hollywood. While in his teens, he worked as a pianist and vocal arranger for a New York music publisher. He later was associated with Irving Berlin as pianist and arranger for several years and in 1929 went to Hollywood, where he began composing pop tunes.

Johnston penned tunes for several films including "Pennies From Heaven" and composed music for "City Lights." Aside from "Pennies," he wrote "Cocktails for Two," "Just One More Chance," "The Moon Got in My Eyes," "Down The Old Ox Road," "Thanks a Million," "The Day You Came Along," "Mandy Make Up Your Mind," "Between a Kiss And a Sigh" and "Black Moonlight."

He collaborated for several years with Sam Coslow and orchestrated the scores for such pix as "Putting on the Ritz," "Mammy" and "Reaching for the Moon." Johnston also cleffed tunes for several English films.

Wife survives.

OSCAR NEUFELD

Oscar Neufeld, 68, model service operator, former film industryite and director of the "Miss Philadelphia" contests for the Atlantic City Beauty pageant for years, died April 25 in Philadelphia. He was a financial representative for Stanley Mastbaum and later for Jules Mastbaum.

Neufeld later became secretary for Metro and opened his own exchange in 1921, which failed in the 1929 crash. During this period he was known as the "Mayor of Vine St.," local film row. He then joined Horlacher Film Delivery Service, which eventually became Highway Express.

Neufeld established his models' bureau about 20 years ago and launched many theatrical careers, his most recent proteges being Micki Marlo, recording songstress, and Ruth Hampton, film starlet.

His brother survives.

BILLY CURTIS

Sidney W. Cornock, 68, songwriter and former vaudevillian, known also as Billy Curtis, died April 28 at his home in Fair Haven, Mass. He had appeared in vaude with his wife, formerly known as Lou Lawrence.

His compositions included "Doing Business at the Same Old Stand," which he wrote for Eva Tanguay; "There's No One With Endurance Like the Man Who Sells Insurance," "Figure It Out for Yourself," "The Return of Abdul Abdulbul Ameer" and "Cut-Cut-Cut Get a Haircut." Besides the number for Miss Tanguay, he also wrote tunes for such personalities as Sophie Tucker, Bert Williams, Frank Crumit and Julia Sanderson.

Surviving, besides his wife, is a daughter.

JOE MAY

Joe May, 73, pioneer screen director, died April 29 in Hollywood after a long illness. He made the first film produced in Vienna, "Depths of the Mine," in 1911 and was associated with Eric Pommer and the late Ernst Lubitsch in building up the German film industry after World War 1.

In Europe May directed numerous films, chiefly musicals, starring such names as Carl Brisson, Jan Kiepura, Conrad Veidt and his actress-wife, Mia May, who survives.

Among his Hollywood films were "Music in the Air," "Confession," "The Invisible Woman," "The Invisible Man Returns," "The House of Seven Gables" and "The House of Fear." He retired as a director several years ago.

W. D. L. STARBUCK

William D. L. Starbuck, 68, Federal Radio Commissioner from 1929 to 1934, died May 2 in New York. A patent attorney and mechanical engineer, he was appointed to the FRC by President Hoover, with his term carrying over under President Roosevelt.

Starbuck was in charge of the eastern zone of the commission, taking in New York, the New England States, Maryland and the District of Columbia. During the radio industry's formative years, he was active in drafting codes of ethics for the broadcasting companies, licensing broadcasters and settling disputes between rival broadcasting companies.

Wife, a son and a sister survive.

LOUIS SAABACH

Louis Saabach, 92, retired actor and theatrical union official, died May 2 in Hudson, N. Y. Following his retirement from the stage in 1902, he became secretary of the Actors National Protective Union. In 1910 he was active in the merger of the union with the White Rats of America, forming the White Rats Actors Union of America.

Appearing professionally as Lew Morton, he began his acting career in 1881, playing in such productions as "Michael Strogoff," "The Last Days of Pompeii," "The Siege of Vera Cruz" and "A Night in Peking."

A sister survives.

SAMUEL ROENS

Samuel Roens, 60, violist with the Philadelphia Orchestra for more than 33 years, died April 29 in Ann Arbor, Mich., shortly before the symphony's scheduled concert at the annual Ann Arbor Music Festival.

Born in Russia, Roens came to the U. S. at the age of three and studied at the New England Conservatory of Music, Boston. From 1916 to 1918 he was a violinist with the Boston Symphony and later joined the New York Symphony. He joined the Philadelphia ensemble in 1921.

His wife and son survive.

TOM TYLER

Tom Tyler, 50, ne Vincent Marko, vet cowboy actor, died May 1 in Hamtramck, a Detroit suburb. He began his film career in 1927 after holding the world's weightlifting championship for 14 years.

Pictures in which Tyler appeared included "She Wore a Yellow Ribbon," "Code of the Outlaw," "Raiders of the Range," "Younger Brother," "The Talk of the Town," "Beautiful Blonde From Bashful Bend," "Hellfire," "Westward Ho" and "The Tenderfoot."

TORSTEN RALF

Torsten Ralf, 53, Swedish opera tenor, died April 27 in Stockholm. In 1945, he joined the New York Metropolitan Opera Co., and was credited with being the first European to join the org since the start of World War II.

Born in Sweden, Ralf had appeared at the Covent Garden, London; in Vienna, Budapest, Prague, Zurich and opera houses in other European cities before coming to the U. S. in 1945. He sang at the Met between 1945-47.

HARRY A. HUGUENOT

Harry A. Huguenot, 71, actor and stage manager, died April 27 in the Bronx, N. Y. He made his first legit appearance in musical stock in Memphis, Tenn., in 1907. He later appeared in Richard Herndon productions and performed in "East Is West" in 1919 and "The Commodore Marries" in 1929.

In recent years, Huguenot had been active in summer stock, with USO Camp Shows, and in radio and tv.

IDA TEATHER

Ida Teather, actress and drama adviser for Hull U., died in Ebbw Vale, Wales, April 20 while delivering an adjudication on Emlyn Williams' play, "The Light of Heart," at Ebbw Vale Drama Festival.

Miss Teather had helped to produce London West End plays, was a former member of the Liverpool Repertory Theatre, and had appeared in films and on radio.

WILLIAM L. NIMMO

William L. Nimmo, 78, former director of Scotch bands and vocal groups in Cincinnati, died April 26 in that city. He was leader of the Caledonian Bagpipe Band and also of a Kilties quartet which appeared at high schools and colleges throughout the nation for 20 years up to 1948, when he retired.

Surviving are his wife, and three sons, one of whom is William (Bill) Nimmo, a tv announcer.

ROBERT CAIN

Robert Cain, 67, actor, died April 27 in New York. In his youth he appeared in films directed by Cecil B. DeMille. He played in such pix as "The Child Bride," "He Comes Up Smiling" and "Rasputin."

Legit productions in which Cain appeared included "Jarnegan" and "Misleading Lady." During recent years, he was seen on radio and tv.

Daughter survives.

J. W. NOVAK

John W. Novak, 46, tv-film editor, died April 28 in New York of a heart attack. He was an editorial supervisor at Van Praag Productions, producers of films for tv and other media.

For a period following World War II, Novak was in charge of the film department of WABD, N. Y., outlet of the DuMont tele network.

A sister and brother survive.

SAMPIH

Sampih, 28, Balinese dancer, was murdered recently, according to reports from Indonesia. His body was found floating in the Lauh River, which flows past his village of Sayan, in southeast Bali. He was said to have been strangled.

Sampih was the leading male performer of Dancers From Bali, troupe which played London and toured the U. S. in 1952.

Wife and a child survive.

MICHAEL CASHIN

Michael Cashin, 27, conductor of "Show Business," an evening program (disks and interviews) on CKEY, Toronto, died April 27 in that city. He was found dead in bed of a heart attack at his home some hours after he had failed to show up at the studio.

Born in St. John's, Nfld., Cashin attended St. Francis Xavier University at Antigonish, Nova Scotia, and began his radio career there on CJFX. After three years in Montreal as a freelance, he joined CKEY, Toronto, as a disk jockey and had his "Show Business" series there for over three years.

Wife and two sons survive.

GEORGE D. BAYLEY SR.

George Davis Bayley Sr., 55, former bandleader, died April 26 in Englewood, N. J. Prior to 1942, he fronted his own dance orch for about 15 years, playing regularly at several New York hotels. He retired from the band business in 1942 when his sidemen were drafted into the armed forces.

Wife, two daughters and a son survive.

HANS ROBERT

Hans Robert, 82, retired legit actor, died May 2 in Jamaica, L.I. A member of the Augustin Daly Co. in the '90s, he had appeared in "Checkers," "The Gentlemen From Mississippi," "The Noose," "Ready Money," "On Trial," Room Service" and "Dinner at Eight." He also appeared in vaude.

Wife and a son survive.

BERT UNGER

Bert Unger, 55, violinist and former orchestra leader, died in Cleveland April 24. He conducted pit bands in both the RKO 105th and Palace theaters when they were Keith-Albee houses and played in all the Cleveland legit-pix stands.

A bachelor, Unger is survived by two brothers.

ROY D. MOORE

Roy D. Moore, 66, president of Brush-Moore Newspapers Inc., died May 1 at his home near Canton, O. His firm has eight papers and two radio stations. Moore, whose journalistic career spanned 48 years, had been ill for six years.

His wife, a son and a daughter survive.

JOHN H. KLUFT

John H. Kluft, 78, onetime Yiddish comedian, died May 3 in New York. He had toured Europe and the U. S. and in recent years was a theatrical insurance agent.

Wife, a daughter and a son survive.

Nathaniel H. Batchelder, 74, who was business representative and treasurer of Denman Thompson's "The Old Homestead" theatrical company from 1906 to 1911, died April 27 in Keene, N. H. His wife survives.

Garfield J. Whitehead, 49, a former Boston nitery entertainer known professionally as Joe White, died in Exeter, N. H., April 28 after a short illness. His wife and mother survive.

Russell Rhodes, columnist who covered the entertainment field for The New York Journal of Commerce, died May 1 in N.Y. following a fall down a flight of stairs.

Father of Ann Simon, WB booker in Pittsburgh, died there April 20. Another daughter is Belle Simon, who also worked for Warners in Pitt a number of years.

Frank J. Clark, 64, supervisor of RKO's accounting department for 22 years, died April 29 in Hollywood, following a heart attack. His wife and daughter survive.

Mrs. Virginia A. Moore, 72, former opera and concert singer, died April 26 after a long illness at the Motion Picture Country Home near Los Angeles.

George Hildreth, former vaude performer, died of a heart attack April 21 in San Francisco. He was a past president of the San Francisco Theatrical Club.

Father, 65, of actor-singer Bobby Breen, died April 30 in Beverly Hills, Cal., of a heart ailment. Also surviving are his wife, another son and two daughters.

Charles A. Lapka, 69, manager of Chicago's Eighth Street Theatre from 1932 to 1941, died April 28 in that city. Wife and two daughters survive.

Father, 78, of Helen Oelheim, former Metropolitan Opera mezzo soprano, was killed April 27 in Buffalo, N. Y., when he was struck by a truck.

Otto F. Vonesh, 68, motion picture operator for over 45 years, died April 24 in Chicago. Surviving are wife, daughter and three sons.

Frank J. Clark, 64, for the past 22 years associated with RKO as a supervisor in the accounting department, died May 3 in Hollywood.

Leslie Jan Rogers, 11, granddaughter of Lester Jacob, of VARIETY's advertising department, died April 29 in New York.

Jack Manning, 64, Warner Bros. police officer for 25 years, died April 30 in Hollywood. A brother and sister survive.

Oscar Bloom, 60, sales manager for Columbia Pictures in Chicago, died April 25 in that city. His wife and son survive.

Father of John Wineck, western Pennsylvania outdoor theatre owner, died of a stroke in New Castle, Pa., April 15.

Jack Manning, 64, studio policeman at Warners for 25 years, died April 30 in Hollywood after a long illness.

Mother of Will Connor, vice-president of John Hamrick Theatres, died April 16 in Tacoma, Wash.

Mother of Harold Safford, program director of WLS, Chicago, died April 28 in West Chicago, Ill.

Mother, 72, of actor-balladeer Burl Ives, died April 28 at the home of a daughter in Newton, Ill.

JOE LAURIE, JR.

Without Whom Show Business

Will Never Be The Same.

Eddie Cantor

MARRIAGES

Sue Berg to Walter Waldman, New York, April 30. Bride is a Newsweek writer; he's a Paramount publicist.

Eugenie Sarros to Charles P. Miller, Chicago, May 1. Bride is short subjects booker for the Alliance Theatre circuit.

Miriam Tolles to Jimmy Crum, Mansfield, O., April 18. He's sports director of WLW-C, Columbus.

May Molin to Lee Gross, Greenwich, Conn., May 1. He's brother of VARIETY staffers Jesse (*Jess.*) and Mike (*Gros.*) Gross.

Diana Lees to Jim McGeorge, Dundee, Scot., April 27. Bride's an iceskater; he's icehockey player from Vancouver, now with Dundee Tigers.

Maribel Niebla to Dr. Antonio Gutierrez Vazquez, Mexico City, April 28. Bride is daughter of Carlos Niebla, Mexico M-G manager; he's a medic.

Corinne Bissette to Michael Grace, April 26, South Bend, Ind. Bride is a legit actress; he's a Broadway producer and shipping scion.

Barbara Krause to Jackie Cooper, Washington, April 29. He's an actor currently appearing on Broadway in "King of Hearts."

Dawn Addams to Vittorio Emanuele Massimo, Prince of Roccasecca del Volsci, Rome, April 29. Bride is a film actress.

Anne Bancroft to Marty May, Las Vegas, April 18. Bride is a screen actress.

Maria del Carmen Sanchez-Ramos to Robert F. Hawkins, May 1, Madrid. *Hawk*, longtime Genoa (Italy) mugg for VARIETY, becomes bureau chief for the paper in Rome June 1, following his honeymoon.

Leora Pringle to Clois W. Keyes, Dallas, May 1. Bride is in contract department of the Metro exchange in that city.

BIRTHS

Mr. and Mrs. Lewis Krohn, son, daughter, Los Angeles, April 26. Father is head of Republic's mimeograph and mail department.

April 27, N. Y. Mother is Shirley Rich, of the M-G-M talent department, N. Y.

Mr. and Mrs. James King, son, San Fernando, Cal., April 26. Father is veteran Republic studio guard.

Mr. and Mrs. Red Rodney, son, Philadelphia, April 29. Father is leader of Red Rodney jazz combo.

Mr. and Mrs. Blake McCrelless, daughter, San Antonio, recently. Father is farm director for KONO in that city.

Mr. and Mrs. Henry Solomon, daughter, New Bedford, Mass., April 20. Father was formerly on the staff of WRGB-TV, Schenectady.

Mr. and Mrs. Peter Blake, daughter, Sheffield, Eng., April 24. He's vice-chairman of Sheffield section, Cinematograph Exhibs' Assn.

Mr. and Mrs. Alexander Beck, daughter, New York, recently. Father is v.p. and foreign manager of Madison Pictures.

Mr. and Mrs. Howie Leonard, son, Portland, Me., April 25. Father is deejay librarian at WPOR, Portland.

Mr. and Mrs. Melford G. Lawton, son, Sydney, Australia, April 27. Father is general manager of Prince Edward Theatre, Sydney.

Mr. and Mrs. George McMurray, daughter, Fall River, Mass., May 1. Father is with the Joseph Wiegers flackery.

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VARIETY

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N.Y.'S 'GENTLEMEN' OF THE PRESS

Honkytonk Broadway Worries Films; Skid Row Trend Mars $35,000 Premieres

Representatives of various film companies are mapping a program designed to re-do Broadway, that is, inject some glamor and classed-up midway excitement into N. Y.'s Main Stem and at the same time deemphasize the skid row and honkytonk elements. It's admittedly a tall order and no one has come up with a set of specifications on just how it can be done.

Idea in broad form originated with Gil Golden, Warners' ad chief. He got the nod from other pic outfits to go ahead with exploratory work. Taking it from this point, Golden and Jerry Pickman, Paramount's ad-pub v.p., are now set to call on all film merchants in the area with the view of forming a united picture business committee. Group will then sked a meeting with the Broadway Assn. (whose president, Robert K. Christenberry, is now in Europe) to work out some form of joint effort.

Troubling the film trade is that too often a Broadway picture opening is a losing proposition. Distributor shells out about $35,000 for a good-size bally campaign and this frequently is a high risk investment. Because of it many pix are sent directly into the Brooklyn or Bronx first-runs, skipping the unveiling in a Broadway showcase.

Film and theatre execs opine that the answer lies in some way of getting native New Yorkers back

(Continued on page 62)

Elliot Roosevelt Plans Film on John Paul Jones Scripted in '23 by FDR

A long-lost film scenario written in 1923 by the late President Franklin D. Roosevelt and dealing with the life and times of Admiral John Paul Jones has been reconstructed by Elliot Roosevelt, FDR's second son, and Robert H. Nolan.

The material, culled from personal notes and documents left by the late President to Mrs. Eleanor Roosevelt, is being used by Roosevelt and Nolan for a novel, which is near completion, and a screen treatment of a scenario which is still in the works.

There is a possibility of Roosevelt and Nolan producing the pic independently. In their writing chores they had the advantage of considerable research conducted by the President, who was extremely interested in naval matters, and particularly in the life of John

(Continued on page 63)

Brokenshire Biopic

Warner Bros. is negotiating with Norman Brokenshire for rights to do a film biog of the veteran radio announcer.

Basis for the film would be Brokenshire's recently-published autobiography, "This Is Norman Brokenshire."

Truman 'Person' Delayed; Wants Home Shipshape

Harry S. Truman has postponed his June 4 guest appearance on Ed Murrow's CBS-TV "Person to Person" until the fall.

Former President is having his home in Independence, Mo., "done over" and wants it to be shipshape for the remote.

Ed Lamb Sues To Enjoin FCC's Commie Probe

Washington, May 11.

Toledo publisher and broadcaster Edward Lamb, being investigated by the Federal Communication Commission on charges of alleged Communist affiliations, today (Tues.) countered with legal action to stop the inquiry and force the Commission to renew his broadcasting licenses. In a complaint filed in the local Federal district court, against all seven FCC members, he declared the FCC was not authorized to inquire into alleged Commie affiliations and asked the court to enjoin any further proceedings against him.

Complaint, filed through his counsel, former U. S. Attorney-General J. Howard McGrath, charged that the FCC investigation was caused by changes in the "political complexion" of the Commission made since the Republican

(Continued on page 35)

Stevens TV-Side Ballot To Continue Full Hearings

Washington, May 11.

At least one principal in the Army - McCarthy feud benefited from the televised coverage today (Tues.). Army Secretary Robert T. Stevens, bedded with a virus, watched today's proceedings on a bedside television set and cast a decisive vote that will continue unlimited hearings in the matter. Hearings will continue to be televised.

After Democrats and Republicans on the Senate subcommittee had split evenly on the issue of whether to limit hearings, chairman Karl Mundt announced he would vote against any limitations if any of the principals objected to the proposal. Informed that Secretary Stevens was watching, Sen. Mundt instructed Army counsel Joseph Welch to phone Stevens and get his opinion. Stevens insisted on full televised hearings, and the proposal was defeated.

DRAMA CRITICS LOSING STING?

With very few exceptions, most of Broadway's drama critics thought the '53-'54 legit season now coming to an end was a pretty good one. Polled by VARIETY, in this newspaper's annual survey of the legit year from the point of view of the experts themselves, the reviewers let themselves go on current doings, and their significance, if any; on musicals, off-Broadway and playwrights, and even on themselves.

The question whether any of them had leaned over backwards to be lenient to the Walter F. Kerrs (he's the N. Y. Herald Tribune drama critic) on the current comedy hit, "King of Hearts," which Jean Kerr, his wife, co-authored, and which Kerr himself staged, steamed up quite a few of them, so that reaction was sharp—and divided.

But as to the '53-'54 season in general, the N. Y. Times' Brooks Atkinson thought it had been a pleasant one, Kerr termed it a cheerful one, and the Journal-American's John McClain said it impressed him as being the best since the war. The United Press' Jack Gaver, Women's Wear Daily's Tom Dash and Saturday Review's Henry Hewes saw the season as an

(Continued on page 56)

Mary Margaret's 20-Sponsor Finale

Mary Margaret McBride will kiss off her radio career on Saturday (14) over ABC with 20 sponsors represented out of 30 or so who wanted to be in on the finish of one of the most remarkable careers in the sound medium's annals. Whether MMM will be back in the fall (on radio or as a tv preemer) is up in the air, but the 20 spendthrifts was decided upon to coincide with the number of years she's been broadcasting.

Maytime exit will mark the first time the show has taken a summer hiatus, but the decision had to be made by "Three M" and her business manager-friend, Estella H. Karn, so that there might be a breather before embarking on a "new" career.

Several of the 20 underwriters

(Continued on page 32)

Bishop Sheen to Cut Sermons for Decca

Bishop Fulton J. Sheen, long a tenant on the bestselling book lists, has been signed by Decca to wax a series of sermons. First sides are to be released shortly.

Eddie Dukoff, Danny Kaye's personal manager, represented the Bishop on the deal.

'TNT for Politico TV' Pattern With Demo Fall Campaign Show

By ABEL GREEN

N. L. Halpern's Theatre Network Television facilities may set a pattern of "TNT for Politico TV," according to present plans to hook up next fall's Democratic Congressional and other campaigns into a closed-circuit theatre chain. It would be the first such usage of theatre television circuiting, embracing some 100 houses in 50 cities, to project a nationwide political meeting with local in-person influences.

Topflight name acts would be booked for this one-nighter (which may be repeated, as the campaigns get closer to the November deadline) to further point up the showmanship aspects. But actually, the Democratic National Committee, which last Wednesday (5) endorsed the plan in Washington, views this nationwide hookup as the ultra-modern method of fundraising on a local level, but given impetus by the national body.

The Democratic National Committee last week instructed its national chairman, Steve Mitchell, and his aides (Hy Raskin, deputy national chairman, and J. Leonard Reinsch, g.m. of WSB, Atlanta, and former White House consultant on radio-tv to Presidents Roosevelt and Truman), to work out execution of the plan with TNT.

The Demos envision local candidates meeting their prime local

(Continued on page 35)

Josie Balaban (A.J.'s) Makes Good on Her Own

Josie Balaban joined the ranks of daughters of show biz celebs to move into the nitery fold yesterday (Tues.) when she bowed at No. 1 Fifth Ave., N. Y., cafe. She's the daughter of A. J. Balaban, former managing director of the Roxy Theatre. Miss Balaban auditioned for the nitery under the nom-de-cafe of Josie Couture (her married name), but switched back to the Balaban moniker when she landed the job.

Other daughters of w.k's in the biz are Marti Stevens, daughter of Loew's exec Nicholas M. Schenck, Susan Zanuck, daughter of 20th-Fox production chief Darryl F. Zanuck, and Marylin Cantor, Eddie's daughter.

Betty Hutton's TV Debut in Liebman 'S of S' Color Spec

Betty Hutton, one of the few top name television holdouts, will make her debut on the homescreens Sunday, Sept. 12, on Max Liebman's color spectacular for NBC-TV. That will also mark Liebman's first extravaganza for the web in his series of 20 Saturday and Sunday specials embracing the compatible hues.

Miss Hutton, long sought for tv, was apparently persuaded by the bait of an original book and music commissioned for her by the producer, although the creative credits are under wraps. Third "debut" will be the fact that the 90-minuter (7:30 to 9, preempting "Mister Peepers" along with what would ordinarily have been scheduled as the teeoff Colgate "Comedy Hour" of the 1954-55 season) will origi-

(Continued on page 32)

Yank Political Themes Clipped Overseas

American pix biz continues to suffer from the whims of local censors abroad. Situation periodically improves and then again deteriorates, frequently in relation to prevailing political conditions.

Latest trouble spot is Portugal where Marc Spiegel, the Motion Picture Export Assn. rep on the Continent, has asked the U. S. Embassy to intercede with the government to get a relaxation of censorship operations. According to Spiegel, an increasing number of U. S. imports are slapped with an "over 18" rating with a resulting

(Continued on page 63)

Army-McCarthy Hassle Ends Personality Famine For Comics and Mimics

Senator McCarthy has suddenly become a subject for comedians and impersonators as a result of the televised hearings. Long considered too hot and too controversial, takeoffs on the junior senator from Wisconsin are now getting laughs in niteries and elsewhere.

Satire emanates from the fact that mention of "point of order" has become funny, and so has the droning "Mr. Chairman . . . Mr. Chairman . . . Mr. Chairman. . . ."

Elongation of this new bit now seems in the wind. Jackie Miles unveiled a new routine built around pixies, which during one hearing session was a subject for discussion. Army counsel Joseph N. Welch, in reply to Sen. McCarthy, defined pixies as a relative of a fairy. There's lotsa laughs in this bit, which was unveiled at a benefit performance for The Troupers at the Latin Quarter, N. Y., Friday (7).

Inevitable!

Laura Danti, pen name for a midtown N.Y. secretary, has written a pop song, inspired by you know what, titled:

"Point of Order Baby (I Love You)." BMI has it.

Allan Sloane Testifies He and Lampell 'Infiltrated' Hammerstein Committee

Washington, May 11.

Radio, tv and screen writer Allan E. Sloane told the House Un-American Activities Committee last Jan. 13 that he had been a dues-paying member of the Communist Party from early in 1943 until he broke away in the latter part of 1944. Subsequently, he aided some Commie Front activities for several years, he admitted, before splitting completely.

Sloane, a voluntary witness, appeared in closed session and won the committee's commendation for his testimony at the conclusion. The testimony was only made public yesterday (Mon.).

Sloane testified he was brought into the party by writer Millard Lampbell whom he had known since 1936 and with whom he roomed in New York in 1942-43. During his cooperation with front groups, Sloane testified, "I, in collaboration with Millard Lampell, wrote the acceptance speech for Mr. Henry Wallace of the Progressive Party." He said he was called by the Committee for Arts, Sciences & Professions in 1948 which got him involved in the Wallace campaign for the presidency. Latter called to tell him that Wallace had written a "terrible" acceptance speech. Sloan was asked to rewrite it.

The night he wrote the speech, continued the witness, "I also wrote the nominating address, as well as the acceptance speech."

Stating he did not know positively whether the Almanac Singers were Communist Party members, he said: "They were to have been a kind of belt line mechanism —a kind of cultural arm of the Party where the total Party function is to associate with labor and protest various things."

Sloane said the Music War Committee, headed by Oscar Hammerstein 2d, was infiltrated by him-

(Continued on page 62)

MOLOTOV AT THE MOVIES

Russian Foreign Minister at Sneak Preview of N. Peter Rathvon Indie

Berlin, May 4.

Berlin film circles are talking about the sneak preview of "No Way Back," for Vyacheslav Molotov and Soviet delegation toppers during the Berlin Big-4 Conference. News of the showing has just been confessed by the pic's Berlin distributor, who reports that a White Russian middleman requested the print for the special screening, personally took it to Karlshorst, Soviet headquarters in the four-power city, and returned it with thanks, four hours later. "No Way Back," Peter Rathvon indie film produced in Germany by Stuart Schulberg, is a hard-hitting, authentic account of the defection of a Russian major to the West.

After seeing it, a Soviet official is reported to have said, "A very exceptional case," and Molotov supposedly answered: "This could have happened only under Beria." Meanwhile, bolstered by Molotov's left-handed compliment, the film is continuing its successful run in Berlin and Western Germany. A special version is now being prepared for fall release in the U. S.

Laurie Runs True to Form In His Will; Document Is Unique for Show Biz

The same affection, without affectation, which distinguished Joe Laurie Jr.'s relationship for the business there is no business like, was spelled out right to the very end, in his will. Leaving the bulk to his wife, June Laurie, and his son, Joe Bryant Laurie 3d, the author-comedian paid a debt to friendship which is an unique document in the annals of show biz wills.

As attorney C. Joseph Danahy of Danahy, Delaney & Minetti, 44 Court St., Brooklyn, N. Y., reveals, this will was "dictated by Joe" April 2, 1954, obviously while he was bedded in St. Clare's Hospital, New York. He died April 29. "The world owes me nothing," concludes Joe's will. "I owe it a lot, especial-

(Continued on page 20)

Minnie Coronation Set For London May 15 On Return of Royal Party

London, May 11.

There will be miniature Coronation in London this week. The return of the Queen and the Duke of Edinburgh from their six-month Commonwealth tour on Saturday (15) will be staged with all the processional glamor the occasion demands. For some weeks workmen have been putting up barriers at the strategic points in central London, and a large part of the West End will be roped off on that day.

Both sound radio and television are giving almost the entire day's programming to coverage while all newsreels will rush specials for the-

(Continued on page 55)

Dr. (Of Music) Berlin, Now

Philadelphia, May 11.

Irving Berlin will receive the honorary degree of Doctor of Music at Temple University's annual music convocation tomorrow morning (12). The degree will be conferred by Dr. Robert L. Johnson, president of the University.

Berlin will be introduced by Fredric R. Mann, Philadelphia's commissioner of recreation.

Gary Crosby to Make Like Pop in CBSlot

Hollywood, May 11.

Gary Crosby, Bing's 21-year-old son who made show biz debut four years ago, was set by CBS Radio as summer replacement for his father in his own half-hour musical variety, "Gary Crosby Show," which bows June 6. In deal set by Bill Morrow, producer-writer of Bing Crosby show, and Guy Della-Cioppa, CBS radio programming v.p., Morrow will handle same chores for Gary as will Murdo Mackenzie, longtime director for the pere.

It will be Gary's first strictly solo venture into show biz. He enters senior year at Stanford U. in September. He has made several guest appearances with his father in the last two years along with pairing on several records.

5/12

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Orient's First Film Festival Opens in Tokyo

Tokyo, May 11.

The Orient's first film festival got underway here on May 8, when screenings of 16 feature-length films from six Southeast Asian countries started at the Yamaha Theatre. Sponsored by the Federation of Motion Picture Producers of Southeast Asia, the festival will display films from Hong Kong, Formosa, Malaya, the Philippines, Thailand and Japan. In addition pix from Burma, Ceylon, India and Pakistan will be shown, but these are not competing for awards.

Plans for the fete were made last November at Manila where the FMPPSA was organized. Prizes will be mounted seals of gold, silver and bronze, each bearing the name "Golden Harvest Award." These will be given to films judged the best in two classes, dramatic and

(Continued on page 18)

Fresh From Garland Filin, Cukor Sees Hollywood Well Into New Epoch

"It seems like the end of an era in Hollywood."

That's the characterization placed by director George Cukor on the rapidly changing developments on the Coast. Cukor, who just completed the Judy Garland starrer, "A Star Is Born," for Warner Bros., stopped over in Gotham en route to Europe for a vacation.

According to Cukor, the changes, brought about by television, the new technical processes, and a different economic structure, are not necessarily bad. "I think it's healthy," he said. There is a great turnover just like the period when the talkies were introduced. It takes people out of a groove and gives them a chance to work with different people. It's stimulating to

(Continued on page 20)

Cave's Competish

Omaha, May 11.

Radios and tv sets last week were placed throughout Meramec Caverns, prehistoric five-story cave at Stanton, Mo.

The reason: So tourists visiting the caverns might get a running account of the Stevens-McCarthy hearings.

Ditto on Broadway

Some Times Sq., N. Y., five-&-dimes, now have video sets installed.

Customers watch the McCarthy hearings—natch.

Drs. Fitzgeralds

So. Orange, N.J., May 11.

The pioneer New York radio-tv Mr. and Mrs. breakfast team, Ed and Pegeen Fitzgerald, had better start shopping for campus-style caps and gowns.

They will receive honorary degrees of LLD (Dr. of Laws) at Seton Hall Univ. commencement exercises June 12.

How to Be a Hollywood Columnist

By HAL BLOCK

Everybody has wanted to be a Hollywood columnist at one time or another and there is no reason why a person shouldn't be one if he or she goes after it in the right manner. It's a very nice, lucrative and happy profession, especially if you don't mind eating canapes instead of food. Now the smart thing to do if you want to become a Hollywood columnist is to first try and get to Hollywood. I think this is very essential.

Once you get there it is time enough to figure out how to become a columnist. It would do no harm to immediately buy a typewriter and start practicing writing the stars first names. This is very important as no big columnist would ever be caught dead writing a full name. You are either at Ciro's with Clark, at the races with Tyrone, or in receipt of a wonderful letter from Ingrid. Who can call you a liar? . . . It might be from Ingrid Schwartz.

Now the most important part of being a Hollywood columnist is to put certain words in *CAPITAL LETTERS TO EMPHASIZE THEM.* The following is an example of a typical movie column:

Joan Crawford, who is always so *GOODHEARTED*, set the trap for three in her kitchen today . . . It was the *MOUSE'S BIRTHDAY.*

Due to a rigid economy wave, Warner Bros. has changed the title of their remake "Chicken Every Sunday" to "Chicken Every *OTHER* Sunday.

Myrna Crandell has decided to keep her recent marriage to Rex Fowball a *SECRET* until news of the *DIVORCE* leaks out.

The walls of Bob Hope's dressing room at Paramount are secretly adorned with dozens of pictures of a *VERY* well known movie star . . . *BOB HOPE.*

Due to the objections of the Breen office . . . the title of the picture "It Happened One Night" has been changed to "It *DIDN'T* Happen One Night."

Plans of Jack Benny to *REALLY* let his hair down in a forthcoming picture have fallen through . . . reason . . . *NO HAIR!*

There is no truth in the story that Boris Karloff and Peter Lorre have broken up . . . they are still good *FIENDS.*

Former Bigheaded Movie Heroes are no longer so *CHOOSEY.* Today they're glad to pick up a little *EXTRA.*

The 10-year-old son of Clyde Plothen (who received the Academy Award for discovering 3-D) got a kick in the pants from his father for getting 3 D's on his report card. What's the father kicking about? His pictures were never held over for more than 4 weeks. His son is being *HELD OVER* for one year in 5th grade.

Rep's TV 'Guitar' Party All Strings

Sterling Hayden Actively Avoids Joan Crawford But She's All Graciousness in Return

Hollywood, May 11.

Republic prexy Herbert J. Yates thought it would be a good idea to toss a party at his home following the preem of "Johnny Guitar" last Wednesday night and have it telecast on KTTV. So a press release was issued, saying Joan Crawford, Sterling Hayden and Mercedes McCambridge of the cast would be among those on the show from Yates' home.

But that's just the beginning.

Miss Crawford and Hayden won't be on the tv show, which was called off Tuesday, then called on again later in the day, but from the KTTV studios this time. And Miss McCambridge didn't even know about it.

Hayden was quite blunt in his explanation, saying "I've had all I want to do with working with Miss Crawford, and I don't care to continue the contact."

Turning the other cheek, Miss Crawford, star of "Guitar," said: "I am terribly sorry Mr. Hayden feels that way about me. I wrote him a letter at the end of the picture thanking him for his fine contribution to 'Johnny Guitar.' I also wrote him a letter after 'Prince Valiant' telling him professionally he was the finest in it. I'm still glad I worked so hard to give Mr. Hayden an important part in spite of his feeling toward me. Bless him. Great success to him in the future."

The star said she couldn't be on Mr. Yates' tv garden party because

(Continued on page 20)

BLACKSTONE RETIRING

Magician's Gear and Name Sells for $40,000

Pittsburgh, May 11.

Harry Albacker, local magician, told the press here last week that Blackstone was retiring from show business at the end of this season and that he would take over the Blackstone name and equipment for a sum reported at $40,000. According to Albacker, he will tour the package under its original name, "Blackstone and His Show of 1,001 Wonders," in a slightly larger version than veteran sleight-of-hander has been using of late.

Newspaper notice was sent out by Albacker himself and it's stated that Blackstone would announce his retirement during the summer at the annual convention of West Coast magicians. Albacker has been doing magic work ever since he was a child around here and has been on the road for a great many years.

London Editor Censured By British Council For Distorting Pic Review

By HAROLD MYERS

London, May 11.

A public rebuke for an editor who tampered with a film critic's notice of a picture with which he (the editor) had been associated last week became a major talking point on London's newspaper row but none of the national dailies carried any comment on the verdict. They ran the story without editorial embellishment. The rap on the knuckles was administered by the Press Council, a newly-formed organization concerned with newspaper ethics. It was the first major issue before the Council since its formation about a year ago.

The dispute followed a complaint

(Continued on page 24)

Telemeter 64% Par's

International Telemeter Corp., home toll tv system now in development, is owned 64% by Paramount, giving the film company voting control.

A report on finances this week showed that Par owns 750,000 shares of Telemeter, representing an investment of $800,000.

Stubholders Burned By Paris' Moscow Ballet Nix; Gothamites' Trek Vain

Paris, May 11.

Growing anti-Commie feeling here since the fall of Dienbienphu last week forced the cancellation of the Moscow Ballet at the Paris Opera. The booking had stirred up great international excitement, because it was the first time since the Soviets took over that a big ballet company was to come out from behind the Iron Curtain. Many N. Y. longhair show biz figures, including a top concert manager who was angling somehow to get the troupe for a U. S. tour, made the trek to Paris.

The troupe was skedded to launch a month's engagement last Friday (7), but the news of the French defeat in Indo-China cued

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ARGENTINE FORCES VAUDEVILLE

'We Were, We Are Producers'

Film Men, Blind to 'Martin Luther' B.O., Forced Rochemont Org Into Distribution

Future of the distribution division of the Louis de Rochemont organization is in doubt. The distrib setup was established last summer primarily for the release of "Martin Luther," which was made by de Rochemont in collaboration with Lutheran Church Productions. "Luther," however, will be withdrawn from distribution in the United States on July 31, thus eliminating the necessity for the releasing organization. De Rochemont execs are presently discussing with Lutheran Church officials the future plans for the picture.

According to F. Borden Mace, prexy of de Rochemont Associates, the company had no intention to enter distribution and was forced into it when it was unable to make a releasing deal for "Luther." "We are producers," said Mace. "We never thought in terms of distribution, but no one would take the picture—not even exhibitors. We had to rent a legitimate theatre in Minneapolis on a four-wall deal in order to show the picture. When we grossed $85,000 in that engagement everybody suddenly wanted the picture."

Since the Minneapolis engagement last summer, "Luther" has played some 2,500 situations at

(Continued on page 62)

Spotlight Upon Exhib Schemes For Own Films

Oklahoma City, May 11.

Pat McGee, head of Cooper Foundation Theatres, has called for an exhibitor study of the product situation, how it came about and what can be done about it. Addressing a meeting of Theatre Owners of Oklahoma here, McGee proposed an exhib-backed credit pool to finance production.

"If we could get 5,000 exhibitors to put up $1,000 each we would have a pool of $5,000,000," he stated. "In that kind of atmosphere 50 additional pictures a year might be produced," said the circuit operator.

McGee's punchline: "Exhibitors must find an answer to the product shortage or go out of business."

Denver Report

Denver, May 11.

At the annual convention of Allied Rocky Mountain Theatres, marked enthusiasm was shown over the Hal Makelim-Allied States plan for theatremen's underwriting of 12 pix which Makelim would produce. Pre-production exhibition contracts are for 2,500 theatres are aimed for, these to serve as the production money guarantee.

Makelim and John Wolfberg, attending the Denver huddle, predicted that that number would be

(Continued on page 18)

LOTS OF KAYE FOOTAGE DUE IN DISTRIBUTION

The public will be seeing an abundance of Danny Kaye, on the basis of distribution plans for his pix. Samuel Goldwyn's "Hans Christian Andersen" is set for general release July 1, coming on the heels of Par's current release of "Knock on Wood."

Goldwyn also is prepping two Kaye oldies for reissue, these being "Kid From Brooklyn" and "Secret Life of Walter Mitty." Late in the year Par will send out "White Christmas," in which Kaye is costarred with Bing Crosby.

Big Budgets Back

Hollywood, May 11.

"More expensive than ever" seems to be the slogan on the 20th-Fox lot, where three pictures with a combined budget of $11,250,000 are either filming or rehearsing.

Features are: "The Egyptian," $4,000,000; "There's No Business Like Show Business," $4,000,000," and "A Woman's World," $3,250,000.

IA Booth Union Closes All Doors To 'Salt' Film

Chicago, May 11.

Controversial indie production, "Salt of the Earth," apparently is getting the same hands-off treatment by the IA operators union here that it received recently in New York. Pic's booking at the Hyde Park Theatre was quietly cancelled last week, and parties concerned are trying to shroud the incident in a mystery, hoping it will blow over without stench. But a spokesman for the adamant IATSE Local 110, saying "the issue is considered closed," let slip that the boothmen made clear their disapproval of the film "because it is Communist inspired."

As usual with all matters concerning the operators union, Chicago theatremen discreetly keep

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'20,000 Leagues' Going Out RKO?

Looks like Walt Disney's upcoming "20,000 Leagues Under the Sea," shaping as one of the producer's most expensive productions, will be released by RKO after all. Roy Disney, president of the Disney organization, returned to the Coast over the past weekend following talks with RKO execs concerning a deal.

While the huddles were of a preliminary nature, it's understood that both sides are more or less confident that a pact will be entered. Disney outfit is particularly pleased with RKO's selling job on the "Pinocchio" reissue and this is an influencing factor behind the likely "Leagues" tieup.

It appeared earlier that Disney was shopping for a distribution deal elsewhere, possibly 20th-Fox, because of uncertainties at RKO.

SPECIAL SKIT AND 900 TOAST GERMAN

About 900 industryites turned out to honor William J. German Thursday (6) night at the Waldorf-Astoria, N. Y. for New York Variety Club's testimonial dinner to the Eastman Kodak professional film distributor. German, a leader in various charity causes, received the Gotham tent's first annual Heart Award for his work as prexy of the Variety Club Foundation to Combat Epilepsy. Presentation was made by Paramount board chairman Adolph Zuckor.

Banquet was marked by a departure from the usual after-dinner speeches and the substitution of a dramatic sketch, in the form of "This Is Your Life," highlighting the life and achievements of German. The sketch, written by Morton Sunshine and narrated by Fredric March, also featured Evelyn Brooks, Gen. Lyman Munson, Nina Foch, Jack Russell, Cornelia Otis Skinner and Martha Wright.

ORDERED INTO 80 FILM THEATRES

Buenos Aires, May 11.

Vaudeville has become compulsory in Argentina. Brushing aside complaints of film exhibitors, the Government has ordered enforcement of its Law No. 14,226 designed to make variety turns obligatory in a stated percentage of Argentine motion picture houses. Some 25 theatres will be affected by May 29, but at least 80 situations throughout the republic will eventually have forced live talent along with the celluloid entertainment. Seating capacities over 800 are involved, especially where suitable stages and dressing room facilities already exist.

Immediately involved are 14 downtown and 12 neighborhood houses in Buenos Aires itself. Included are the 3,050-seat Gran Rex, 1,650-seat Monumental, 1,836-seat Florida and 2,000-seat Gaumont. These belong to the Central Cinematografica Circuit. At the moment the other chief circuit, Lococo's, has only one downtown theatre, the 1,338-seat Normandie and one nabe, the 1,682-seat Roca tagged for vaudeville. However, the Lococo's major downtown house, the Opera, is currently operating with live talent, the Folies

(Continued on page 20)

Mix Gags and Memories As Philly Salutes UA And Founder Mary Pickford

By GENE ARNEEL

Philadelphia, May 11.

Comedy and nostalgia made for neat programming as close to 700 tradesters and their guests chorused a Happy Birthday to United Artists at the Bellvue Stratford Hotel here last Wednesday (5). Dinner salute to the film company, occasioned by its 35th anniversary, was sponsored by the local Variety Club.

Jay Emanuel, Philly exhib and trade paper publisher, handled the arrangements, made the dais intros and thus the stage was set for Phil

(Continued on page 24)

Hughes Control of RKO Studio Holds But Floyd Odlum Steps Into RKO Holding Co.; Foresee 'Diversification'

Girdle Jokes

If Stanley Warner execs can't take banter and ribbing, they're in for a tough time.

Since SW's acquisition of the International Latex Corp. (manufacturers of girdles, baby panties, and foam pillows) the joshing has been unremitting. A fave quip is showing Marilyn Monroe in a Playtex.

To Please Malaya: Maximize Action, Minimize Gab

By MIKE WEAR

Film theatre patrons in Singapore, Malaya and Borneo want movies—not talkies. In other words, they favor screen vehicles unslowed by dialog. That is the word of Loke Wan Tho, leading motion picture circuit operator of that area, who is now in New York for about three weeks on his current three-month around-the-world vacation trip. He is accompanied by his wife.

"Most patrons in Southeast Asia want plenty of action on the screen," Loke stated, "which is why so many times they appreciate spectacle films. That does not mean that comedies are neglected, especially if they have a maximum of movement. All Bob Hope comedies have proved clicks in Malaya and Singapore. Martin & Lewis now are becoming popular although it took the public there some time to grasp them.

Loke is looking into television in the U.S. to see what makes it tick. His curiosity is anticipation should

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RKO production and distribution will remain the property of Howard Hughes, unaffected by stock transactions involving Floyd Odlum, head of Atlas Corp. But Odlum has greatly enhanced his portfolio of RKO stock with the view of taking control of the RKO Pictures Corp. This is the holding outfit whose only asset is the $23,489,478 which Hughes paid for the production and distribution operations.

Prior to publication of Hughes' offer to pay $6 per share for the RKO stock Odlum held 78,000 shares. He now has several hundred thousand.

Hughes' ownership of RKO production-distribution is an accomplished fact. He bought all the assets at the $23,489,478. His outfit is RKO Radio Pictures, Inc.

The holding company is called upon to pay $6 for each share of stock turned in by stockholders. Deadline for this had been May

(Continued on page 20)

Credit War Babes For Big Return Of 'Pinocchio'

Underlining the growing importance of the moppet trade, RKO's current reissue of Walt Disney's "Pinocchio" is outgrossing the original issue and the first reissue.

In this new outing, "Pinoke" is headed for domestic rentals of at least $2,000,000 and probably slightly more. This is based on numerous dates so far across the country. In its first time out, in

(Continued on page 20)

National Boxoffice Survey

H.O.s, Weather Slow Trade; 'Suite' Champ, 'River' 2d, 'Cinerama' 3d, 'Carnival' 4th, 'Walk' 5th

Too many holdovers and extended-runs plus an increase in number of reissues are proving handicaps to any extensive improvement at the wickets this stanza. The new product currently playing at the bigger deluxers is unusually strong but lesser first-runs are being forced to play any available pictures, often weaker ones, or reissues. Continued cool weather was a plus factor but torrential rains in the east were cited as damaging.

"Executive Suite" (M-G) is No. 1 for second week in succession by a big margin. It ranges from good to big or terrific in 15 key cities covered by VARIETY. "River of No Return" (20th) is easy winner of second place.

"Cinerama" (Indie) is dropping to third spot, after being second for many weeks. "Carnival Story" (RKO) is moving up to fourth position from fifth. "Elephant Walk" (Par) is copping fifth position although uneven.

"Knock on Wood" (Par) will wind up sixth, being big to sturdy although only in five key cities. "Prince Valiant" (20th) is edging up to seventh spot.

"Miami Story" (Col), which opens at N. Y. Paramount this session, is taking eighth place, with "Night People" (20th) rounding out the Big Nine list. "Genevieve" (U), "Best Years of Lives" (RKO) (reissue), "Rhapsody" (M-G) and "French Line" (RKO) are runner-up films this week.

Several new pix which hint strong grossing possibilities are being unveiled this round. "Johnny Guitar" (Rep) looms as standout among these, with a sock total in L.A. and even better biz in ozoners and conventional houses in the greater L.A. area. "Prisoner of War" (M-G) hints potentialities judging from a sturdy first week at N. Y. Victoria.

"Playgirl" (U), due this week at N. Y. Mayfair, looms tidy in Chi but mild in Seattle. "Beauties of Night" (UA) is hotsy in Chi and fine in Frisco. "Men of Fighting Lady" (M-G), also new, is good in N. Y. "Make Haste To Live" (Rep) looks okay in Providence and fine in Portland. "Indiscretion of American Wife" (Col) looms mild in Boston and good in Philly.

"Naked Jungle" (Par) is fair in Philly and Denver. "Casanova's Big Night," also Paramount, looms big in K.C. and okay in Chi. "Wicked Woman" (UA) shapes good in Minneapolis.

"Kettles at Home" (U), oke in Toronto, shapes fine in Louisville. "New Faces" (20th), good in Detroit, is big in Cleveland.

"Moon Is Blue" (UA) shapes nifty in K.C. and fine in Cincy. "Should Happen To You" (Col) looks okay in Seattle. "She Couldn't Say No" (RKO) is dandy in Indianapolis.

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C'SCOPED EXHIBS OUT IN COLD; 20TH CAN DO LITTLE TO PROTECT THEM

By FRED HIFT

There is little, if anything, that 20th-Fox can do to protect those theatres that already have CinemaScope installations from the competition of those that do not.

This is the impression gained following last week's mammoth roundtable forum on CinemaScope and stereophonic sound, staged by 20th in N. Y. prior to reaching a formal decision on dropping its restrictions against the use of its C'Scope releases without fourtrack magnetic stereo sound.

While it will take a while for prints to become available, exhibs are now in a position to play 20th CinemaScopers in any one of three ways: (1) With fourtrack magnetic stereo sound: (2) With singletrack magnetic sound for single horn reproduction; (3) With standard optical sound. (For the moment, at least 20th pix will not be made available with Perspecta-sound.)

The question of what protection 20th could afford to those who had spent heavy coin investing in stereo sound to date—Spyros P. Skouras, 20th prexy, said installations as of last week totalled 3,980 with 300 orders pending—came up prominently as the some 400 exhibs got into their day-long question-and-answer session with 20th execs.

The Big Question

In fact the very first question by Louis Rosenbaum of Alabama was: "What protection can those look to from 20th-Fox who have done everything to cooperate with you?" To which Al Lichtman, 20th director of sales, replied: "You have our sympathy. We will give you all the protection the law allows."

This was the same reply several other, equally concerned exhibs got from 20th execs during and after the session. It was explained that it was up to the 20th lawyers to study this question. It is now clear that, as far as 20th is concerned, the only real advantage it can assure its stereo sound-equipped customers is that those that have it stand a better chance at the b.o. since it gives them an added inducement to get the public into the theatre.

There were several suggestions, such as prereleases to equipped houses and the deliberate withholding of singletrack prints, but they don't seem feasible to the legalites, particularly during a shortage of product. Also, such a policy might not, in the long run, work to 20th's advantage since it is now intent on getting the widest possible circulation for its C'Scopers.

The long meet at the 20th home-office provided a couple of surprises, some of them undoubtedly due to the fact that many attending

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Never Once Mentioned At Roundtable, Perspecta Still a 20th Vexation

Even as 20th-Fox agreed to the use of single-channel sound with its CinemaScope pix last week, it faced the prospect of another fight with Metro and Warner Bros. over the question of Perspecta stereophonic sound.

Perspecta didn't rate a single mention from any of the 20th execs at the N. Y. forum on CinemaScope, and none of the exhibs attending brought up the question. It was made plain afterwards, however, that neither domestically nor abroad will 20th use Perspecta sound in connection with its pix.

In the U. S. market this is of minor significance since most of the key houses are already equipped for magnetic multi-channel sound and can easily add the integrator required for Perspecta presentation. Observers are wondering what might happen if, moved by economic reasoning, M-G and Warner Bros. should refuse to service magnetic sound prints on their releases. This is not an immediate prospect, however.

Questioned whether he thought this might happen in the long run, Arthur Loew of Loew's International answered in the affirmative, stating he was convinced the switch would be made if and when a suf-

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V.I.P. Shirt Models

Four-color double truck being inserted in Life, Esquire, N.Y. Times Sunday Magazine and other publications by the Van Heusen shirt company doubtless will have many in the trade doing a double take. Elaborate ad focuses on a group of men, unidentified, all wearing Van Heusen's new summer models.

Group, seated in a screening room, comprises Paramount execs A. W. Schwalberg, E. K. (Ted) O'Shea, Hugh Owen, Jerry Pickman, Sid Blumenstock and Burt Champion.

Clue that it's a pic tieup is in a line on the top of the left hand page urging readers to catch Danny Kaye in "Knock on Wood."

H'wood Can Have Its Cake and Eat It Too—Vizzard

Hollywood.

Editor, VARIETY:

The notion that the Production Code Administration is "getting more lenient" in its appraisal of screen material, as contained in the lead article for the May 5 issue of your publication, is not correct in fact. The derivative idea, that it is getting "inconsistent" and operating on a "now you see it, now you don't" basis, springs from a counterfeit premise.

The reasons for the unacceptability of "The Moon Is Blue" are matters of common knowledge by now, and there is no point in rehashing them all over again. Suffice to say, they were more material than the over-simplification (which, incidentally, misrepresents, by omission, the company president to whom it is attributed) that "it is improper for a young girl to go to a bachelor's apartment."

Even if this were grounds for withholding a Code certificate, which it is not, the attempt to establish a parallel between "Three Coins in the Fountain" or "Night People" and "The Moon" is certainly an instance of drawing the longest bow in critical history.

The norms by which pictures are judged currently are the same as those upon which such films as "King's Row" were judged well over a decade ago, or "Double Indemnity" and "Johnny Belinda" some time later, or "A Streetcar Named Desire" more recently, or "From Here to Eternity" only last year. There has *always* been a picture making the rounds that has made hasty observers wonder whether the Code has gone off on holiday.

To recognize the obvious fact that the industry will not walk out on the international family audience, which has been its mainstay for half a century, should not seem to imply that it is not possible to make maturely keyed pictures also.

The Code is a document that establishes policy for the industry as a whole. The fact that those responsible for the Code will not undercut its fundamental values in order to pursue a phony "maturity" which has been made popular by the New York stage and the Foreign Film, does not mean that the only thing left to play to is the "immature" audience.

The long roster of obviously grownup films, which have been appearing in the Academy Award nominations for the past several years, should make this more than apparent to even the casual observer. A film like "On the Waterfront," and others coming up, should cement this realization in even more firmly.

The fact of the matter is that the most adult member of the entertainment family today is Hollywood. It is time that the sleepy old myth, that it slants its production "for the 12-year-old mind," be put to bed forever. Hollywood handles its "meaty" themes in a way a mature person ought to handle them, namely, with respect for its audience. It realizes that it is necessary not to offend the innocent, while it does not frustrate the intelligent.

An ideal case in point is the presentation of the "New Congress Club" in "From Here to Eternity." Another example is the exquisite improvement in taste in the film adaptation of "Stalag 17." The "legitimate" play was full of coarseness, which critics would justify with gumshoe rationalizations about "realism." Another example is the grown-up way "Streetcar" was handled on the screen, in comparison with the stage. Tennessee Williams himself thinks that the film version was superior to the legit play.

In a sense, the eternal scapegoat, Hollywood, has succeeded in achieving the impossible. It has learned how to have its cake and eat it too. It plays to a family audience, generally. But it has been able to deal with maturity of theme too. This is because it conducts itself in a "legitimately" grown-up manner in the handling of its plot material.

All is not perfect. But the Broadway producers, the night club circuits, the importers of foreign films, and the publishers of bawdy novels, all of whom pride themselves on how "mature" they are, could take a lesson from their colonial cousin, which, like Topsy, has suddenly "growed up," in how "adult" themes can be handled in an adult manner.

We hope you will see your way clear to giving this point of view a fair play in your enormously influential pages.

John A. Vizzard,
(Assistant to the Director)

Par Votes 50c June 14

Paramount board on Friday (7) voted a quarterly dividend of 5c per share of common stock, payable June 14 to stockholders of record on June 1.

Par has been paying out divvies at an annual rate of $2 consistently since its separation from domestic theatres. The old pre-divorcement parent corporation had maintained the same rate.

Rochemont May Repeat For Cinerama, Focus On Wonders in Asia, Africa

Stanley Warner is conferring with the Louis de Rochemont organization for the production company to undertake another film in the Cinerama medium following the completion of the currently-shooting "Cinerama Holiday." It's understood that the new project like "Holiday" would be a documentary type of travelog.

De Rochemont is presently in Paris winding up the final sequences of "Holiday." His staff in New York is busy editing the film which is slated for a late June or early July release in Cinerama-equipped theatres. New undertaking would mark the fourth picture to be made in the medium. In addition to "Holiday" and "This Is Cinerama," currently showing in 11 cities, Warner Bros. is readying the first full-length story picture for Cinerama. Film, dealing with the historic Lewis & Clark expedition, will move into production following completion of a screenplay by Dudley Nichols.

While "Holiday" deals with scenic views in the United States and Europe, the new de Rochemont undertaking will, in all probability, explore the natural wonders of Africa, Asia and Australia. "Holiday" was originally budgeted at $1,000,000 but overshot that figure by $500,000. It's expected that the cost of the new travel venture will be set at $1,500,000. A $3,000,000 budget, with SW and Warners splitting the cost, has been earmarked for the Lewis & Clark production.

Meanwhile, SW has stepped up the pace of Cinerama theatre openings in the U. S. The medium debuts in Cincinnati June 21 and in Dallas July 1.

U.S. Revenooers Close Theatre

Chicago, May 11.

Department of Internal Revenue is cracking down on theatres here that are delinquent in their tax remittances. Setting an example, the bureau last week closed Ray Harrington's Homewood Theatre in Homewood, Ill. for 24 hours until the house made a substantial payment. House was permitted to reopen when a major chunk of the impost was received by the department.

Tax collectors indicate there will be more closings unless slow-paying theatres accelerate.

Rydge Sees Australia Going TV in 2 Years; May Seek Own Stake

Now that the Royal Commission has reported its television findings to the Australian government, Aussies should get tv within the next two years, according to Norman B. Rydge, chairman of Greater Union Theatres in Australia, now on a biz-pleasure trip to the U. S. Questioned this week in N. Y., where he will be for the next two or three weeks, Rydge explained that it would take around 24 months to start tv Down Under, once the government okays plans.

Stations will be established in Sydney, Melbourne and other state chief cities at the outset. It'll take five years to get an industry organized. If advertising is sanctioned as in radio, Rydge interests may seek a tv stake.

Biz conditions in Aussie generally are very good and cinema attendance has improved in recent months. The lifting of the entertainment tax, averaging about 23%, last October did not help the b.o. as much as had been hoped, Rydge declared. Also some states have re-introduced admish taxes of their own on a lower scale. He found that quality product paid off there as well as elsewhere—and no matter what the admission price.

Admission prices at film theatres

(Continued on page 62)

RKO RENTS SPACE FOR 20TH-RELEASED 'JONES'

Hollywood, May 11.

Carlyle Productions, headed by Otto Preminger, closed a rental deal for the production of "Carmen Jones" on the RKO lot for 20th-Fox release. This is the first time RKO has permitted a straight rental deal for a picture destined for release by another company.

Preminger will produce and direct the film in CinemaScope and Eastmancolor, with Pearl Bailey and Harry Belafonte slated for top roles.

L. A. to N.Y.

Jay Adler
Lee J. Cobb
Wolfe Cohen
Herbert Coleman
Doc Erickson
Howard Erskine
Lou Field
Nina Foch
Cedric Gibbons
L. Wolfe Gilbert
Lee Gillette
Duke Goldstone
Cary Grant
Romer Grey
Edith Head
Rock Hudson
Benita Hume
Elia Kazan
Robert Keith
Jessie Royce Landis
Raymond Massey
David Miller
Alice Reinhart
Ed Selzer
Sid Solow
Margaret Whiting
Edwin Zabel
Harry Zimmerman

N. Y. to L. A.

Lex Barker
Harold B. Clemenko
Adele Whitely Fletcher
Jack Goetz
Ben Griefer
William Holden
Philip N. Krasne
Ken Langley
David A. Lipton
Nathaniel Lopkin
Brenda Marshall
Erin O'Brien-Moore
James A. Mulvey
George Nichols
Arthur Rosen
Mortimer S. Rosenthal
George Scrimshaw
Grace Stern
Lana Turner
Bob Waterfield

Schwartz Foresees B.O.-Encouraging In July-August

Wilmington, May 12.

The day of the program picture is past and this presents a problem for theatre owners, RKO Theatres Sol A. Schwartz told the company's annual meeting of stockholders here Thursday (6). Conversely, good pix "draw an increasing public patronage," he commented, adding: "It must be borne in mind, however, that the shortage of quality pictures leads to increased competition for such pictures and the payment of higher film rentals."

Schwartz stated that the studios are continuing to concentrate on fewer but more important pix, that the distribs are holding back on the release of their better product during the second calendar quarter but the prospect for July and August "seems to be much more encouraging."

Schwartz presented the meeting with an upbeat financial report, disclosing estimated net earnings for the first quarter of $485,358 after a loss of $86,660 on the disposal of capital assets. Same quarter of 1953 brought earnings of $325,362, including $13,754 in capital gains.

"The improvement," said the prez, "was due largely to the number of fine quality pictures shown in the RKO theatres during the first quarter and was after providing for increased depreciation charges resulting from the installation of new equipment." All of the chain's "important" theatres are set up with all-purpose screens, anamorphic lenses and stereophonic sound, according to Schwartz.

Louis K. Sidney's Stroke

Hollywood, May 11.

Louis K. Sidney, Metro studio v.p. in charge of labor relations, entered Cedars of Lebanon Hospital over the weekend following a stroke. Hospital reps reported his condition as fair today (Tues.).

A vet exec, whose background includes theatre operation, Sidney is considered liaison for all major lots with Coast unions. Son is George Sidney, M-G director.

N. Y. to Europe

Earl Blackwell
Bernard Braden
Barbara Cummings
Florence Van Damm
Edward Dymtryk
Buddy Fogelson
Frank M. Folsom
Richard France
Greer Garson
Ruth and Joe Gibbons
Katharine Hepburn
Arthur Kennedy
Max Liebman
Emile Littler
Roslynd Lowe
James Rennie
David E. Rose
William L. Stein
David Susskind
Ben Thau
Spencer Tracy

Europe to N. Y.

Donald Albery
Isobel Baillie
Anthony Bartley
Pietro Bullio
Paul Burkhart
Douglas Campbell
Ann Casson
Nat (King) Cole
Zsa Zsa Gabor
Tyrone Guthrie
Richard Hearne
Harry Kurnitz
Priscilla Morgan
Seymour Morris
Albert Selden
James Sauter
Maxine Sullivan
Harry Alan Towers

U.S. FIGHTS TO HOLD MARKETS

Heated Denial by Brewer To Charge of Bossing H'wood Purge

Hollywood, May 11.

Charges by Gifford Phillips, editor of Frontier Magazine, that Roy M. Brewer, head of Motion Picture Alliance, is "the strawboss of the Hollywood political purge," and that a "blacklist and graylist" existed in the film industry resulted in hot denials by Brewer.

In a long and detailed study, filling the entire issue of the magazine, Frontier declared that the watchword in Hollywood is "clear it with Brewer." It added that there is no doubt about the potency of the purge, pointing out that 212 members of the film industry have been blacklisted and that more than 100 others are on the "graylist." As a result, the magazine claims, between 300 and 350 persons "have become unemployable for political reasons since the House Committee on Un-American Activities started investigating the film industry in 1947."

These investigations, the magazine continued, have intimated and alienated large numbers of Hollywood from any political activity; incurred a blacklist of political and social ideas in motion pictures, and undermined the position of trade unions. It laid the blame for the current state of "political siege" on the continuing investigations and the "political vigilante groups."

Brewer was quoted by KNX on its newscast as saying that he knew nothing of a so-called "graylist" and that Frontier had been "peddling the Communist line for years, and I have been trying to expose them."

This brought a retort from Phillips that Brewer's statement was false and malicious. He added: "Frontier peddles nobody's line. It is a completely independent magazine, dedicated to upholding the Constitution of the United States for the protection of everyone, including Mr. Brewer. Mr. Brewer's charge against this magazine is a characteristic device of his to smear those who disagree with him.

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CAN BE OWN BOOTH MAN

Comparison Made to Owner Driving Car Sans Chauffeur

Pittsburgh, May 11.

Robert W. Thompson Jr., and Elson H. Marr last week tentatively won the right to operate the projection machines at their Brookside Drive-In without interference by pickets when Judge Thomas A. Marshall issued a preliminary injunction against IATSE Local 287 of Beaver Falls pending a final hearing.

Thompson and Marr are both veteran projectionists and started operating themselves when they claimed the union men were making more money from the ozoner than they were as owners. They told the judge their $75,000 investment in the Brookside netted them only $5,000 last year while they paid the projectionists $6,000.

Their attorney asked the court: "If a man who has been accustomed to a chauffeur-driven car wakes up some morning and finds he can't afford it any longer and wants to drive his own car, and is licensed by the state to do, may the chauffeur insist on going along in the back seat at full salary?"

Judge Marshall ruled no, and enjoined the picketing, unfavorable newspaper advertising the union had used against Thompson and Marr and the interference with the obtaining of films, service to loudspeakers and other obstructions.

Boothmen Back Walsh

Hollywood, May 11.

Four delegates who will represent the Studio Projectionists local 165 at the IATSE national convention in August have been ordered to vote for the re-election of Richard Walsh as president.

This is the second IA local to come out for Walsh. Cameramen's local 659 voted that way some time ago.

BREWER GIVES VIEWS

Endorses 1A Locals Boycotts of 'Salt of the Earth'

Hollywood, May 11.

On the eve of departure for a political swingaround in connection with his unannounced candidacy for the IATSE presidency, Roy Brewer held a press conference here. Much of his fire against prexy Richard F. Walsh has centered on alleged failure to properly organize television.

Brewer was questioned about his fight against alleged subversives. He thought the radio-tv fields were now more suspect than films. He sounded warnings, however, against misguided drives against people as Reds. "There have been abuses," he said. However, he firmly endorsed the tactics of 1A locals in opposing "Salt of the Earth" and criticized Walsh for not being rougher with respect to this feature made with union support and preaching a vehement brand of unionism.

Regarding former party affiliates, Brewer generalizes that "I believe in reform and not revenge. Those who recant should be forgiven their past strayings."

Originals (64%) Dominate Film 'Script Roots

Accentuating presold values, Hollywood producers last year put slightly heavier stress on novels as source material for their films. At the same time there was a 2.8% decline in the use of original screen stories.

Production Code Administration statistics supplied for the Motion Picture Assn. of America annual report showed that, of the 354 feature pix approved in 1935, 227 (64.1%) were originals. This compares to 246 in 1952. Total of 72 (20.3%) films were based on novels. There were 19 stage plays (5.4%), 17 short stories (4.8%), 16 miscellaneous origins such as nonfiction etc. (4.5%), and three biographies (.9%).

Interesting aspect of the statistical rundown is the decline in the use of novels and legit properties since 1935. For instance, that year Hollywood drew on 142 novels and 41 plays, that's about twice as much as in 1953.

New Attack on Walsh

Hollywood, May 11.

Members of the IATSE around the country are being peppered with propaganda pamphlets asserting that incumbent president Richard Walsh is guilty of sundry sins. Among these: he has created mistrust and distrust among various IA locals, failed to foster harmony, failed to establish good relations with other theatrical crafts, opposed the Hollywood unions fight against "runaway production." And as an added charge: he's been too unemotional about the Communism issue.

Pamphlets are clearly on behalf of the Draft-Roy Brewer movement.

(Richard Walsh thus far has shied away from commenting on the Brewer campaign, or his critics. His friends think he is unwise to stand aloof.—Editor).

Laughton, Gregory in N.Y.

Charles Laughton and Paul Gregory arrived in N. Y. from the Coast over the weekend for story conferences on "Night of the Hunter," which Laughton will direct and Gregory will produce.

They'll confab with Davis Grubb, author of the novel, and James Agee, who is doing the screenplay.

'METTLE-TESTING BIZ'—JOHNSTON

Production Code and self-regulation are stoutly defended in the annual report of the Motion Picture Assn. of America out yesterday (Tues.). Covering 1953, the report also highlighted Hollywood's swing to color.

In a supplementary report on the 1953 activities of the Motion Picture Export Assn., prexy Eric Johnston stressed the industry's dependence on U. S. trade policies and its support for a continued liberalization of U. S. trade and tariff policy.

While he saw the current year abroad as "promising," Johnston also termed it "mettle-testing time" and warned of economic storm signals flying overseas. "In virtually every market of the world pressures are being exerted to cut down the market for American motion pictures and reduce their earnings," he wrote.

In the MPAA's annual report, Johnston devoted considerable space to the Code which has been under attack in 1953. "This system of self-regulation through the years has given solid assurance to the public that the motion pictures it sees measure up to basic standards of morality and decency," he commented.

"The moral concepts and ethical standards set forth in the Code are based on moral principles with which no compromise should be made. These moral principles are the essence and substance of the Code, and they should not be confused with the Code's regulations dealing with contemporary manners, fashions and customs. Such regulations are subject to discus-

(Continued on page 18)

FTC Blowing Up Indies 'Lil Probe'

Independent Motion Picture Distributors Assn. has been told by the Federal Trade Commission that its complaint against Italian Films Export is being studied in connection with the FTC's continuing investigation of the Motion Picture Export Assn. Reply has come as something of a surprise to IMPDA which, in accusing IFE of restraint of trade in its U. S. operations, went out of its way to make it clear that its beef wasn't directed against MPEA. In fact, the indies feel the assn. has cooperated to the hilt.

There has been no date set for an FTC hearing on the matter. The Commission has been investigating the MPEA-IFE relationship for over a year out of its N. Y. office. There have never been any clear indications of who filed the original complaint. Latter protested the situation created by the

(Continued on page 20)

Canada Scrupulously Excludes Any 'Propaganda' from Own Pictures

National Film Board of Canada is determined to keep propaganda out of its films and in fact has found it undesirable to maintain a separate international program different from that produced for Canada, Albert W. Trueman, the Canadian government's film commissioner and Film Board head, said in N. Y. last week (7).

A day earlier (6), Trueman was guest of honor at a luncheon thrown for him by the Motion Picture Assn. of America in N. Y. On that occasion, Trueman expressed his appreciation for the American film industry's role in the MPAA's Canadian Cooperation Project which, among other things is designed to promote tourism in Canada.

Trueman said an attempt had been made to set up an international program, but it had been given up when it was found that all such pix were also good for Canadian audiences. "We don't want to go to European audiences and tell them how much better things are here. That doesn't create understanding," he declared. "Naturally, we want to put our best foot forward, but it should be something good for all." The Board's films, he said, enjoy a good circulation abroad. They also appear very popular in Canada, where non-theatrical groups representing some 13,250,000 in toto have seen them in 1953.

For the current year, Trueman said the Film Board planned to step up its output in terms of overall reels. There will be a stronger accent on television and a cut in documentary production. The Board also will continue its ex-

(Continued on page 24)

IA ASSETS $849,862

Walsh Gets $26,450 Salary Plus $26.45 Per Diem

Financial report of the International Alliance of Theatrical Stage Employees for the year ending Dec., 1953, reveals total assets of $849,862. Total liabilities amounted to $14,472.

Salaries of the top offices plus expenses and transportation totaled $152,826. Under the IA constitution prexy Richard F. Walsh receives $26,450 annually, first class transportation charges, plus $26.45 per day personal expenses.

Total cash disbursements by the labor outfit amounted to $713,050 for the year. During the year the IA purchased $50,000 worth of U. S. Savings Bonds.

MPAA Members Made 32 Films Abroad in '53

Volume of production abroad by members of the Motion Picture Assn. of America reached a high of 32 in 1953, a jump of 11 over 1952. Nonmember companies also produced 32, two more than the prior year.

Production Code Administration summary applies only to features approved by the Code so that it is possible the actual volume went higher. Need to use up frozen balances abroad was a strong contributing factor in 1953.

The PCA breakdown indicated a remarkable decline in the domestic production activity of the indies. According to the table, their output in 1953 was limited to 49 films in Hollywood. This compares to 58 in 1952, 87 in 1951, 107 in 1950, 109 in 1949 and 165 in 1948.

Total pix approved by the Code in 1953 was 354 features and 415 shorts.

W. C. FIELDS BIOPIC

Gene Fowler Screenplay Partly From His Book

Hollywood, May 11.

Life story of the late W.C. Fields will be filmed, starting in June, by a new indie unit with Red Skelton in the title role, Gene Fowler is scripting and Frank Borzage directing. Others in the corporation are Bo Roos and Harold Rose.

Part of the screenplay will be adapted from Fowler's new book, "Minutes of the Last Meeting." It will be filmed in Technicolor, without a release.

'Lady Chatterly's Lover' For Legit, Widescreen

Hollywood, May 11.

Encouraged by the success of "Top Banana" and "New Faces," vet legit producer Jack Linder is preparing local legit production of "Lady Chatterly's Lover" as a prelude to an independent film version of the controversial script. Linder produced both "Diamond Lil" and "Lover" in New York years ago.

Present plans are to open "Lover" at Las Palmas theatre here this summer. Cast would be selected with an eye toward appearance in the film version which would probably be lensed right in the theatre in one of the widescreen processes.

IMPORTANCE OF TITLES

54 Rejected As Unsuitable, 27 Arbitrated

The Motion Picture Assn. of America's Title Registration Bureau in 1953 recorded 3,794 new titles out of 4,161 submitted. The bureau, set up in 1925 as a clearing house for titles of features and shorts, is currently used by 218 companies, 200 of them non-MPAA members.

During 1953, a total of 54 titles —one in every 78—were rejected as unsuitable. Of the new titles registered, 720 were challenged by prior registrants who felt they conflicted with their own. The vast majority of these conflicts (96%) were settled amicable or via the Association. The rest went to arbitration.

Statistics since 1948 show a steady increase in the number of title disputes that required arbitration decisions. Last year there were 27, a record.

U's Barcelona Convention

European sales convention has been skedded by Universal for Barcelona, Spain. Americo Aboaf, U foreign sales manager, will preside. After that, he'll visit U branches throughout the Continent.

Powwow gets under way June 7. Last year's European convention was held in Rome.

Moss of Homeoffice H-63 Anti-Walsh Candidate for IATSE Veepee Post

A new challenge to the administration of Richard F. Walsh, prexy of the International Alliance of Theatrical Stage Employees, was issued this week by Russell M. Moss, business agent of the Homeoffice Employees Union, Local H-63, who announced his candidacy as ninth international veepee. Moss will oppose the incumbent, Miss Louise Wright, of Dallas, who is supported by the Walsh forces as the representative of the special department locals on the general executive board of the IA.

The Moss move is believed to be the first effort toward the establishment of a complete slate of opposition candidates headed by Roy Brewer, for whom a draft movement is now under way. Brewer, former IA Hollywood topper, has not officially announced his candidacy for the presidency. However, he left the Coast Monday on a "pre-campaign" tour of the country. Moss revealed Monday (10) that "the Brewer committee has been in touch with us." He said he would confer with Brewer when the latter comes east in a few weeks.

Moss stated that there is no indication yet of a full Brewer ticket, but "we're waiting to see what will happen." The H-63 official asserted that there was a lot of sentiment for Brewer, but indicated that further action toward an opposition ticket would depend on Brewer's decision and his platform. Brewer, he said, will prob-

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Three Coins in Fountain
(C'SCOPE-COLOR)

Story of three American girls in Rome is woven into a delightful and romantic yarn for excellent b.o. prospects.

20th-Fox release of Sol C. Siegel production. Stars Clifton Webb, Dorothy McGuire, Jean Peters, Louis Jourdan, Maggie McNamara, Rossano Brazzi; features Howard St. John, Kathryn Givney, Cathleen Nesbitt, Vincents Padula, Mario Siletti, Alberto Morin, Dino Bolognese; Directed by Jean Negulesco. Screenplay, John Patrick from John H. Secondari novel; camera (Eastman color), Milton Krasner; editor, William Reynolds; music by Jule Styne and Sammy Cahn. Previewed in N.Y., May 7, '54. Running time, 101 MINS.

Shadwell	Clifton Webb
Miss Frances	Dorothy McGuire
Anita	Jean Peters
Prince Dino Di Cessi	Louis Jourdan
Maria	Maggie McNamara
Giorgio	Rossano Brazzi
Burgoyne	Howard St. John
Principessa	Cathleen Nesbitt
Principessa	Cathleen Nesbitt
Bartender	Mario Siletti
Waiter	Alberto Morin
Headwaiter	Dino Bolognese
Venice Waiter	Tony de Mario
Consulate Clerk	Jack Mattis
Mr. Hoyt	Willard Waterman
Ticket Agent	Zachary Yaconelli
Baroness	Celia Lovsky
Waiter	Larry Arnold
Anna	Renata Vanni
Butler	Maurice Brierre
Maid	Grazia Narciso
Butler	Gino Corrado

(*Aspect ratio*: 2.55 to 1)

Once before, in 20th-Fox's "How To Marry a Millionaire," director Jean Negulesco CinemaScoped a trio of feminine beauties into a lucrative attraction. In "Three Coins in the Fountain" he repeats this feat but obviously has gained some experience. The film has warmth, humor, a rich dose of romance and almost incredible pictorial appeal.

Here, in the first CinemaScoper to be lensed abroad, the wide screen really comes into its own, capturing the charms of Rome and Venice as an unforgettable backdrop for this pleasant but insignificant story. It ought to earn 20th a mint at the b.o., and chances are it'll win CinemaScope a host of new friends.

For those who aren't satisfied feasting their eyes on the stunning backgrounds and the plush interior sets, 20th has provided another trio of femme stars—Dorothy McGuire, Jean Peters and Maggie McNamara—and has dressed them in smart and expensive-looking clothes. As their male counterparts they have Clifton Webb, debonnaire and fun as always; Rossano Brazzi, an appealing young Italian, and suave Louis Jourdan, appealing as the romantic lead.

Hard as they have tried to concentrate on the John Patrick script, which is far from distinguished but still comes up with some rib-tickling dialog and occasionally dramatically valid scenes taken from the John H. Secondari novel, Negulesco and cameraman Milton Krasner couldn't resist the fascination of their setting. "Coin" is introed by some absolutely magnificent lensing of Roman fountains and, later, of the Fountain of Trevi of which it is said that whoever tosses a coin into it and wishes to return to Rome will have this wish granted. Throughout the film, occasionally slowing up its action, the camera takes a leisurely look at Roman landmarks including St. Peters. The Venice shots have dramatic impact and were expertly composed.

Story introduces to Rome Miss McNamara, an American coming to take a secretarial job. She's met by Miss Peters and later introduced to her third room-mate in their sumptuous apartment, Miss McGuire. They all toss a coin in the fountain, and in varying ways, it grants them their wish.

Outstanding performances—perhaps because they are the only believable ones—are given by Miss McGuire and Webb who plays an American writer expatriate. She's his secretary. Miss McGuire, playing a not-so-young American, is excellent in every respect. Her final scene with Webb, in which she gets drunk and wades into a pool, has pathos and great appeal. Webb is seen in a familiar role and makes the most of it without being as brash as usual in his defiance of convention and his biting witticisms.

Miss Peters is the gal who falls in love with Brazzi, an Italian translator at the U. S. outfit where she works. There's a rule that company employees can't date. They're seen together and he's fired as she prepares to return to the U. S. Their love scenes are earthy in the Italian screen tradition and it's surprising that some of the lines got by the Production Code. Miss Peters has voluptuous appeal. She's also quite charming in the sequence involving her introduction to Brazzi's farmer parents.

Easily the most romantic couple are Miss McNamara, an elfine newcomer first seen in "The Moon Is Blue," and Jourdan, playing an Italian prince. Miss McNamara has a pixie-like quality that is wholly delightful and she looms as a bright new star. Her part is hardly believable but she makes you forget that with a crisp performance as the methodical dame out to trap her man. More than any of the others, she is the wide-eyed young American in a worldwise Rome.

Rest of the cast all does very well, from Jourdan and Brazzi down. Howard St. John is properly stuffed shirt as the boss; Cathleen Nesbitt has a standout bit as the aging Principessa looking over a prospective daughter-in-law; Kathryn Givney has good as St. John's gossipy wife.

But the greatest star of 'em all is still CinemaScope, which has never been put to better advantage. Scenes taking in the vastness of Rome and of Venice from the air or intimate closeups of the fountains come through with equal impact. Sol C. Siegel's production values contribute greatly even though the plush sets must give stay-at-homers a cockeyed idea of how the American working-gal in Rome lives and loves. The ending, too, is trite and something of a disappointment though in keeping with the fairy-tale spirit of the whole thing.

"Coins" has some excellent musical background featuring the Jule Styne-Sammy Cahn tune of the same name which sounds like a sure hit. The Eastmancolor processed by DeLuxe is extremely uneven, very good in some spots and fading in others. Dorothy Jeakins' costumes are elegantly designed. William Reynolds contributes a smooth editing job. Use of stereophonic sound, other than as an ad gimmick, can hardly be counted as one of the film's assets. Frank Sinatra's crooning (unbilled) of "Coins" in the intro is tops.

Hift.

Magnificent Obsession
(COLOR)

Jane Wyman and Rock Hudson in fine remake of Lloyd C. Douglas' inspirational novel; top grosses indicated.

Hollywood, May 4.

Universal-International release of Ross Hunter production. Stars Jane Wyman, Rock Hudson; co-stars Barbara Rush; features Agnes Moorehead, Otto Kruger, Gregg Palmer. Directed by Douglas Sirk. Screenplay, Robert Blees; based on novel by Lloyd C. Douglas, screenplay by Sarah Y. Mason, Victor Heerman; adaptation, Wells Root; camera (Technicolor), Russell Metty; editor, Milton Carruth; music, Frank Skinner; musical direction, Joseph Gershenson. Previewed April 20, '54. Running time, 107 MINS.

Helen Phillips	Jane Wyman
Bob Merrick	Rock Hudson
Joyce Phillips	Barbara Rush
Nancy Ashford	Agnes Moorehead
Randolph	Otto Kruger
Tom Masterson	Gregg Palmer
Valerie	Sara Shane
Dr. Giraud	Paul Cavanagh
Judy	Judy Nugent
Williams	George Lynn
Dr. Dodge	Richard H. Cutting
Sgt. Barnham	Robert B. Williams
Sgt. Ames	Will White
Mrs. Eden	Helen Kleeb

(*Aspect ratio*: 2-1)

The same inspirational appeal which marked the 1935 making of Lloyd C. Douglas' bestseller is again caught in the new version of "Magnificent Obsession," with Jane Wyman and Rock Hudson undertaking the roles previously enacted by Irene Dunne and Robert Taylor. New release, which should be one of UI's top grossers of the season, is a sensitive treatment of faith told in terms of moving, human drama which packs emotional impact. For femme spectators particularly it should be a winner.

As megged by Douglas Sirk from Robert Blees' moving and understanding screenplay, the Ross Hunter production, impressively mounted, commands dramatic attention. Characters become alive and vital and infuse spiritual theme with a rare sort of beauty.

Hudson is the rich playboy responsible for Miss Wyman's blindness who renounces his past existence to devote himself to study and work, hoping as a surgeon to cure her. The role establishes him as a dramatic actor of substance. Miss Wyman benefits by a part to which she can bring deft shadings. Barbara Rush, as her stepdaughter, also turns in some expert trouping.

Film takes its title from the "magnificent obsession" which possessed a doctor for whose death Hudson is indirectly responsible. The doctor's obsession for the performance of unselfish and secret deeds is taken up by the remorseful playboy and changes his whole life. The doctor was Miss Wyman's husband, and when she is blinded in an accident while trying to avoid Hudson's attentions the young man, seeking peace of mind for what he has done, consecrates his life to helping others, particularly in devoting himself to the blind woman. In a poignant climax, he is able to save her life and restore her sight through the skill of his own surgery.

Otto Kruger as the friend who passes on the dead doctor's philosophy to Hudson is fine in a key character, Agnes Moorehead scores as the companion-nurse of the blind Miss Wyman, Gregg Palmer handles his role of Miss Rush's attorney-fiance effectively and Paul Cavanagh and Judy Nugent, respectively a doctor and a moppet, also are standouts in briefer parts.

Technically, the film is tops. Rating highest mention is the color photography by Russell Metty, art direction by Bernard Herzbrun and Emrich Nicholson, set decorations by Russell A. Gausman and Ruby R. Levitt, editing by Milton Carruth, gowns by Bill Thomas. Frank Skinner's music score, as directed by Joseph Gershenson, also is effective.

Whit.

Men of Fighting Lady
(COLOR)

Okay war actioner based on incidents in Korean war, with familiar names for top-of-the-bill bookings in program market.

Hollywood, May 10.

Metro release of Henry Berman production. Stars Van Johnson, Walter Pidgeon, Louis Calhern, Dewey Martin, Keenan Wynn, Frank Lovejoy, Robert Horton, Bert Freed; features Lewis Martin, George Cooper, Dick Simmons. Directed by Andrew Marton. Screenplay, Art Cohn; based on events published in the SatEvePost under the title of "The Forgotten Heroes of Korea" by James Michener, and "The Case of the Blind Pilot" by Cmdr. Harry A. Burns, USN; camera (Ansco), George Folsey; editor, Gene Ruggiero; teechnical adviser, Cmdr. Paul N. Gray, USN; score composed and conducted by Miklos Rozsa. Previewed May 5, '54. Running time, 79 MINS.

Lt. (jg) Howard Thayer	Van Johnson
Comdr. Kent Dowling	Walter Pidgeon
James A. Michener	Louis Calhern
Ens. Kenneth Schechter	Dewey Martin
Lt. Comdr. Ted Dodson	Keenan Wynn
Lt. Comdr. Paul Grayson	Frank Lovejoy
Ens. Neil Conovan	Robert Horton
Lt. (jg) Andrew Szymanski	Bert Freed
Comdr. Michael Coughlin	Lewis Martin
Cyril Roberts	George Cooper
Lt. Wayne Kimbrell	Dick Simmons

(*Aspect ratio*: 1.75-1)

An okay war actioner, with particular appeal to jet-minded youngsters, has been fashioned around battle incidents in the Korean war. Picture has a cast of familiar names to shape it for top-of-the-bill bookings in the regular program market, where most male viewers will probably find it interesting entertainment. Distaffers, however, will possibly vote against it.

The Henry Berman production, scripted by Art Cohn, is based on events published in the SatEvePost under the titles of "The Forgotten Heroes of Korea" by James Michener, and "The Case of the Blind Pilot" by Comdr. Harry A. Burns, USN. Latter incident is used as the action climax for the film as it re-stages one of the Navy's most dramatic rescue operations. There's good suspense to the sequence detailing how one jet pilot "talks" a blinded fellow pilot into a safe landing on a carrier deck. It would have had a lot more dramatic impact, too, had the loud music accompanying the action been skipped entirely. The whistle of wind and jet, and the talk between injured and rescuer is all the accompaniment needed to sock the sequence.

Andrew Marton's direction and the Ansco color lensing by George Folsey put action into the incidents unfolded aboard a carrier somewhere off Korea. From their ship base, jet planes make daily strikes at Communist installations and, while there's a sameness to the takeoffs, landings and strikes, the scenes are not without their thrills.

Van Johnson, the pilot who "talks in" blinded Dewey Martin, tops the all-male cast and does an able job of his heroics. Walter Pidgeon, ship's doctor; Louis Calhern, playing Michener getting his stories first-hand from Pidgeon and the men; Martin, Keenan Wynn and Frank Lovejoy, squadron leader and exponent of low-level flying, are among the more prominently-used cast members. Bert Freed rates some chuckles as the repair officer aboard ship.

Technical contributors to the picture give it an authenticity that helps sustain the 79 minutes. Miklos Rozsa composed and conducted "Blind Flight," the piece that dominates the picture's climactic sequence.

Brog.

Universal Guns 11 Pix

Hollywood, May 11.

Production activity at Universal-International is speeding up with a schedule of 11 features in the same number of weeks, following the recent start of "Destry." Seven will be filmed in Technicolor and one in three dimensions.

Following "Destry" will be "Five Bridges to Cross," "Panama," "Smoke Signal," "The Stuntman," "Captain Lightfoot" (in Ireland), "Pillars of the Sky," "Spring Song," "Lady Godiva of Coventry," "The Shrike," "To Hell and Back," and a 3-D sequel to "The Creature From the Black Lagoon."

Silver Lode
(COLOR)

Fair offbeat western for the action market.

RKO release of Benedict Bogeaus production. Stars John Payne, Lizabeth Scott, Dan Duryea. Directed by Allan Dwan. Original story and screenplay, Karen De Wolfe; camera (Technicolor), John Alton; editor, James Leicester; music, Louis Forbes. Tradeshown, N.Y., May 7, '54. Running time, 80 MINS.

Dan Ballard	John Payne
Rose Evans	Lizabeth Scott
McCarty	Dan Duryea
Dolly	Dolores Moran
Sheriff Woolley	Emile Meyer
Judge Cranston	Robert Warwick
Mitch Evans	John Hudson
Johnson	Harry Carey Jr.
Kirk	Alan Hale Jr.
Wicker	Stuart M. Whitman
Paul Herbert	Frank Sully
Zachary Evans	Morris Ankrum
Rev. Field	Hugh Sanders
Mrs. Elmwood	Florence Auer
Dr. Elmwood	Roy Gordon
Lawyer Taylor	Edgar Barrier

Mob violence that erupts into a frantic man hunt should be a fine basis for a starkly dramatic film, but "Silver Lode," whose story is shaped around such a situation, falls short of developing into compelling screen fare. Its trio of cast toppers, however, offers some marquee appeal and there are several exploitable pegs on which exhibitors can sell this offbeat western in the action market.

Whole premise of the Karen De Wolfe script, which she screenplayed from her original story, is one of revenge. For Dan Duryea, whose brother was slain during a card game with John Payne, poses as a U.S. Marshal and hunts down Payne who now has become a respectable rancher. All the action takes place on a Fourth of July holiday, in a frontier days Nevada hamlet. (Exhibs attending the Tushinsky Widescreen test of RKO 86th Street a month ago got an unofficial foretaste of this release).

Mitigating the effectiveness of the yarn is the fact that its obvious from the beginning that Duryea is a fake marshal. Moreover, his exhortations Payne to comply with the warrant for his arrest become overly repetitious when stretched through most of the footage. There's some excitement in the final reel when Payne vindicates himself and exposes Duryea in a hail of gunfire but it's too late to save the credibility of the story.

Color and atmosphere of the pioneering west is nicely recaptured in several sets which represent the town of "Silver Lode." Locale, aside from its principals, is peopled with standard types of the times. Director Allan Dawn occasionally gets some realism into the performances but much of the thesping fails to be genuinely convincing.

Of the lengthy cast Payne, perhaps, contributes the best portrayal. His is a fine interpretation of the role of a wrongly accused man who disproves the charges against him. Duryea tends to overact as the snarling, overzealous "marshal." Lizabeth Scott has little to do as the town's richest gal whose marriage to Payne was interrupted by Duryea's arrival. Dolores Moran is fair as a saloon entertained. Among others lending okay support are Robert Warwick as a judge, Hugh Sanders as a minister and Emile Meyer as the sheriff.

Technicolor camerawork of John Alton capably captures the visual values in this Benedict Bogeaus production for RKO release. Editing of James Leicester, however, could have been tighter than the 80 minutes the film is permitted to run. Louis Forbes' musical score is good as is Van Nest Polglase's art direction.

Gilb.

Melody of Love
(ITALIAN)

IFE release of Roberto Amoroso production. Stars Giacomo Rondinella, Maria Fiore, Nadia Gray. Directed by Mario Costa. Screenplay; A. G. Maiano, M. Costa, R. Amoroso; camera, Francesco Izzarelli; music, Gino Filippini. At Cinema Giglio, N.Y., starting April 17, '54. Running time, 96 MINS.

Giacomo	Giacomo Rondinella
Maria	Maria Fiore
Don Salvatore	Giovanni Grasso
Don Raffaele	Giuseppe Porelli
Renato	Mirko Ellis
Concetta	Tina Pica
Mr. Ferrario	Carlo Romano
Dante e Beniamino	Dante e Beniamino Maggio
Nadia	Nadia Gray

(*In Italian; English Titles*)

"Melody of Love" is a standard Italian picture that has enough singing of high quality to make it appeal to patrons of Italian language theatres in the U.S. For other houses, this is too slow-moving to mean much at the wickets. The production boasts the singing of Giacomo Rondinella, pop singer of Radio-Rome, and the acting of Maria Fiore, star of "Two Cents Worth of Hope." Plot is too laboriously unfolded to compensate for the excellent vocalizing.

The screenplay, concocted by A. G. Maiano, M. Costa and R. Amoroso, is the by-now familiar yarn about the two young lovers who are kept from marriage by the girl's father. Latter wants her to wed a man of his own choosing, whom he is placing in his own biz in order to give the girl a well-to-do mate. There are the usual misunderstandings between the girl and her childhood sweetheart, his final decision being to make a career for himself on the stage.

Plot stresses from the outset what a marvelous voice the lad possesses so the career in musical shows fits in nicely. There is the customary final breaking-up of the romance and near-marriage to the comely femme singer. The man picked out by papa turns out to be a dope smuggler, and the young lovers are happily reunited.

Rondinella is not half bad as an actor, playing the romantic youth who is ignored by the girl's father. But it is warbling that really puts him over. Less plot meddling, and more of his singing would have helped. His sweetheart is nicely played by Miss Fiore, but one wonders why Rondinella did not fall for the beauteous Nadia Gray. Especially, since she virtually throws herself at him during his career on the stage with her. Miss Gray shows real potentialities in this pic, having the added asset of being beautiful.

Mirko Ellis makes a suave figure as the man that father has picked to be his daughter's husband—later revealed as a narcotic smuggler. Giovanni Grasso makes a pompous father, owner of the big fishing fleet while Giuseppe Porelli appears wasted in the role of musician-composer. There's a so-called team of comics, Dante and Beniamino Maggio, who figure in the plot, and try to be funny.

Mario Costa's direction is methodical and seldom original. The Maiano-Costa-Amoroso story is one of those things contrived to focus attention on Rondinella's vocalizing. Lens work by Francesco Izzarelli is okay. Music by Gino Filippini is topflight.

Wear.

Forbidden Cargo
(BRITISH)

British-made suspense drama of dope smuggling from the Continent; should serve as useful dualler in the U. S.

London, May 4.

General Film Distributors release of Sydney Box-Earl St. John production. Stars Nigel Patrick, Elizabeth Sellars, Terence Morgan, Greta Gynt, Jack Warner; features Greta Gynt, Theodore Bikel, Joyce Grenfell. Directed by Harold French. Screenplay, Sydney Box; camera, C. Pennington-Richards; editor, Anne V. Coates; music, Lambert Williamson. At Leicester Square Theatre, London. Running time, 93 MINS.

Michael Kenyon	Nigel Patrick
Rita Compton	Elizabeth Sellars
Reger Compton	Terence Morgan
Alec White	Jack Warner
Madame Simonetta	Greta Gynt
Max	Theodore Bikel
Lady Flavin Queensway	Joyce Grenfell
Larkins	James Gilbert
Lasovic	Eric Pohlmann
Director	Michael Hordern
Holt	Martin Boddey
Attendant	Hal Osmond
Pierre Valance	Jacques Brunius

Dope smuggling from Europe is the theme of this new British film which has adequate suspense values to help it along at the box-office, although only moderate marquee appeal in overseas markets. It should qualify as a useful dualer in the U. S.

Written and produced by Sydney Box, the plot illustrates how customs officers get on the track of a smuggling gang after trapping a handful of men who, posing as naval men, bring contraband liquor into a remote part of the English coast. Action switches from England to the Riviera when a customs officer follows a couple of suspects. The method employed to defeat the authorities is not without interest, but there is only a modicum of surprise in the outcome.

Direction is neatly tuned to the suspense note established in the screenplay and there is enough action to sustain the plot. There is an allround thesping standard with Nigel Patrick effectively portraying the customs sleuth and Jack Warner doing reliable work as his immediate boss. Elizabeth Sellars and Terence Morgan, as brother and sister, are the two suspects and play their roles adequately. Greta Gynt has a minor part as a front for the smugglers while Theodore Bikel is a typical heavy. Joyce Grenfell contributes another of her characteristic gems as a titled bird-watcher who provides the first clue.

Myro.

Rosenberg Starts 'Rain'

Hollywood, May 11.

First picture by the new Frank P. Rosenberg Productions will be based on Ben Hecht's "Miracle in the Rain." Shooting starts July 8, with exteriors in N. Y. and interiors in Hollywood.

On completion of "Miracle," Rosenberg will produce "The Stepper Cliff" in Germany. His third production will be "The Lion."

BARD BOFF AT THE PIX B.O. ALSO

Top Films at Reasonable Flat Terms Key to Small Theatre Survival—Berger

By LES REES

Minneapolis, May 11.

Unless distributors "eliminate their present confiscatory high percentage terms and permit small theatres under a flexible sale policy to buy the top pictures at reasonable flat terms, North Central Allied will push for such legislation as it may deem necessary to enable the small exhibitor to stay in business."

Addressing this warning to distributors at NCA's annual convention opening session, President Bennie Berger also caused wheels to be set in motion to try to get distributors to agree to an 18-month trial period for "all-inclusive" arbitration, including "must" percentage demands and film rentals generally.

After his contention that any other kind of arbitration "would be a snare and delusion to the exhibitor," Berger was authorized to contact film company heads regarding his proposed 18-month "all-inclusive" arbitration trial period.

In his talk, Berger reiterated his contention that the film companies themselves have damaged the small theatres "much more seriously" than tv, "which is not the bugaboo we have made it seem to be and is not our biggest problem." Such damage has been done, he claimed, "by the imposition of terms which prevent the showing of the only pictures that the public will pay to see."

Berger called upon the film companies to return to the "old-time flexible sales policy that made the motion picture industry great." It is absolutely imperative, he assert-

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$13,850,000 In Already on 'Robe'

As of April 24, 1954, 20th-Fox's "The Robe" has returned the company $13,850,000 from 1,755 U. S. and Canadian engagements. "How to Marry a Millionaire," 20th's second CinemaScope release, returned $4,300,000 in film rental from 1,400 dates.

Figures were disclosed in N. Y. last week by Al Lichtman, 20th director of sales, at a special meet of domestic and Canadian division and branch managers. He predicted a $30,000,000 domestic gross for "The Robe" alone on its first time 'round. Biblical spectacle so far has grossed around $27,000,000.

SHIP PRINTS TO BURMA

Some Doubt Wisdom of Lifting Pressure For New Terms

Motion Picture Export Assn. has resumed imports to Burma on a limited basis pending that government's implementation of a new agreement governing reduced import duties and sales taxes within 30 days.

Arrangements were made in Rangoon by Irving Maas, MPEA exec supervising the Far East territory. No more than one feature will be sent in by each of the MPEA companies.

Shipments to Burma stopped when the Burmese raised import duties 400% and the sales tax to $36.54 per program. However, the British and others continued sending pix.

This has brought up the question among foreign managers of whether it's wise to resume limited imports in any territory where shipments have been stopped as a result of restrictions against U. S. pix. It's pointed out that, in Guatemala, for instance, the exhibs are on the side of the U. S. companies simply because they are hard-pressed for product. Even limited resumption of importation alleviates that pressure and makes it more difficult to deal with the respective government.

M-G's Cartoon Trailer

Hollywood, May 11

For the first time in its history Metro is making a special trailer to plug its animated cartoon program. Trailer, a 150-footer produced by Fred Quimby, will announce WMGM's Kartoon Karnival."

It will consist of clips from shorts starring Tom and Jerry, Droopy, Barney Bear and Lucky Ducky.

Loew's May Ask Further Delay On Divorcement

Loew's, required to separate picture and theatre operations by Aug. 31, reportedly will ask the Government for another postponement. The Aug. 31 date is an extension from Feb. 6, 1954, the original divorcement date under the Government's consent decree judgment. While there is still a chance the film company may be able to go through with the divorcement plans by Aug. 31, it is almost a certainty that it will ask for an extension of the theatre divesture provision.

Under the Government decree, Loew's is required to sell 14 theatres. So far it has only been able to unload four and is currently seeking buyers for the remaining 10.

Meanwhile, however, Loew's is proceeding with plans for the physical separation into theatre and picture companies. Desks, records and personnel are being shifted in the company's homeoffice Loew's State building. The new theatre company, which will be established, will occupy the top five floors of the 18-story structure. The building will become the property of the theatre company and the picture company will rent space.

Kingsberg Treasurer As Magna Activates; Fiscal Path Clearing

Malcolm Kingsberg, former RKO Theatres president, and more recently an exec with Loew's, has been appointed treasurer and board member of Magna Theatre in a move making it clear that the outfit is beginning to function on all gears.

Further, the Department of Justice has okayed an investment of $1,000,000 in Magna by National Theatres. Next step is approval of the N. Y. Statutory Court which retained jurisdiction in the industry antitrust case, National having been a defendant as a 20th-Fox affiliate. The D. of J. authorization is regarded as tantamount to a court greenlighting.

Magna's entire $6,000,000 financing program has been held up pending National's participation. As National's role is cleared, Magna's overall monetary structure will take shape via issuance of notes to Kuhn, Loeb & Co., and other Wall Street outfits.

Kingsberg will operate on a full-time basis, handling the entire financial policy of the company. Also added to the board was Frederick Warburg, an officer of Kuhn, Loeb.

Magna has distribution rights to Todd-AO process pix, the first of which, "Oklahoma," is skedded to roll July 7. Others on the directorate are Joseph Schenck, George Skouras, Mike Todd, James M. Landis, Charles Seligson, J. Lincoln Norris, Milton Weisman, Richard Rodgers and Oscar Hammerstein 2d.

$1,600,000 FOR 'JULIUS CAESAR'

"Henry V" and "Hamlet" from Britain and now "Julius Caesar" from Hollywood have apparently reversed the boxoffice jinx commonly ascribed in the American film industry to works of William Shakespeare. Reinhardt's "Midsummer Night's Dream" still brings shudder. But the Metro "Caesar" with a star-studded cast is expected to exceed the total grosses and play dates of the two Sir Laurence Olivier productions.

"Caesar" in some 200 pre-release dates has already chalked up a gross of $1,600,000. In New York, it played two weeks less than a year, in Los Angeles on a reserved seat basis, in San Francisco 18 weeks, in Philadelphia 13 weeks, in Washington 15 weeks, Chicago 9 weeks, Boston 9 weeks, Toronto 9 weeks. While established in many instances as a boffo "gangster film," school support for "Caesar" has been of inestimable value. Metro has aimed its pitch at the school trade, successfully tieing it in with the study of Shakespeare in the English classes. The film company has also garnered school good will by providing student discount tickets for the picture. Special excursion parties from neighboring areas have descended

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20th Singletracks Ready by July 1

Singletrack magnetic and optical prints of CinemaScope pix will become available from 20th-Fox starting July 1, according to Al Lichtman, 20th director of sales.

Starting with "Three Coins in the Fountain" later this month, 20th will make available specially-produced tv trailers on forthcoming C'Scope attractions. They will run for 20 to 60 seconds. Up till now, 20th has refused to provide tv trailers on its CinemaScope films.

According to Earl I. Sponable, 20th director of research, a theatre with a single magnetic soundhead at each projector could play a print with four magnetic tracks and still only use a single horn. This is done by picking up the number two track only. Sponable explained that use of a "mixer" wouldn't be desirable in a true stereophonic recording job since tracks might cancel one-another out.

He disclosed, too, that 20th was expecting from Bausch & Lomb samples of an attachment to its CinemaScope projection lens which would permit the showing of anamorphic prints in a ratio other than the fixed 2.55 to 1 CinemaScope ratio. The attachment might permit the showing of anamorphosed prints lensed for a 1.85 to 1 or 2 to 1 ratio. Sponable is expecting early samples of the gadgets which would tend to make the CinemaScope projection lens more flexible.

In addition to putting out three

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Full Orchestra, Up and Forte, Seen As Cultural Kick for Stereo Shorts

Same Kids?

Omaha, May 11.

Vandalism is not just a film vex.

State Fair Board Secretary Edwin Schultz last week said vandalism at the Nebraska expo grounds averages some $600 yearly.

Ohio Count: 44% Indoor Closings Since Television

Colombus, May 11.

The number of indoor theatres operating in Ohio has dropped off 44% since the advent of television, according to figures released by the Independent Theatre Owners of Ohio. Meanwhile, the number of drive-ins has increased by 64%.

Ohio has 638 indoor film houses lighted at present, although 50 of these are closed more than one day a week. In 1948, approximately the time TV got started in the Buckeye State, there were 1,034 theatres in operation.

Drive-ins have increased from 113 to 175 in the six-year period with three of those now operating on a year-around basis (Columbus, Dayton and Cincinnati).

New Look in Pix Pleases Balaban; Surprised At Old Audience Loyalty

Fact that the film industry managed to stay in business before the new look came in vogue was commented upon by Barney Balaban, Paramount prez, at a Washington demonstration of VistaVision last week. Said the chief exec: "When you look at films in the new processes you not only recognize why audiences are returning but you also are surprised they stayed with us as long as they did in the days of the now obsolete methods."

Group of Par toppers are on road tours, conducting V'Vision showings in a number of key cities. Balaban's next is Toronto where the demonstration is set for the University Theatre May 20. Y. Frank Freeman, studio head, now covering Dallas, will m.c. the unveiling of V'Vision pix at the Chicago Theatre, Chicago, June 2. A. W. Schwalberg, distribution chief, presented the demonstration in Atlanta Monday (10) and does a repeat at the Metropolitan Theatre, Boston, May 25.

Loren Ryder, Par's top technician, left for Europe over the past weekend to take the wraps off the new system for exhibs in England and on the Continent.

Coming of stereophonic sound sees both 20th-Fox and Metro off on a cultural kick in their CinemaScope shorts. Theory appears to be that the public likes good music but that, without stereo sound, it hasn't been able to properly appreciate it on the screen.

Result is a series of C'Scope concerts ranging from Haydn's Farewell Symphony and the Polovetzian Dances from Prince Igor to the lighter classics such as a Stephen Foster medley and a Pops concert.

To balance this musical diet, 20th at least has put out a number of other types of C'Scope subjects, the emphasis being on impressive scope.

It's a fact that, when it comes to stereophonic sound, there isn't anything quite like a full orch to fill all sides of the wide screen with music. And a symphony or other musical selection is ideal for letting the drums roll from the right while the violins throb on the left and the brasses sound off on either side. They haven't made that much music on the screen since Disney brought out "Fantasia" (also with stereo sound).

To what extent Mr. and Mrs. America appreciate this musical education is still in doubt, but it's worth noting that the announced selections appear to veer more and more towards the popular vein. Both tv and film exhibs are forever under the impression that the public yearns "culture" in large doses, a notion that has cost many a man his shirt.

Said one chain exec: "I hope they give us plenty more good music shorts. They make a lot of money for me. As soon as the public hears the first few bars, they rush to the concession stand outside to buy candy and popcorn and wait till the feature goes on."

It's noted that, in discussion programming for subscription-tv and theatre-tv, attention is continuously

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Eased Terms Up Closed-TV Bout

As a result of request for a reduced guarantee, Nate Halpern's Theatre Network Television is signing theatres for the closed-circuit telecast of the Rocky Marciano-Ezzard Charles heavyweight championship fight at a faster clip than for any previous theatre tv event. Stanley Warner, RKO, and United Paramount Theatres have already committed themselves for their closed-circuit houses.

At the present rate, it's expected that the closed-circuit lineup will exceed the previous high of 50 theatres obtained for the first Marciano-Joe Walcott bout in Sept., 1952. Anticipation of a larger network is backed by the entry so far of 11 drive-ins, all of which were in fold three days after TNT's first solicitation two weeks ago. Ozoners will lease large standard equipment from RCA and General Precision under a "reasonable rental" plan set up by TNT.

TNT is asking a 10c per seat guarantee against $1.30 or 50c against $1.40 as compared to 90c against $1.30 in previous years. Lower guarantee was made possible by the exclusion of the radio rights which the International Boxing Club will peddle separately. The fight will originate from Yankee Stadium, N. Y., on June 17.

Industry Meets Ridgway

Exec reps of all film companies will join in a huddle tomorrow (Thurs.) with Gen. Matthew B. Ridgway at the Pentagon in Washington. Army Chief of Staff will go into details of the industry's handling of "This Is Your Army," recruitment short subject.

Army produced the pic and, it's understood, all major companies will share in its distribution.

Theatre Mgr. Publicly Blames Distribs

'Every Time a Good Picture Comes Along They Raise Admish Prices'

Minneapolis, May 11.

Bob Rosen, manager of the two Bismarck, N. D., theatres, publicly, in the Bismarck Morning Tribune, accused distributors of being responsible for the present general policy of raised admissions for C'Scope attractions and other outstanding boxoffice pictures.

His charge was in response to the newspaper columnist's comments regarding a teenager group's complaint to the sheet about the boosted admissions.

The teenager group's letter, published in the paper, called the boosting of admissions "an injustice against us" and "unfair." The prices are raised, it was pointed out, "every time a good movie comes to town."

Rosen's reply, also published by the newspaper, "explained" that the theatres are "pressured" by distributors to raise the admissions in the various instances. And, added Rosen, "if we theatreowners don't go along with the distributors they're in a position to make it uncomfortable for us."

L.A. Improves; 'Guitar' Great $31,000, 'River' Good 19G, 'Prince' Oke 22G, 'Knock' 10G, 5th, 'Cinerama' 31G, 53d

Los Angeles, May 11.

First-run trade is showing some improvement this week, with four new bills helping somewhat. Only one to do better than big biz is "Johnny Guitar," which is heading for sock $31,000 or better in three theatres plus extra sturdy take in five ozoners. Estimated that the pic will top $100,000 in 14 houses and drive-ins on multiple-theatre run covering such spots as El Monte, San Pedro, Orange and Pomona.

"River of No Return" looms good $19,000 at the Chinese. Okay $22,000 is seen for "Prince Valiant," playing in three locations. "Drive Crooked Road" and "Battle Rogue River" combo shapes weak $13,000 or near in three spots.

Mother's Day trade helped many sites, especially "Cinerama" which jumped to record $8,400 on this single day at Warner Hollywood.

"Knock on Wood" still is stout $10,000 in fifth week at Warner Bev. "Cinerama" hit sturdy $31,000 in 53d round.

Estimates for This Week

Chinese (FWC) (1,905; $1-$1.80)—"River No Return" (20th). Average $19,000. Last week, "Prince Valiant" (20th) (5th wk-4 days), $6,000.

Warner Downtown, Wiltern, Vogue (SW-FWC) (1,757; 2,344; 885; 70-$1.10)—"Johnny Guitar" (Rep) and "Sun Shines Bright" (Rep). Stout $31,000. Last week, Downtown, Wiltern, Fox Hollywood, "Make Haste Live" (Rep) and "Untamed Heiress" (Rep), $12,600; Vogue in another unit.

Orpheum, Fox Hollywood, Uptown Metropolitan (FWC) (2,213; 756; 1,715; 70-$1.10) — "Drive Crooked Road" (Col) and "Battle Rogue River" (Col). Light $13,000 or under. Last week, Orpheum, Vogue, Ritz, Loyola, "Golden Mask" (UA) and "Scarlet Spear" (UA), $16,400.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,200; 1,430; 70-$1.25)—"Girl For Joe" (WB) and "Guy With Grin" (WB) (reissues). Slow $14,500. Last week, "Lucky Me" (WB) (2d wk), $14,900.

Los Angeles, Ritz, Loyola (FWC) (2,097; 1,363; 1,248; 70-$1.25)—"Prince Valiant" (20th) and "Started In Paradise" (Indie). Okay $22,000. Last week, L. A., and Iris, "New Faces" (20th) and "Bitter Creek" (AA) (2d wk), $8,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-$1.10)—"Carnival Story" (RKO) and "Saint's Girl Friday" (RKO) (3d wk). Oke $18,000. Last week, $22,600.

Fox Wilshire (FWC) (2,296; $1.20-$1.80)—"Night People" (20th) (4th wk). Medium $7,000. Last week, $8,600.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10)—"Executive Suite" (M-G) and "Blackout" (Lip) (4th wk). Okay $12,500 in 5 days. Last week, $17,400.

Warner Beverly (SW) (1,612; 90-$1.50)—"Knock On Wood" (Par) (5th wk). Sturdy $10,000 or near. Last week, $10,600.

Fine Arts (FWC) (631; 80-$1.50)—"Genevieve" (U) (5th wk). Stout $3,000. Last week, $3,100.

Four Star (UATC) (900; 90-$1.20)—"Rhapsody" (M-G) (6th wk). Fine $4,500. Last week, $5,100.

El Rey (FWC) (861; $1-$1.25)—"Summer Happiness" (Indie) (12th wk). Neat $2,000 or near. Last week, $2,300.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama" (Indie) (54th wk). Into second frame of second year on May 9 after solid $31,000 last week.

Broadway Grosses

Estimated Total Gross
This Week $490,300
(Based on 22 theatres)
Last Year $500,100
(Based on 22 theatres)

'Carnival' Lusty $13,000, St. Loo

St. Louis, May 11.

Mother's Day and cool, cloudy weather over weekend helped biz at big cinemas only temporarily, with general trade spotty this stanza. "Carnival Story" is best draw with a fine total at the Fox. "Hell and High Water" also looms good at the St. Louis. "Genevieve" shapes smart in two small-seaters while "Cinerama" continues solid at the Ambassador, with out-of-town biz helping.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama" (Indie) (13th wk). Lusty $23,000. Last week, $22,000.

Fox (F&M) (5,000; 51-69)—"Carnival Story" (RKO) and "Bait" (Col). Nice $13,000. Last week, "Naked Jungle" (Par) and "Bigamist" (FR), $10,500.

Loew's (Loew) (3,172; 51-69)—"Act of Love" and "Ft. Algiers" (UA). Mild $9,500. Last week, "Executive Suite" (M-G), $18,500.

Missouri (F&M) (3,500; 51-69)—"Duffy San Quentin" (WB) and "Crime Wave" (WB). Weak $5,000. Last week, "Phantom Rue Morgue" (WB) and "Jesse James Vs. Daltons" (Col), $7,500.

Pageant (St. L. Amus.) (1,000; 82)—"Genevieve" (U). Big $4,000. Last week, "Titfield Thunderbolt" (U), $3,500.

Richmond (St. L. Amus.) (400; 82)—"Genevieve" (U). Sock $3,500. Last week, "Song to Remember" (Col), $3,000.

St. Louis (St. L. Amus.) (4,000; 69)—"Hell and High Water" (20th). Good $11,000 or close. Last week, "Lucky Me" (WB), $7,000.

'Suite' Stalwart 15G, Denver; 'River' 20G, 2d

Denver, May 11.

"River of No Return" is holding so big in second round at the newly-opened Centre that it is staying a third week. New house naturally is a draw. "Executive Suite" is standout newcomer, being very stout at Paramount. Other newcomers are not so good but "Naked Jungle" is doing fairly well at Denham to win a holdover. Several first-runs are playing reissues.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"River of No Return" (20th) (2d wk). Big $20,000. Holding again.

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'KETTLES' HOTSY 11G, L'VILLE; 'MONEY' 8G

Louisville, May 11.

"Money From Home" at the Kentucky is pulling 'em in to keep this small-seater well filled. Fine total looms. "Ma, Pa Kettle at Home" at the Rialto shapes fine.

Current cold wave may be a mild hypo to local film houses.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)—"Money From Home" (Par). Martin-Lewis duo pulling in fine $8,000. Last week, "Casanova's Big Night" (Par) and "Cease Fire" (Par) (3d wk-5 days), $4,500.

Mary Anderson (People's) (1,200; 50-75)—"Duffy San Quentin" (WB) and "Crime Wave" (WB). Pair of crime pix not cutting much figure at the wicket here, medium $4,500. Last week, "Lucky Me" (WB) (3d wk-5 days), $3,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Kettle's At Home" (U) and "Geraldine" (Rep). Fine $11,000. Last week, "Night People" (20th), $14,000.

State (Loew's) (3,000; 50-75)—"Beachhead" (UA) and "Dragon's Gold" (UA). Opened Saturday (8). Last week, "Julius Caesar" (M-G), oke $9,000.

Snow, Cold Clip Mpls.; 'People' Lofty $10,000, 'Suite' Strong 9G, 2d

Minneapolis, May 11.

Continuation of winterlike weather, with snow and low temperatures, is sending the local populace indoors, with first-run trade suffering. Except for "Night People," lineup of fresh entries won't cause any rush to the box-office. "People" is very good at Orpheum. "Witness to Murder" is only fair at State. Fourth round for "Cinerama" at Century is still sock. Second week for "Executive Suite" at Radio City shapes good.

Estimates for This Week

Century (S-W) (1,140; $1.20-$2.65)—"Cinerama" (Indie) (4th wk). Little slowing up here. Getting many patrons from surrounding towns. Sock $22,000. Last week, $23,500.

Gopher (Berger) (1,000; 65-85)—"Naked Jungle" (Par) (2d wk). Somewhat disappointing, and mild $3,000 this round. Last week, $4,500.

Lyric (Par (1,000; 50-75)—"Wicked Woman" (UA). New lower prices don't seem to make much difference. Mixed opinions on this pic but heavy selling campaign bringing in good $5,000. Last week, "Clipped Wings" (AA) and "Pride of Blue Grass" (AA), $3,500.

Radio City (Par) (4,000; 65-85)—"Executive Suite" (M-G) (2d wk). Virile $9,000. Last week, $15,000.

RKO-Orpheum (RKO) (2,890; 75-$1)—"Night People" (20th). Another C'Scope offering at advanced prices. Fine $10,000. Last week, "Mad Magician" (Col) (3-D), same scale, $8,000.

RKO-Pan (RKO) (1,600; 65-85)—"Queen of Sheba" (Lip) and "Man From Cairo" (Lip). Fair $4,000. Last week, "Border River" (U) and "El Alamein" (Col), $4,500.

State (Par) (2,300; 65-85)—"Witness To Murder" (UA). Fair $6,000. Last week, "Yankee Pasha" (U), $7,000.

World (Mann) (400; 85-$1.50)—"Julius Caesar" (M-G) (6th wk). Winding up long, profitable run. Okay $2,500. Last week, $3,200.

K.C. Spotty; 'People' Stout $16,000, Hope Lively 10G, 'Wicked' Mild 7G

Kansas City, May 11.

Total take continues moderate but there are a couple of standouts this week. "Night People" in four Fox Midwest houses looks stout. "Casanova's Big Night" at Paramount shapes lively. Good holdover biz is being turned in by "French Line" in third week at Roxy. "Genevieve" in fourth round at the Kimo continues strong. Weather is on the chilly side, with plenty of rainfall.

Estimates for This Week

Esquire (Fox Midwest) (820; 75-$1)—"Moon Is Blue" (UA) (9th wk). Nifty $3,500, and may hold. Last week, $3,750.

Kimo (Dickinson) (504; 85-$1)—"Genevieve" (U) (4th wk). Strong $2,000. Last week, $2,200.

Midland (Loew's) (3,500; 50-75)—"Wicked Woman" (UA) and "Tennessee Champ" (M-G). So-so $7,000 or close. Last week, "Executive Suite" (M-G) and "Fort Algiers" (UA) (2d wk), 8 days, $9,000.

Missouri (RKO) (2,650; 50-80)—"Queen of Sheba" (Lip) and "Blackout" (Lip). Mediocre $5,500. Last week, "Carnival Story" (RKO) and "Loose in London" (AA), $10,000.

Paramount (Tri-States) (1,900; 60-80)—"Casanova's Big Night" (Par). Big $10,000 for Bob Hope comedy. Holds. Last week, "Duffy San Quentin" (WB) and "Crime Wave" (WB), $6,000.

Roxy (Durwood) (879; 65-85)—"French Line" (RKO) (3d wk). Fancy $6,000 and stays. Last week, $7,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "Night People" (20th). Sturdy $16,000. Last week, "Siege Red River" (20th) and "Racing Blood" (Indie), $10,000 in 6 days.

Key City Grosses

Estimated Total Gross
This Week $2,221,400
(Based on 23 cities, and 209 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,284,300
(Based on 22 cities and 201 theatres.)

H.O.s Help D.C.; 'River' Lush 24G

Washington, May 11.

Despite the fact that two of three newcomers are reissues, first-runs generally are steady. There's a tapering off of longruns, but second-stanza holdovers are good. Cool weather seems to help. Lone new first-run pic, "River of No Return" at Capitol, is socko. Reissue of "Jolson Story" looms okay at the Met. "Executive Suite" remains hefty in second round at the Palace while "Elephant Walk" is also a bright holdover at the Columbia.

Estimates for This Week

Capitol (Loew's) (3,434; (70-95)—"River of No Return" (20th). Sock $24,000, and holds. Last week, "Rose Marie" (M-G) (2d wk), $11,000.

Columbia (Loew's) (1,174; 60-80)—"Elephant Walk" (M-G) (2d wk). Brisk $9,000 after $14,000. Holds on.

Dupont (Lopert) (372; 90-$1.20)—"Julius Caesar" (M-G) (14th wk). Okay $3,200 for second week in row. Stays another.

Keith's (RKO) (1,939; 60-80)—"Clash By Night" (RKO) and "Double Dynamite" (RKO) (reissues). Okay $5,000 in 4 days. Last week, "Carnival Story" (RKO), $14,000 in 10 days. Fast first week but sharp dip in second, so yanked.

Metropolitan (SW) (1,200; 60-80)—"Jolson Story" (Col) (reissue). Heading for okay $6,000. Last week, "Should Happen To You" (Col), $8,000.

Palace (Loew's) (2,370; 60-80)—"Executive Suite" (M-G) (2d wk). Sock $18,000 after $22,000, above hopes, last week. Holds.

Playhouse (Lopert) (435; 55-$1)—"Knock on Wood" (Par) (4th wk). Firm $6,500 for second consecutive week. Stays.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (26th wk). Solid advance indicates fine $15,000 after disappointing $14,000 last week. Holds on.

Trans-Lux (T-L) (600; 60-$1)—"Beat Devil" (UA) (5th-final wk). Okay $4,000 after $4,500 last week.

Tram, Bus Strike Bops Pitt; 'River' Okay $9,000, 'Miami' 7G, 'Suite' 8G, 2d

Pittsburgh, May 11.

As if biz hasn't been troubled enough around here of late, now they've got a trolley and bus strike to put up with. It began early Sunday morning (9) and exhibs basing their predictions on what happened the last time transportation was tied up, figure downtown theatres will have difficulty even approaching 50 percent of their normal total. Situation looks brutal. "River of No Return" got in two days before the walkout occurred, which will help some, but elsewhere the outlook is pretty glum. Second week of "Executive Suite" at Penn will have it bad. Very little for "Miami Story" at Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 65-85)—"Best Years Our Lives" (RKO) (reissue). Nothing for this seven-year-old Oscared hit. Will be lucky to do even $3,500. Last week, "Fireman Save My Child" (U) and "Ride Clear of Diablo" (U), yanked after 4 days to get $2,500.

Harris (Harris) (2,100; 65-$1)—"River of No Return" (20th). Got away okay but will feel the effects of the trolley-bus strike like all the others. Looks good $9,000 despite this. If a break comes in the transport situation, it will improve. Last week, "Siege Red River" (20th), $5,500.

Penn (Loew's) (3,300; 65-85)—"Executive Suite" (M-G) (2d wk). Had a fine second Saturday (8) at nearly $3,500, and then the strike

(Continued on page 18)

H.O.'s Hit Frisco; 'Knock' Loud $8,000, 'French' 12G

San Francisco, May 11.

First-run boxoffice has gone into a nosedive here this session, with a plethora of holdovers helping the downbeat. There is not a new entry at the big deluxers. "Beauties of Night" is lone fresh pic, being nice at bandbox Clay. Of holdovers, "Carnival Story" at Golden Gate, "Knock on Wood" at St. Francis and "French Line" at United Artists loom best, all being okay to big.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-90)—"Carnival Story" (RKO) and "Saint's Girl Friday" (RKO). (2d wk). Big $10,000. Last week, $14,500.

Fox (FWC) (4,651; $1.00-$1.50)

(Continued on page 18)

H.O.s Hamper Philly; 'Wife' Sweet 19G, 'Rose' Fair 21G, 'Knock' 18G, 3d

Philadelphia, May 11.

Rainy weekend is blamed for the way biz fell off here this session although there was a sharp upbeat in trade Sunday night. Surplus of holdovers also figured as very damaging. "Rose Marie" looms only fairish at the huge Mastbaum. "Indiscretion of American Wife" is doing better in the smaller Randolph. "Knock on Wood" and "Rhapsody" still are lusty on their extended-runs.

Estimates for This Week

Arcadia (S&S) (625; 89-$1.40)—"Julius Caesar" (M-G) (14th wk). Down to oke $2,500. Last week, $3,500.

Boyd (SW) (1,450; $1.25-$2.60)—"Cinerama" (Indie) (31st wk). Sturdy $15,000. Last week, $13,500.

Fox (20th) (2,250; 72-$1.40)—"River of No Return" (20th) (2d wk). Okay $20,000. Last week, $30,000.

Goldman (Goldman) (1,200; 50-99)—"Miami Story" (Col) (2d wk). Slipped to good $11,000. Last week, $21,000.

Mastbaum (SW) (4,360; 99-$1.30)—"Rose Marie" (M-G). Fair $21,000. Last week, "Carnival Story" (RKO) (3d wk), $15,500.

Midtown (Goldman) (1,000; 74-$1.50)—"Knock on Wood" (Par) (3d wk). Strong $18,000. Last week, $20,000.

Randolph (Goldman) (2,500; 74-$1.30)—"Indiscretion of American Wife" (Col). Good $19,000. Last week, "Lucky Me" (WB) (2d wk), $10,000.

Stanley (SW) (2,900; 74-$1.50)—"Elephant Walk" (Par) (2d wk). So-so $16,500. Last week, $28,000.

Stanton (SW) (1,473; 50-99)—"Nebraskan" (Col) and "Prisoners of Casbah" (Col). Stout $9,500. Last week, "Tennessee Champ" (M-G) and "Alaska Seas" (Par), $7,000.

Studio (Goldberg) (500; 80-$1.15)—"Little Fugitive" (Indie) (2d wk). Tidy $4,000. Last week, $5,400.

Trans-Lux (T-L) (500; 80-$1.50)—"Rhapsody" (M-G) (2d wk). Sweet $7,200. Last week, $9,500.

Trans-Lux World (T-L) (604; 99-$1.50)—"Naked Jungle" (Par) (5th wk). Fair $3,900. Last week, $5,000.

'River' Robust $11,000, Port.; 'Haste' Nice 7½G

Portland, Ore., May 11.

Nearly all first-runs have new fare this frame. "River of No Return" at Orpheum looms best newcomer, being lusty. "Make Haste To Live" is fine at Liberty. "Executive Suite" continues smash in second stanza at the Broadway. "Arrow in Dust" looms slow at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Executive Suite" (M-G) (2d wk). Fancy $7,500. Last week, $11,000.

Guild (Indie) (400; $1)—"Gilbert and Sullivan" (UA). Good $3,000. Last week, "Living Desert" (Disney) (8th wk), $1,500.

Liberty (Hamrick) (1,875; 65-90)

(Continued on page 18)

'Sheba' So-so $9,000 In Balto; 'Suite' Roüsing 13G, 'River' Wow 14G

Baltimore, May 11.

Fresh product is helping towards better grosses here this week. Though new major league Orioles baseball outfit is making itself felt, "Executive Suite" is brisk at the Century. "River Of No Return" is solid at the New. "Julius Caesar" is fancy at the Little as is "Genevieve" at the Playhouse. "Queen of Sheba" looks fairish at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-45-75)—"Executive Suite" (M-G). Brisk $13,000 or over. Last week, "Act of Love" (UA) (2d wk), $7,000.

Hippodrome (Rappaport) (2,100; 35-50-85)—"Dangerous Mission" (RKO). Modest $7,500. Last week, "Wild One" (Col), $7,000.

Keith's (Schanberger) (2,400; 30-46-75)—"Queen Of Sheba" (Lip). Fairish $9,000. Last week, "Casanova's Big Night" (Par) (3d wk), $6,000.

Little (Rappaport) (310; 50-$1.10)—"Julius Caesar" (M-G). Stout $5,000. Last week, "Captain's Paradise" (UA) (9th wk), $3,000.

Mayfair (Hicks) (980; 25-44-70)—"Wicked Woman" (20th). Opens tomorrow (Wed.) after "War Paint" (U) did mild $3,300.

New (Mechanic) (1,800; 35-$1)—"River Of No Return" (20th). Lush $14,000. Last week, "Three Young Texans" (20th), $6,500.

Playhouse (Schwaber) (420; 50-$1)—"Genevieve" (U). Big $5,500. Last week, "Moon Is Blue" (UA) (12th wk), $2,800.

Stanley (WB) (3,200; 30-80)—"Elephant Walk" (Par) (2d wk). Low $7,000 after oke $11,000 opener.

Town (Rappaport) (1,600; 30-$1)—"Prince Valiant" (20th) (4th wk). Dipping to limp $6,000 after $9,000 in third.

'River' Paces Chi at Fast $35,000; 'Shotgun'-'Oklahoma' Hep 18G, Hope 14G, 'Suite'-Stage Smash 47G, 2d

Chicago, May 11.

Main Stem is holding a good pace this week, cool weekend weather and four new bills boosting trade. "River of No Return" tops the new entries with fat $35,000 at State-Lake. Combo of "Riding Shotgun" and "Boy From Oklahoma" is fine $18,000 at Roosevelt; "Holly and the Ivy" looks neat $4,700 at Surf while "Beauties of Night' shapes plumpish $4,500 at Ziegfeld.

Among second-weekers, "Executive Suite" continues getting sock returns at the Chicago, with Kitty Kallen and Lou Monte topping stageshow. McVickers' combo of "Casanova's Big Night" and "Cease Fire" looms fairish. United Artists looks okay with "Playgirl' and "Drive a Crooked Road," also for first holdover round.

"Prince Valiant" at Oriental and "Carnival Story" at Woods are rounding out fast fourth stanzas. The fifth session of "Pinocchio" continues strong at the Loop.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"Executive Suite" (M-G) with Kitty Kallen-Lou Monte topping stageshow (2d wk). Promising plump $47,000 or near. Last week, $55,000.

Grand (Nomikos) (1,200; 50-98) —"Dragonfly Squadron" (AA) and "World Ransom" (AA) (2d wk). Oke $5,800. Last week, $7,300.

Loop (Telem't) (600; 90-$1.25)— "Pinocchio" (RKO) (reissue) (5th wk). Very good $12,500. Last week, $14,000, below hopes.

McVickers (JL&S) (2,200; 65-$1.25) — "Casanova's Big Night" (Par) and "Cease Fire" (Par) (2d wk). Fair $14,000. Last week, $23,500.

Monroe (Indie) (1,000; 50-98)— "Best Years of Lives" (RKO) (reissue) (2d wk). Fine $7,500. Last week, $12,000.

Oriental (Indie) (3,400; 98-$1.25) —"Prince Valiant" (20th) (4th wk). Winding up strong at $15,700. Last week, $20,000.

Palace (Eitel) (1,484; $1.25)-$3.40)—"Cinerama" (Indie) (41st wk). Sock $29,000. Last week, $31,500.

Roosevelt (B&K) (1,400; 50-98)— "Riding Shotgun" (WB) and "Boy From Oklahoma" (WB). Fast $18,000. Last week, "Taza" (U) and "Ma, Pa Kettle at Home' (U) (2d wk), $12,500.

State-Lake (B&K) (2,700; 98-$1.25)—"River of No Return" (20th). Hefty $35,000 looms. Last week, "Should Happen to You" (Col) (3d wk), $16,500.

Surf (H&E Balaban) (685; 95)— "Holly and Ivy" (Indie). Sturdy $4,700. Last week, "Genevieve" (U) (9th wk), $2,700.

United Artists (B&K) (1,700; 98-$1.25)—"Playgirl" (U) and "Drive a Crooked Road" (Col) (2d wk). Tidy $13,000. Last week, $20,000.

Woods (Essaness) (1,198; 98-$1.25) — "Carnival Story" (RKO) 4th wk). Good $15,000 after last week's $21,000.

World (Indie) (697; 98)—"Heidi" (UA) (4th wk). Neat $4,800. Last week, $4,200.

Ziegfeld (Lopert) (430; 98)— "Beauties of Night" (UA). Hot $4,500. Last week, "Red Garters" (Par) (3d wk), $2,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Carnival' Smash $21,000, Det. Ace

Detroit, May 11.

Holdovers are putting the damper on bigger grosses this week. Best newcomer is "Carnival Story" which is socko at the Palms. "New Faces" looks good at the United Artists. Second week for "River of No Return" at the Fox is mild while "Elephant Walk" at the Michigan looks okay. "Executive Suite" at the Adams continues solid on second.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "River of No Return" (20th) (2d wk). Down to mild $19,000. Last week, $29,000.

Michigan (United Detroit) (4,000; 80-$1)—"Elephant Walk" (Par) and "Monte Carlo Baby" (AA) (2d wk). Slowing to okay $14,000. Last week, $22,000.

Palms (UD) (2,961; 80-$1)—"Carnival Story" (RKO) and "Saint's Girl Friday" (RKO). Big $21,000. Last week, "Mad Magician" (Col) (3-D) and "Jesse James vs. Daltons" (Col), $18,000 at 95-$1.15 scale.

Madison (UD) (1,900; 80-$1)— "Best Years of Lives" (RKO) (reissue). Fair $10,000. Last week, "Indiscretion of American Wife" (Col) (2d wk), $7,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Riders to Stars" (UA) and "Assassin" (Lip). Slow $11,000. Last week, "Highway Dragnet" (Rep) and "Dragonfly Squadron" (Rep), $10,000.

United Artists (UA) (1,938; 80-$1)—"New Faces" (20th). Good $15,000. Last week, "Prince Valient" (20th) (3d wk), $7,600 at $1-$1.25 scale.

Adams (Balaban) (1,700; 95-$1.25) —"Executive Suite" (M-G) (2d wk). Still solid at $11,000. Last week, $17,500.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)— "Cinerama" (Indie) (60th wk). Big $19,000. Last week, same.

'Carnival' Sock $16,000, Buff.; 'River' Wham 15G, 'Suite' 17G, 'French' 9G

Buffalo, May 11.

Trade at mainstem houses is holding up nice to sock this session. "Executive Suite" is big at the Buffalo while "River of No Return" shapes smash at the Center. Probably the standout, however, is "Carnival Story" with great takings at the Century. "French Line" looks stout in second Lafayette stanza.

Estimates for This Week

Buffalo (Loew) (3,000; 50-80)— "Executive Suite" (M-G). Big $17,000. Last week, "Beachhead" (UA) and "Man in Hiding" (UA), $12,000.

Paramount (Par) (3,000; 50-80)— "Riding Shotgun" (WB) and "Golden Mask" (Indie). Good $10,000. Last week, "Elephant Walk" (Par) and "Pride of Blue Grass" (AA) (4 days), $3,500.

Center (Par) (2,000; 50-80) — "River of No Return" (20th). Smash $15,000. Last week, "Three Young Texans" (20th) and "Miss Robinson Crusoe" (20th), $8,000.

Lafayette (Basil) (3,000; 50-95)— "French Line" (RKO) (2d wk). Stout $9,000. Last week, $18,000.

Century (Buhawk) (3,000; 50-80) —"Carnival Story" (RKO) and "Saint's Girl Friday" (RKO). Rousing $16,000. Last week, "Best Years of Lives" (RKO) (reissue) (5 days), $5,500.

'Say-No' Sturdy $10,000, Indpls.; 'Walk' Tall 11G

Indianapolis, May 11.

City has suspended parking meters and opened free parking spaces in public squares to offset transit strike. Result is that first-run biz is better than normal for May at some spots despite this inconvenience. "Elephant Walk" at the Indiana and "She Couldn't Say No" at the Circle look to lead with nice figures. "Beachhead" at Loew's is rated slow.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-80)—"She Couldn't Say No" (RKO) and "Dangerous Mission" (RKO). Dandy $10,000. Last week, "Casanova's Big Night" (Par) and "Man From Cairo" (Indie), $9,500.

Indiana (C-D) (3,200; 50-80)— "Elephant Walk" (Par). Stout $11,000. Last week, "Night People" (20th), $10,000.

Keith's (C-D) (1,300; 50-80)— "Top Banana" (UA) and "Rodriguez Story" (Indie). Nice $5,500. Last week, "Best Years Lives" (RKO) (reissue), $5,000.

Loew's (Loew's) (2,427; 50-80)— "Beachhead" (UA) and "Ft. Algiers" (UA). Slow $7,500. Last week, "Wild One" (Col) and "Bait" (Col), $4,500.

Lyric (C-D) (1,600; 35-70)—"Rails Into Laramie" (U) and "Cruel Sea" (U). Fair $5,000. Last week, "Wicked Woman" (UA) and "The Assassin" (Indie). Ditto.

'River' Bright $16,500, Cincy

Cincinnati, May 11.

Downtown trade was helped in first half by a cool spell and showers, with outlook promising for a climb this week. Far out in front, "River of No Return" is registering the biggest Albee gross in some time. "Miami Story" shapes moderately for the Palace. "Moon Is Blue" looms bright in second stanza at Keith's.

Estimates for This Week

Albee (RKO) (3,100; 75-90)— "River of No Return" (20th). Big $16,500, and holds a second week. Last week, "Executive Suite" (M-G), $12,500 at 50-84 scale.

Grand (RKO) (1,400; 50-84)— "Big Sleep" (WB) and "Kid Galahad" (WB) (reissues). Fairish $5,000. Last week, "Riding Shotgun" (Col) and "Saint's Girl Friday" (RKO), $7,000.

Keith's (Shor) (1,500; 75-$1.10) —"Moon Is Blue" (UA) (2d wk). Looks like fine $7,500. Last week, $8,500.

Palace (RKO) (2,600; 50-84)— "Miami Story" (Col). Moderate $8,500. Last week, "Mad Magician" (Col), $8,000 at 65-90 scale.

'Prince' Mighty $18,000 In Toronto; 'Miami' OK 10G, 'Walk' Fast 11G, 2d

Toronto, May 11.

"Prince Valiant" shapes socko new entry of midtown deluxers this session. Of other newcomers, "Miami Story" and "Ma and Pa Kettle at Home" loom as satisfactory if not great. Second rounds for "Elephant Walk" and "Rhapsody" are holding up okay.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 694; 698; 40-70)—"Hell's Half Acre" (Rep) and Jubilee Trail" (Rep). Oke $12,000. Last week, "Great Diamond Robbery" (M-G) and "China Venture" (Col), $12,500.

Eglinton, University (FP) (1,080; 1,556; 50-80)—"Forgotten" (U). Light $9,000. Last week, "Millionaire" (20th), $9,500, first time at pop prices.

Hyland (Rank) (1,354; 60-90)— "Kidnappers" (Rank) (4th wk). Good $6,500. Last week, $8,000.

Imperial (FP) (3,373; 50-85)— "Elephant Walk" (Par) (2d wk). Satisfactory $11,000. Last week, $15,000.

Loew's (Loew) (2,090; 65-80)— "Rhapsody" (M-G) (2d wk). Okay $10,500. Last week, $13,000.

Odeon (Rank) (2,390; 55-95)— "Prince Valiant" (20th). Smash $18,000. Last week, "Love Lottery" (Indie), $9,000.

Shea's (FP) (2,386; 50-85)— "Miami Story" (Col). Okay $10,000. Last week, "Phantom Rue Morgue" (WB), $10,000.

Towne (Taylor) (695; 60-90)— "Living Desert" (Disney) (7th wk). Easing to $5,500 but good for length of run. Last week, $6,500.

Uptown (Loew) (2,745; 65-80)— "Ma, Pa Kettle at Home" (U). Fairish $11,000. Last week, "Glenn Miller Story" (U) (10th wk-5 days), $9,000.

B.O. Shines on Rainy B'way; 'Suite' Plush 172G, 'Prisoner' Frisky 17G, 'Lady' 13½G, 'Anne'-Vaude Good 20G

Cooler weather (but lotsa rain too) and new product are giving Broadway first-runs a brisk tone currently. Recent 50-degree (and colder) days tended to discourage the customary trek to outdoors usually prevalent at this time of year, and hence was all to the good for the N.Y. deluxers.

"Executive Suite" and new stageshow is soaring to a terrific $172,000 in its first week at the Music Hall, one of the biggest sessions at the Hall for this time of the year. Nearest thing to this biz for a post-Easter week was "Band Wagon," which hit $171,000 last year. Trade registered the biggest non-holiday totals for Saturday and Sunday, with take Monday (10) holding astonishingly high. First four days hit a new non-holiday high for that stretch on a new pic.

"Prisoner of War" is doing well, with a sturdy $17,000 in prospect for the initial week at the 1,000-seat Victoria. "Men of Fighting Lady" looks to reach a good $13,500 opening session at the Globe. "Laughing Anne" with vaude shapes to get a trim $20,000 at the Palace.

"River of No Return" shapes good $45,000 for second stanza at the Roxy. It was hit hard by the rain Monday (10). Second round for "Creature Black Lagoon" is heading for $30,000 at the Paramount while initial holdover week for "Flame and Flesh" looks okay $15,000 at the State.

"Knock on Wood" continued great with $38,000 in fourth frame at the Capitol. Also in fourth week, "Out of This World" still is nice at $9,500 at the Guild. "Elephant Walk" still is sturdy with $17,000 for third stanza at the Astor.

"Lili" continues to amaze at the Trans-Lux 52d Street, holding at $7,400 in 61st week. "Carnival Story" is being supplanted at the Criterion next Friday by "French Line." "Story" will be winding an excellent four-week run. "Rails Into Laramie" goes into the Holiday today (Wed.) after four solid rounds of "Witness To Murder."

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.65) —"Elephant Walk" (Par) (4th wk). Third round ended last night (Tues.) held with sturdy $17,000 after $20,500 in second week. Stays.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "La Ronde" (Hakim) (9th wk). Still in chips with fancy $10,000 in eighth round ended Monday (10) after $11,500 in seventh.

Baronet (Reade) (430; 90-$1.50)— "Spell of Ireland" (Indie). Opened Monday (10). In ahead, "Promoter" (U) and "Mudlark" (UA), did fairly good $3,200 on split week.

Capitol (Loew's) (4,820; 75-$2.20) —"Knock on Wood" (Par) (5th wk). Fourth round ended last night (Tues.) held with very strong $38,000 after $55,000 in third week. Stays.

Criterion (Moss) (1,700; 75-$1.85) —"Carnival Story" (RKO) (4th-final wk). Current frame ending tomorrow (Thurs.) looks to reach good $9,500 after $11,500 in third week. "French Line" (RKO) bows Friday (14) on long grind policy. House will be open from 9 a.m. to 3 a.m. weekdays and to 4 a.m. weekends.

Fine Arts (Davis) (468; 90-$1.80) —"Beauties of Night" (UA) (8th wk). Seventh stanza ended Monday (10) was sturdy $6,400 after $6,800 in sixth week.

Globe (Brandt) (1,500; 50-$1.50) —"Men of Fighting Lady" (M-G). Initial round ending tomorrow (Thurs.) is heading for good $13,500. Holds. In ahead, "Beachhead" (UA) (3d wk), including preview coin, was $7,400.

Guild (Guild) (450; $1-$1.80)— "Out of This World" (Indie) (4th wk). Present session ending today (Wed.) looks to hold at fine $9,500 after $11,000 in third week.

Holiday (Rose) (950; 70-$1.80)— "Rails Into Laramie" (U). Opens today (Wed.). In ahead, "Witness To Murder" (UA) (4th wk-6 days), oke $6,000 after $10,000 in third full week.

Mayfair (Brandt) (1,736; 70-$1.80) —"Jubilee Trail" (Rep) (2d-final wk). Current round ending tomorrow (Thurs.) looks to dip to slow $6,500 after $9,000 opening week. "Playgirl" (U) opens Friday (14).

Normandie (Normandie Theatres) (592; 95-$1.80)—"Pit of Loneliness" (Davis) (6th wk-6 days). Fifth week ended last night (Tues.) was nice $4,500 after $6,000 in fourth. "Le Plaisir" (Indie) opens May 19.

Palace (RKO) (1,700; 50-$1.50)— "Laughing Anne" (Rep) with 8 acts of vaudeville. Week ending tomorrow (Thurs.) is headed for good $20,000. Last week, "Arrow in Dust" (AA) and vaude, $17,000.

Paramount (ABC-Par) (3,664; 65-$1.65)—"Creature Black Lagoon" (Par) (2d-final wk). Likely will wind up with fair $30,000, after $42,000 opening week. "Miami Story" (Col) opens Friday (14).

Paris (Indie) (568; 90-$1.80)— "Moment of Truth" (Indie) (2d wk). Looks to hold okay with $6,500 in frame ending Sunday (16) after $8,500 for first week. "Caroline Cherie" (Indie) opens May 24, ahead of "Bread, Love and Dreams" (Indie) also pencilled in as a coming pic.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.60)—"Executive Suite" (M-G) and new stageshow. Soaring to terrific $172,000 in initial session ending today (Wed.). One of the biggest summer weeks here. Holds, natch! Opened up last Thursday with biz ahead of such recent Metro pix here as "Rhapsody," "Rose Marie" and "Long, Long Trailer," and virtually the same as "Knights of Round Table." In ahead, "Rose Marie" and Easter stageshow (5th wk), $131,000 to wind up a very big run.

Roxy (Nat'l. Th.) (5,717; 65-$2.30) —"River of No Return" (20th) (2d wk). Looks to hold with good $45,000 or close this stanza after $63,000 opening week. Stays on. "Three Coins in Fountain" (20th) is due in next.

State (Loew's) (3,450; 50-$1.65)— "Flame and Flesh" (M-G) (2d wk). This round concluding Friday (14) shapes to reach $15,000 after $27,000 opening week. "Gone With Wind" (M-G) (reissue) announced as coming in next.

Sutton (R&B) (561; 90-$1.50)— "Genevieve" (U) (13th wk). The 12th frame ended Monday (10) held with fine $8,500 after $9,500 in 11th week. Holds.

Trans-Lux 60th St. (T-L) (453; $1-$1.50)—"Pickwick Papers" (Indie) (6th wk). Current session ending Friday (14) looks to finish around good $4,800 ahead of the $4,200 of the fifth week.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Lili" (M-G) (62d wk). The 61st stanza ended Monday (10) held at great $7,400, amazing money for this stage of run. The 60th week was $7,800. Continues on.

Victoria (City Inv.) (1,060; 75-$1.65)—"Prisoner of War" (M-G). Initial frame ending Friday (14) is heading for sturdy $17,000. Holds, naturally. In ahead, "Casanova's Big Night" (Par) (3d wk), $7,000.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama" (Indie) (49th wk). Present stanza ending tomorrow (Thurs.) is heading for big $40,000. The 48th week was $39,000.

Hub Offish But 'Anne' Fair 14G; 'Ronde' Wow 10G, 'Wife' Mild 23G

Boston, May 11.

There's nothing to get excited about here this frame with biz offish at most downtown firstruns. "Indiscretion of An American Wife" at Orpheum and State shapes to get biggest coin of newcomers but is mildish. "Rails Into Laramie" at the Memorial looms lean while "Laughing Anne" at Paramount and Fenway is only fairish. "LaRonde" is socko at the Beacon Hill for opening week, although hurt by banning Sunday showings. It holds. "Knock on Wood" in fourth Astor round at Astor shapes fancy.

Estimates for This Week

Astor (B&Q) (1,500; 74-$1.10)— "Knock On Wood" (Par) (4th wk). Still fancy at $11,000 following $13,000 in third.

Beacon Hill (Beacon Hill) (800; 50-$1)—"La Ronde" (Indie) (2d wk). Second week opens today (11). Sock $10,000 hung up opening week. Hit new Saturday record May 8.

Boston (Cinerama Productions) (1,354; $1.20-$2.65)—"Cinerama" (Indie) (19th wk). Holding at big $20,000. Last week, $21,000.

Exeter (Indie) (1,300; 60-$1)— "Genevieve" (U) (5th wk). Still big at $7,000 after $7,800 in fourth.

Fenway (NET) (1,373; 50-90)— "Laughing Anne" (Rep) and "Black Glove" (Lip). Fair $3,500. Last

(Continued on page 18)

20th CENT

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WE express our most sincere appreciation to those exhibitors who attended our forum and whose advice and guidance have aided our decisions.

We thank exhibitors of the world who have installed CINEMASCOPE complete with stereophonic sound, and who have so whole-heartedly supported its presentation in the manner in which it was conceived for exhibition.

As the company which pioneered and developed CINEMASCOPE, we wish to make it clear that we will continue to advocate that all

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CINEMASCOPE productions be presented as originally designed with genuine 4-track, high-fidelity magnetic directional-stereophonic sound, which we believe vital to the best interests of the exhibitor for the finest presentation and fullest audience enjoyment of CINEMASCOPE.

We now extend a warm welcome to the many more exhibitors who will equip for CINEMASCOPE with proper screen and anamorphic projection attachments, and show it—in accordance with their own desires, resources and public demand—either in 4-track magnetic stereophonic sound, one-track magnetic sound, or one-track optical sound.

Paris Film Crix Laud Daring of U.S. Producers; Rap New French Curbs

Paris, May 4.

Gallic film critics are giving accolades for the daring and open mindedness of film censorship in the U. S. because of the appearance here of two pix, "From Here To Eternity" (Col) and "The Wild One" (Col). Jean Baroncelli, of the staid Le Monde, says that a film like "Wild" could never have been made in France today because of the heavyhanded pre-censorship. He adds that if it had been produced it would probably have been forbidden for export like a present analagous French film on juvenile delinquency, "Before The Deluge." Paradoxically, this is an about face here by film crix who usually lambast U. S. pix for their unrealistic and heavily-censored approach to life.

Baroncelli says it is a feather in the U. S. cap to export a film of this kind. He adds that he heard it was a commercial failure in America which, he concludes, must have been because of its unpleasant, downbeat effect.

Louis Chauvet, of the conservative Figaro, also unbent about "Eternity" and "Wild" to praise the American film producers for making such truthful pix on certain unpleasant internal factors. This type of searching truthfulness can only bring honor and distinction to any country that can do this nowadays was Chauvet's opinion. Andre Lang, of France Soir, and Max Favalelli, of Paris Presse, the two biggest circulation evening papers, also backed "Eternity" and "Wild" on their daring and forthrightness.

All this is an about-face from usual censorship here in the last few years. French producers, who could treat the ordinary downbeat, sexual and emotional factors of life with impunity in their pix, are now stymied in trying to treat larger themes of ideology and social bearing because of heavy governmental pre-censorship.

Recent local banning of the more daring films, which was heretofore sacrosanct, has the creative element up in arms here. They have formed a "Committee R" to fight for the freedom of the French screen. This has become a public issue here, and is getting both public and official attention in the fight to place the screen on equal status with the stage and literature here as far as both national and municipal censorship go.

Yank Films Win More Playdates in Germany; Native Pix Still Tops

Berlin, May 11.

Boxoffice popularity trend in West Germany's most important key cities in March, according to a recent survey, showed a good gain by American and a loss by native features. U. S. pix garnered 30.6% of playing time as against 27.6% in the month before.

German pictures kept top position with 48.1% of dates, off from the 51.2% in February. Third best were France pix with 6.1%, followed by Austria (5.6%) and Italy (4.4%). British films got 3.3% of playdates.

Top grosser was the Teutonic film, "Prisoner of the Maharajah," released here by Gloria. Runner-up pix were the German productions "Regina Amstetten," "A Life For Do," "His Royal Highness" and "Cousin of Dingsda." Columbia's "Here to Eternity" captured sixth spot, so being the most successful Hollywood film of the month.

Other strong American pix were United Artists' "Moon Is Blue" (German version) holding 10th spot, and Paramount's "Roman Holiday," 11th.

Perspecta Shown in Japan

Tokyo, May 4.

The first Perspecta sound demonstration outside of New York was held here last week. Members of the film trade saw a one-hour film of clips from Perspecta pix including scenes from "Knights of Round Table" which has just started a roadshow run at Togeki Theatre here.

Integrators for use with the PS system will be manufactured by Japan Victor.

U.S., British Title Co-Op

London, May 4.

Facilities for British film producers to use the title register operated by the Motion Picture Assn. of America have been offered to the British Film Producers Assn.

As a result of negotiation between the two assns., it has been agreed that British titles can be placed on the MPA register either by the producer or the U. S. distributor. The MPA has not asked for similar facilities in connection with the British title register.

Rosenberg Case Used As Background for 1-Sided Red Legiter in Paris

Paris, May 11.

A new play opened here last week called "La Peur," ("Fear") by Georges Soria, which uses the touchy American Rosenberg case as a springboard for a play on conscience and social responsibility. Play is too one-sided in its attitude to make this anything but propaganda. It emerges as anti-American propaganda by inferring and stating certain facts about the case that slap U. S. legal procedure. It is also a mechanical opus, which makes the use of the Rosenberg case even more flagrant.

Writer Soria is a Communist journalist, and so his viewpoint is quite evident. He has stated that he has written a thematic, social polemic play with no bones about his attitude and viewpoint. Play concerns a Park Ave. doctor who has testified at the Rosenberg trial.

On the day after the execution of the Rosenbergs, the doctor is extremely upset by this news while his nurse thinks only of baseball. He has an intense, socially conscious daughter who insists on going to the bier of the Rosenbergs: She talks her neutral fiance. Bob into going. Bob is arrested in a fracas, and when Olivia gets back the doctor tells her about his testimony in the case. It seems the FBI had used persuasion on him to force him to tell a falsehood on the threat they would crack down on his leftist daughter.

Obvious Red viewpoint channelizes this into a harangue that destroys any dramatic action that could have been inherent in this. Aside from the cliche aspects of American life such as baseball, whisky drinking, excessive smoking, skyscrapers and the remainder, it weighs the case in a direct propagandist line, full of distortion and untruth.

This propagandist opus is appearing at the small offbeat Monceau. It was directed by Tania Balachova, a wellknown actress here. Most characters are cardboard affairs serving the author's purposes. The FBI man emerges as a cross between a gangster and a storm trooper. Jose Squinquel does the only thesping of any consequences as the troubled doctor.

French crix have given this a unanimous brushoff, stating it is too pat and one-sided to make for drama. Commie crix liked it, of course.

Assoc. British Playing 'Command' and 'Knights'

London, May 4.

The Associated British circuit, which controls more than 400 theatres in Great Britain, is introducing CinemaScope in a number of key situations. About 30 theatres are being equipped with anamorphic installations for the showing of WB's "The Command" starting May 9. In most cases ABC is restricting the installations to single track sound equipment, but a number of stereo sets may be added later to test public reaction. This will be the first C'Scoper to play the circuit and will be followed by Metro's "Knights of Round Table."

In view of the free booking situation introduced by 20th-Fox, it is possible that some ABC theatres, if equipped with magnetic sound, may also play "The Robe" in situations which do not compete with the two Rank circuits.

Brit. Group Raps Swing To Risque Pix Prods.

London, May 4.

Alleging that complaints had been received from many quarters on the advertising matter used for films, the annual report of the Public Morality Council charges producers with using "X" pix as a "repository for risque and immoral themes."

The report also complains that a new low in vulgar and degrading posters has been reached in advertising nude revues.

'Robe,' 'Wax' Set New Arg. Records

Buenos Aires, May 4.

CinemaScope and 3-D have set up an all-time and unbelievable records for any theatres here in their first weeks. Despite a price boost of four times the normal cinema tab, interest is widespread, and the public is still lining up daily to buy tickets in advance. "The Robe" at the 1,720-seat Broadway (Central Cinematografica Circuit), grossed $56,545 in its opening week, while "House of Wax," making its bow at the 1,134-seat Premier (Lococo Circuit) grossed $43,815. Taking the different seating capacity into account these grosses are about the same. Admission at both theatres was $2 as against a normal tab of 35c.

The scales are cut 20% three days weekly by government order to insure that workers catch the shows at a price more within their budgets. Actually, the labor class patrons pays the high tab flocking to these expensive shows over weekends.

Currently, 20th-Fox is holding a convention here to discuss possibilities of extending C'Scope to other big Argentine cities. Although the Lococo Circuit has 3-D in the Premier, it is now also interested in CinemaScope since Metro, with which it has a contract, has C'Scope pictures.

WB already has started ballying its next picture, "Phantom of the Rue Morgue," to follow at the Premier.

The local boxoffice has never needed any tonic; films are the people's favorite entertainment. However, the government's ceiling on admissions combined with obligatory vaudeville (now a reality) has many exhibitors either trying to sell out or forced to shutter. Conversion may mean ducking the vaudeville gimmick.

News of VistaVision and the Tushinsky lens already has filtered through here, and the biz being done by C'Scope and 3-D has been a shot to worried exhibitors.

GLASGOW PUTS OKAY ON MORE SUN. CINEMAS

Glasgow, May 4.

City magistrates here are bowing to the demand for more film entertainment on Sunday nights. By eight votes to five, they okayed a bigscale extension of current permit for commercial showing of pix on the Sabbath. In place of three to five cinemas being open, there will be a six-week rotation permitting at least 12 houses to be open each Sunday. Seventy-three out of the 120 cinemas in the city will be affected.

Originally, Sunday shows were permitted by the magistrates during the war years for benefit of large number of troops, including many U. S. Servicemen, in the city over weekends. This privilege was extended to a limited extent after the war. Application for extension of Sunday opening was made by the Cinematograph Exhibitors Assn. of Britain.

Chilean ASCAP Group Buys Radio Station

Santiago, Chile, May 4.

Chile's ASCAP group assured itself of a permanent and constant outlet for its composers when it purchased Radio El Mercurio. Transmitter, renamed Radio Osman Perez Freire in memory of noted Chilean cleffer, was inaugurated by its new owners recently.

Jose Gole is president of the Chilean Society of Musical Authors & Composers. Daniel Moreno Saavedra is manager of the station.

West Germany Film Prods. Signing More Foreign Names for Future Pix

Berlin, May 4.

West Berlin producers apparently are more than ever before interested in employing foreign stars for their films. This was particularly in evidence when France's Georges Guetary came here to play the title role in Berolina's French version of "Gypsy Baron." A day later, Sweden's Ulla Jacobsson arrived to take over the leading role in another Berolina film, "Johannisfeuer." The same week, Capitol's Herbert Uhlich returned from Stockholm where he had Anita Bjoerk sign for his outfit's next pic, "The Witch." A third Swedish actress, Signe Hasso, starred recently also in a Teutonic pic, "The Sun of St. Moritz." Other local companies plan to sign other foreign stars. Yvonne de Carlo is the star soon in CCC's "Star of Rio."

Berolina presented Miss Jacobsson to the Berlin press at a party last week. Was established in 1948, this company, incidentally, is the only W. German pic producing company which never needs Federal credit assistance to finance its pix. Berolina has twice won the Bambi award for the best moneymaker of the year. Oscar Martay, former HICOG film office in Berlin, acts as foreign rep and also producer and director assistant. Both Berolina pix ("Gypsy Baron" and "Johannisfeuer") currently being shot here, are in color.

Biopic of Legless Pilot

London, May 4.

"Reach for the Sky," the story of Douglas Bader, the legless fighter pilot, is to be filmed by Daniel Angel for release through the J. Arthur Rank Organization. Title role will be played by Richard Burton.

Script is now being readied by Lewis Gilbert, also assigned as director. Production is slated to start next year at Pinewood.

Plenty of Paris Legit For '53-'54 Season But Not Too Many New Hits

Paris, May 11.

When present legit season comes to an end in June there will have been over 100 plays opened in theatres here. While there is still nothing being done about a more stabilized state of the theatre here, it is becoming increasingly evident that something must soon be done to give the legit theatre a commercial as well as a quality footing. It is obvious that theatre directors have bit off more than they can chew. A few theatres are now up for sale, and one director would like to turn his into a garage. However, this is forbidden by the Ministry of Beaux Arts.

Up to now legit houses were considered an important part of the cultural prestige of Paris, and none can be transformed without governmental permission. Subsidies are still handed out for deserving first plays, and for specialized productions considered worthy of mounting.

Hits this season are Jean Anouilh's "L'Alouette," the Jean-Paul Sartre-Alexandre Dumas' "Kean" (with Pierre Brasseur), Jacques Deval's revamped 30-year-old hit made into "The Hard Way" and his "Seven Year Itch" (with Jean Richard), Andre Roussin's "The Husband, The Wife and Death," the two longruns "When the Child Appears" and "Helene," Alexandre Rivemale's first play, 'Azouk, P. A. Breal's "Les Husards," a reprise of the Pirandello "The Voluptuousness of Honor," the Jean De Letraz comedy, "Cambrai Folly," the oldies are "The Dazzling Hour," "Thirteen at the Table," "Ah, Les Belles Bacchantes" and "Dial M for Murder," still clicks.

Musical hits are "A La Jamaique," "Chansons De Bilitis," "White Horse Inn," "Mobilette" and the Mogador triumph, "The Lovers of Venice."

Medium runs are Armand Salacrou's "God's Invites," "Summer and Smoke," "Bel Ami," "Coup De Grace," "Greluchon Delicat," "Frere Jacques' and Marcel Ayme's "The Four Truths." The rest languished as failures.

State aid to state-subsidized houses as well as first plays and worthy productions came to $4,236,000. About $4,000,000 of this went to the five state houses—Comedie-Francaise (2), Opera, Opera-Comique and Theatre National Populaire.

The remainder went to four first plays, only one of which ("Azouk") has emerged as a hit, and to such diverse aids as Roland Petit Ballet, Paul Claudel's "Christoph Colomb," Julien Green's "South" and to specialized provincial rep companies.

$84,000 Up for U.S. Play To Present in Britain

London, May 11.

Pamela Berry, a former stock company actress, sailed for New York last Thursday (6) with a cheque from her husband valued at $84,000, giving her carte blanche to buy any new or current U. S. play as a potential starring vehicle for herself in the West End.

Miss Berry, who played the title roles in "Claudia" and "Rebecca" on tour, is reportedly angling for West End rights of "Tea and Sympathy." She would, however, prefer to acquire British rights to a play not yet presented in America. She is being financially backed by her husband, who is a prominent British industrialist.

'Tarzan' Pix Scare Russ Rural Oglers, Get Axe; 3-D Hard on the Eyes

Ottawa, May 11.

Bill Boss, Canadian Press correspondent back from five months behind the Iron Draperies, is authoring a series of CP-syndicated articles in dailies on what he found there. He writes that Russian films handle anti-American themes with same taste that United States films handle anti-Russ material. Foreign films, he says, aren't often shown but a group of 1930 U.S. productions, carefully screened for political purity, got in. "Tarzan" films got by the screeners, but when they were shown to rural oglers in mobile ozoners, the ministry of agriculture yelped that the yippings of Tarzan and his jungle pals scared the ambition out of the livestock, and production dropped.

Moscow, where 3-D is supposed to be invented, has only one 3-D filmer, the Stereokino, where business is socko. Russia's initial 3-D effort, film of Rachmaninov's "May Night," was still showing when Boss arrived last fall, replaced since by another Rachmaninov opera in 3-D, "Aleko." Boss found 3-D hard on the eyes, but liked Soviet color better than the U.S. tinting.

Russian radio shows are aired sans commercial and with a minimum of gab. He heard a 45-minute symphony show announced only as "Beethoven — Symphony No. 5. Orchestra — Moscow State Symphony. Conductor — Samosud."

Boss liked Russian television. Receivers in homes are small-screen with clear reception.

Brit. Film Lab Workers Meet on Wage Demands

London, May 11.

Acting on the advice of a government committee, the laboratory employers are meeting union reps today (Tues.), in a new endeavor to resolve their differences over a wage hike. Resumption of negotiations was recommended last month after a breakdown in earlier confabs threatened a complete production standstill.

The union's original demand was for a basic wage increase of over $4 weekly, with holidays extended from two to three weeks. The refusal of the Film Laboratory Assn. to accede to the request was followed by an overtime ban which, in turn, led to dismissal of all lab workers.

Without prospects of getting daily rushes, British studios took protective action, giving two-week notices to their staffs. The government intervened before the standstill became effective, and set up a court of inquiry.

Referendum on Decision Already Made

Twentieth Century-Fox last week successfully applied an elementary lesson in psychology when, in calling its roundtable on CinemaScope, it created the impression that its decision on whether or not to tear down the stereo sound barrier was up to the nation's exhibs.

Those close to 20th have known for weeks that the opening of the sound gates was inevitable in the light of policies adopted by 20th's competitors. There is agreement that, at the start, 20th may have envisioned a very different kind of exhibition setup—perhaps one anchored more firmly in the keys—but that, if that was the idea, it's now out of the window.

Considering that not many in the room can have been fooled into believing thta disposition of the problem was actually up to them, 20th pulled off quite a face-saving coup. Reaction to the forum has been excellent, with company execs swamped with laudatory comment from theatremen.

Sam Rinzler put his finger on it when, with a chuckle, he told his exhib colleagues that it was interesting to "come here and decide what the people (20th execs) at the table have already decided."

There is, of course, the considerable revenue from the drive-in market which, had it stuck to its original position on sound, would have cost 20th the better part of the $8,000,000 in film rentals it collected from the ozoners in 1953. While some of the outdoor situations undoubtedly would have equipped, there was ample evidence that most of the 4,000 drive-ins were willing to stand by and skip the expenses which runs from $35,000 up to $70,000.

Other Producers, Not Exhibs Forced 20th Shift, Declares Ethel Miles

Public's tendency to buy selectively is developing into a distinct threat for drive-ins, according to Ethel Miles, secretary-treasurer of Midwestern Booking Agency which runs 12 houses, including four drive-ins, in the Columbus and Dayton, O., areas.

Mrs. Miles, who also does the booking for her ozoners, was in N. Y. last week to attend the 20th-Fox sponsored roundtable on CinemaScope and stereophonic sound. As the only woman speaker there, she made it very clear that she thought stereo sound was a necessity and should be retained by 20th for CinemaScope. She warned exhibs not to be "stampeded" into any decisions.

A day later, at her hotel, Mrs. Miles took a philosophical view both of the proceedings and the eventual outcome. "These producers are so eager to compete, and between them they are ruining the industry," she commented, observing that she was fully aware that 20th's position on stereo sound wasn't determined by the exhibs but by the policies adopted by the other companies.

Three of her eight indoor theatres have stereophonic sound, Mrs. Miles said, and while they have done well with the first couple of C'Scope releases, grosses haven't been outstanding. Nevertheless, because she believes that the wide screen itself isn't enough, and considering also that she's been able to install the sound in her neighborhood situation comparatively cheaply, Mrs. Miles believed she would go ahead and equip all of her theatres with multi-channel magnetic sound.

Her fear for the drive-ins was based on the past two years' experience, she said, when attendance hadn't been what it should be on some pix even under the best weather conditions. "They are buying selectively just as they do in the indoor houses," Mrs. Miles observed. "That means we can't get away with just throwing anything on the drive-in screen. The drive-ins need good product, and that means competition for the regular houses."

Mrs. Miles said operators like herself required more action pix geared to the eleven-year-old mentality, and she deplored Hollywood's tendency to create cycles. "We're now entering the 'spectacle' era," she said. "Everybody is big and massive. But for how long do you think people will be fascinated by vastness? There must be a program balance," Mrs. Miles said in her opinion there had taken place something like an educational process within the audience during the past few years. "Before the war, you couldn't play a British film in Dayton or Columbus," she recalled. "Now you can. But, of course, the 'intelligent' pictures are still limited to a large extent to the art houses."

She agreed with Dore Schary of Metro who recently said on the Coast that Hollywood had a responsibility to turn out a certain number of "message" films. "They're all right," she said, "but only in certain houses where people expect them."

C'Scoped Exhibs

Continued from page 4

belonged in the category of exhibs who already had spent coin for full CinemaScope installations. Here are some of the outstanding impressions:

1. There was very little bitterness towards 20th, even from the Allied States group which might have been expected to voice their beefs loudly. On the contrary, even those critical of stereo sound went out of their way to praise the company and its execs for their willingness to gamble in the CinemaScope innovation and for their introduction of a stimulating novelty. Hardly a speaker got up without prefacing his remarks with some laudatory comments re Skouras, Darryl F. Zanuck, Lichtman and CinemaScope in general.

2. A surprising number of speakers with C'Scope installed argued that 20th should keep its sound policy intact to "protect" CinemaScope. This put Skouras and Lichtman in the odd position of having to defend the very change which, for months, they had refused to make.

3. It was made quite clear by the 20th brass that they're still convinced magnetic sound is superior and that, in the long run, all theatres will go along with its stereophonic sound notions for the wide screen. To this end, 20th is plugging singletrack magnetic sound as a basis on which to build a complete stereo sound system later on.

Quips

The forum was handled in prostyle by William C. Gehring, 20th exec assistant sales topper, who managed to break the tension occasionally with a well-placed crack. Said Gehring pointedly when Nathan Yamins of Allied got to his feet: "You look good with that Florida tan, Nate." That brought the house down.

In another case, a Texas exhib couldn't pronounce Tushinsky. "How're you going to order the darn thing if you can't even pronounce it," quipped Gehring. There was another belly laugh when Lichtman described himself as "v.p. in charge of Skouras," and amiable chuckles accompanied the witty comments of Sam Rinzler as he drew on his treasure chest of anecdotes.

But most of the time the session was serious and worriedly to-the-point. In his opening address, Skouras, who drew frequent applause from the assembled exhibs throughout the day, pointed out that CinemaScope was born to beat the tv competition and he stressed 20th's great investment in the system, confirming that the company is still in the red to the tune of $8,000,000 plus on its commitments for sound, screens and lenses.

Like other speakers, he stressed that stereo sound remained to be fully developed and said that, if supported by the exhibs, 20th would continue to expand the C'Scope medium. "Let us not destroy it," he urged. "Let's fight for it. Don't underestimate the public. It pays for technical progress."

Both Skouras and Lichtman plugged for stereophonic sound and, failing that, for magnetic singletrack which, they argued, offered great quality. Lichtman said that, had 20th relaxed its insistence on stereo sound, it wouldn't have gotten the prominence it had. He gave exhibs the choice of having C'Scope pix in 2-D, but added that he considered this "retrogression" and a big mistake. No one even mentioned this again.

Some of the most insistent arguments in favor of a free exhib choice of sound with C'Scope came from the drive-ins. Sidney Lust of Washington was one of those who thought the ozoners should have stereo sound, but couldn't afford it. Ben Marcus of Allied, while plugging the wide screen and C'Scope, said the public would make the eventual decision.

Beware Empty Victory

Several of the speakers upbraided 20th for using stereo sound so sparingly. One argued that the decision should be left entirely in 20th's hands, to which Skouras commented that "we got plenty of hell for using our own judgment to this time." 20th, he said, had called the forum "because this is an industry dispute and not healthy for the business."

Several prominent exhibs, notably Leonard Goldenson of United Paramount Theatres, observed that going back to optical would be "an empty victory." Frank Henry of Trenton, N. J. thought it was "putting the cart before the horse" if 20th played non-stereo and hoped houses would equip later.

New Jersey's Irving Dollinger, taking the opposite view, thought 20th had a great thing in CinemaScope "but don't push it down our throats."

In the end, the group unanimously adopted a resolution urging 20th to give exhibs free choice on what sound they want to use with CinemaScope. Earlier, Lichtman had explained that a soundhead for singletrack magnetic sound could be installed for $1,100. According to equipment manufacturers this is a conservative estimate. However, the latter are all high on the superior sound quality obtained via magnetic reproduction.

Lichtman said he might recommend to his company the adoption of a new and more far-reaching credit plan to aid exhibs in installing single-track magnetic sound. The company has interceded for exhibs who've been finding the sound terms too tough.

Prod. Shortage New Tom-Tom Theme As Exhibs Lose Stereo as Issue

Roundtable

Continued from page 4

ficient number of Perspecta installations are made.

Perspecta sound involves a cued, optical track compatible with any projector. Sound movement across the screen is achieved via an integrator unit at the projector. It sells for $850. Needless to say, the theatre must equip with backstage speakers. While the economic difference thus may not be too great for an exhibitor, it is considerable for the producer since Perspecta sound prints in Eastman color come to 6½c per foot whereas multi-channel magnetic sound on color release prints costs 11½c per foot.

Abroad, this leaves 20th in the position of exhibiting stereophonically only if a house is equipped for magnetic sound. And while this has little bearing on the keys, which will have all systems anyway, observers feel it may well influence future orders for magnetic sound installations since the extra expenses would, at the moment at least, be good for the prints of a single company only. It is true, however, that, in the months to come, 20th still looms as the prime supplier of C'Scope pix and that this may sway many exhibs who are inclined to feel that stereo sound is a necessity.

WRITERS' CHARGES FLY IN CROSSFIRE CLAIMS

Hollywood, May 11.

Screen Writers Guild, in its official bulletin, aimed a blast at Ben Starr, western region veepee of Television Writers of America, and Howard Blake, council member of the Radio Writers Guild, charging them with fomenting opposition to SWG's reorganization plan. The controversy, the bulletin said, has been deliberately caused by "misrepresentations and outright untruths."

Starr replied that the attack on him was the work of a small clique on the SWG executive board "in its desperation to divert the attention of the rank and file screen writer from the fact that he is working for little money under the SWG television contract. He accused SWG of attempting to undermine TWA.

Allied's Gloating 'We Told You So'

Overjoyed by 20th and Metro Retreat From Mandatory Stereophonic Sound

Minneapolis, May 11.

Vast bulk of this territory's exhibitors who refused to be "stampeded" into installing C'Scope equipment with its stereophonic sound, "at great cost which, because of the pictures' high percentage terms, couldn't be recouped," are jubilant at the latest development that "constitutes a 20th-Fox and Metro surrender."

This is according to Bennie Berger, North Central Allied president, who asserts that exhibitors are expressing their happiness and joy to him in telegrams and telephone calls and who is responsible for the quotes in the previous paragraph.

But their happiness is not shared by many of those exhibitors who, at the considerable expense, installed the C'Scope equipment because they believed it was the only way to get such pictures as "The Robe." They're the exhibitors who haven't yet earned back their investments, say they see little chance of doing so, and who are complaining because the big investment, putting us in debt, apparently was unnecessary."

There's some muttering about 20th-Fox's "letting its best customers down—the ones who went along with it on C'Scope."

For example, the Volk brothers just last week completed the installation of C'Scope in their fourth local neighborhood theatre, the Camden, a late availability house, after installing the equipment in the other three, comprising their circuit, at the very outset. In all, in the four Minneapolis neighborhood theatres, they've expended approximately $75,000 for C'Scope equipment during the past few months. No statement, however, was forthcoming from them at this writing.

Berger declares that the development should boost North Central Allied's stock immeasurably.

"By consistently and continuously urging and advising this territory's exhibitors to postpone C'Scope installations until such time as costs of equipment and pictures were substantially reduced and until there was actual standardization of equipment in the industry and by predicting that the stereophonic sound demand eventually would be eliminated, we'll have saved thousands of dollars for these theatreowners," gloats Berger. "I'm sure they'll appreciate this and will lend greater support than ever for the organization."

Berger did not install C'Scope in any of his circuit's 12 theatres, including the loop first-run Gopher here. In the entire territory there are approximately 100 such installations. In the Twin Cities the number is 19, of which 14 are in neighborhood houses. Only two of the Paramount circuit's eight Minneapolis and St. Paul neighborhood theatres have the equipment.

This is convention-going time for the nation's exhibitors. Before the onset of the summer vacation months, various regional units of both Allied States Assn. and Theatre Owners of America are holding territorial conclaves to discuss the current problems facing theatre operators. A majority of the meetings are scheduled for May and June and as a result are keeping exhib leaders and distrib reps hopping from city to city.

Foremost topics of discussion at all the sessions are (1) the product shortage (2) the new projection techniques and the equipment requirements (3) means to fight city and state efforts to levy b.o. taxes (4) renewed discussions relating to the possibilities of an industry arbitration system.

The bitter controversy relating to stereophonic sound, the main subject at April meetings, is expected to subside now that 20th-Fox and Metro have agreed to allow theatres to play CinemaScope pictures in either four-track or one-track sound. However, the emphasis will be shifted to the product shortage, a matter of growing concern to exhibs in recent months. Allied units have been hearing the production plan of Hal R. Makelim and so far all units which have held conventions have approved the arrangement whereby Makelim would provide 12 pictures (one a month) at a flat rental in return for a guaranteed playdate. Allied leaders will also discuss with their regional units other production propositions similar to the Makelim deal.

The concentration of the meeting during the two-month stanza is particularly tough on officials of the exhib organizations. TOA prexy Walter Reade Jr., TOA general counsel Herman M. Levy, Allied prez Ben Marcus, Allied director Wilbur Snaper, and general counsel Abram F. Myers have been in constant demand to attend the various meetings to deliver addresses.

Following a summer layoff, the convention clamor begins again in the fall. The two leading exhib orgs will hold their national conventions in October, with Allied meeting in Milwaukee Oct. 12 and TOA in Chicago Oct. 31.

This month's meetings included Independent Theatre Owners of Arkansas, Little Rock, May 4-5; Allied spring board meeting, Minneapolis, May 8-9; North Central Allied convention, Minneapolis, May 10-11; Joint meeting of Alabama Theatres Assn. and Motion Picture Theatre Owners and Operators of Georgia, Atlanta, May 9-11.

Upcoming dates are: Joint meeting of Missouri-Illinois Theatre Owners and Kansas-Missouri Theatres Assn., Lake of the Ozarks, Mo., May 18-20; Theatre Owners of Washington, Northern Idaho and Alaska, June 8; Virginia Motion Picture Theatres Assn., Old Point Comfort, Va., June 8-10; Allied Theatre Owners of Indiana, Lake Wawasee, Ind., June 15-16; TOA board meeting, Los Angeles, June 17-19; Mississippi Theatre Owners Assn., Edgewater Park, Miss., June 27-29.

STARR DUBS C'SCOPE 'INVENTION OF DEVIL'

Little Rock, May 11.

Alfred Starr, board chairman of the Theatre Owners of America, let loose his "pet left hook" at CinemaScope at a theatre powwow here last week and called it "one of the damndest contraptions invented by man."

Starr, who makes his home in Nashville, where he heads up the Bijou circuit of theatres, told the TOA of Arkansas that "CinemaScope is designed to drive everybody out of the theatre and it is an invention of the devil." He pointed out during the one-day session that theatres are doing twice the business they did in mid '30's but are losing money because the industry is in a "generally depressed state."

The Arkansas ITOA re-elected K. E. King of Searcy as prexy of the group and J. J. Carbery, Little Rock, was elected secretary-treasurer. District veepees elected were Orris Collins, Paragould; E. W. Savage, Booneville; L. G. Renfro, Holly Grove; Cecil Cupp, Arkadelphia; M. S. McCord, North Little Rock and Sidney Wharton, Warren.

DANNY KAYE'S "BEST AND FUNNIEST" IS "SURE-FIRE MONEY-MAKER"!

—N.Y. Daily News

—Film Daily

Across the nation, engagements in New York, Los Angeles, Boston, San Francisco, Philadelphia and Washington, have without exception, topped all previous Paramount grosses or played dollar for dollar with "The Greatest Show On Earth." Word-of-mouth is sweeping the country as these cities add raves to the national magazine and syndicate acclaim that this is Danny's funniest and best—the picture that makes him one of the industry's top mass-appeal stars...

SOME OF THE NATIONWIDE KNOCK-OUT NOTICES THAT ARE BUILDING BOXOFFICE EXCITEMENT...

"Highest rating. Only once in a blue moon does a picture as funny come our way. The laughter it provokes is tonic to body and soul." —*N.Y. Daily News*

"Best Kaye ever had." —*Look Magazine*

"Orchidemy Award to Kaye." —*Walter Winchell*

"One of the funniest!" —*Life Magazine*

"Hilarious!" —*Louella Parsons, INS*

"Funniest Kaye ever made." —*Parents' Magazine*

"Funniest comedy in years." —*Los Angeles Herald Express*

"Danny at his madcap best." —*San Francisco News*

"Funniest of the year—Kaye's best!" —*Boston Post*

"Boxoffice bonanza." —*Hollywood Reporter*

"Top grosser in mass market." —*Film Bulletin*

Paramount's

KNOCK ON WOOD

SONGS:
"KNOCK ON WOOD"
"ALL ABOUT YOU"
"MONOHAN O'HAN"

Co-starring

MAI ZETTERLING

Words and Music by SYLVIA FINE · NORMAN PANAMA and MELVIN FRANK

Written, Produced and Directed by

Choreography by Michael Kidd

Color by TECHNICOLOR

Boxoffice Opportunity Knocks With All These Paramount Big Ones:

ELEPHANT WALK
(Technicolor)
CASANOVA'S BIG NIGHT
(Technicolor)
HE NAKED JUNGLE
(Technicolor)

Recent Experiments of Drive-Ins Inconclusive, Reports Braunagel

Experiments in drive-ins during the past months "were not really enough . . . to reach any definite conclusions." That's the gist of a report by Jack D. Braunagel, co-chairman of Theatre Owners of America's drive-in committee.

In a review of larger screens, Braunagel notes that the Buckner in Dallas has installed a new screen being developed by Claude Ezell & Associates. He says the light is satisfactory on this new enlarged screen, but a final observation depends on what the intense rays of the summer sun will do to the new surface in the way of buckling. Braunagel says he has been assured that the new material will hold up, but that the Ezell org won't put it on the market until it is convinced of its suitability.

Ozoner operator Phil Smith is also experimenting with a new surface, according to Braunagel. Technical difficulties are holding up installation of the new screens in Smith's drive-ins, but he expects to place several in his larger ozoners within the next 30 to 60 days.

Drive-ins which painted their screens silver in order to show 3-D pix are returning to white paint, Braunagel reports. He notes that the silver paint oxidized or streaked. The TOA official said there is "a place for 3-D in a drive-in if we could lick the screen painting problem."

Stereo Very Iffy

On the subject of stereophonic sound for the open air emporiums, Braunagel says it is still "very experimental." He says those who have reported on the three-speaker sound system say it improves drive-in sound immensely. "We are inclined to go along with those who think that magnetic sound reproduction has as much to do with the improvement as the three-speaker system," he notes.

In conclusion, Braunagel states that all the experimenters spent "lots, lots and lots of money," and "we should be thankful that there are leaders in our industry who are willing ot take the gamble and risk which, if they win, will benefit every drive-in owner in America."

Charge Conspiracy Curbs Exhibing Rita Hayworth 'Safari' With Aly Khan

Hollywood, May 11.

Columbia Pictures and its president, Harry Cohn, were slapped with a $4,000,000 suit in Los Angeles Superior Court yesterday (Mon.) because of alleged attempts to bar a film record of Rita Hayworth's honeymoon with Aly Khan from theatres. Documentary pic, titled "Champagne Safari," was produced by Jackson Leighter, formerly Miss Hayworth's personal manager, according to the complaint.

Defense Film Corp., which claims world rights to the pic, and Jackson Leighter Associates are the plaintiffs. They charge that the defendants warned exhibitors across the country that reprisals would follow if they played the film.

Allegation also is made that Columbia and Cohn induced Fox West Coast Theatres to cancel a skedded opening of "Champagne" at the chain's Cinema Theatre, San Francisco, last April 16.

Because of these "said wrongful acts of said defendants," the value of the property has lessened in the amount of $2,000,000, it's contended. Additional $2,000,000 is sought as punitive damages.

Named as a co-defendant is Beckworth Corp., producer of Miss Hayworth's Col releases.

'LaRonde' Bookings Begin

"La Ronde," the French production which the Hakim brothers are handling in the U.S., starts getting extensive nation-wide bookings with the current week. Pic ran five weeks at the Bijou, N. Y., and still is running in its eighth stanza at the Little Carnegie, N. Y.

Pic opens this session at the Beacon Hill, Boston, and the World in Philadelphia. Next week, "La Ronde" starts in Pittsburgh, L.A. and San Francisco, and gets a return date in Washington, D.C.

Nabes Fine, Downtown Bad In Pittsburgh Bus Strike; No Liberace Refunding

Pittsburgh, May 11.

Real impact of the trolley and bus strike here, which began Sunday morning at 5 o'clock, is already being felt. Theatres all over the downtown "Golden Triangle" are experiencing virtually empty houses. Managements generally are arraning to pull out bigger pictures scheduled to open this week and will go along with weaker product or reissues until walk-out is settled, refusing to dissipate anything with a box-office chance during this period.

Neighborhood houses, however, figure to do very well, with theatregoers staying in their own districts. This was felt on Sunday when business was up in practically all situations.

Insiders feel that the strike may be a pretty long one with both sides refusing to budge an inch in their demands. Efforts of Mayor Lawrence's office and Federal mediators have got nowhere.

Legit Nixon, which has "Picnic" current, is expected to be hard hit, too, but not as bad while cafes don't figure to feel the effects too badly since their characters are not trolley or bus riders.

Concert impresario Bill Beegle is lucky in that three nights of Liberace (Tuesday, Wednesday, Thursday) at Syria Mosque have long since been sold out because in last 24 hours he's been indulged with requests for refunds from people claiming they have no means of transportation. Of course, Beegle can't and isn't doing any refunding.

Film Study Group Views Nazi Propaganda Reels

Cinema 16, private N.Y. group of students of the motion picture as an art form and social force, on Monday (10) presented a screening of restricted Nazi propaganda films. Showing, which had been okayed by the Department of Justice, was held at N.Y.'s Central Needle Trades auditorium.

Program included "Triumph of the Will," official record of the 1934 Nuremberg Nazi convention; "Baptism of Fire," record of the campaign against Poland, and Nazi newsreels.

Amos Vogel, exec secretary of Cinema 16, stated that the Nazis probably led the world in putting pix to use for propaganda purposes. "It is important to study their methods and be aware of the terrible potentialities of the cinema as a propaganda medium," he said. Vogel classed "Triumph of Will" as "one of the best and most vicious propaganda films ever made."

ROBERT RUARK FILM

Pathe's Jay Bonafield In Madrid For Huddles

RKO Pathe, RKO subsid which engages mainly in short subjects, is mapping plans for production of a feature in collaboration with author-columnist Robert Ruark. Jay Bonafield, Pathe's exec v.p., is now in Madrid for confabs with Ruark concerning the project.

Details of the pic are being kept under wraps but presumably it will be based on Ruark's reportorial experiences chronicled in his Scripps-Howard syndicated column and mag pieces.

L.A. to N.Y. Shuttle For Alfred Daff Points Up Producer-Sales Link

Formally narrowing the gap between production and sales, Alfred E. Daff, Universal exec v.p., from now on will spend half his time at U's Coast studio.

While this was confirmed only last week, as Daff left for one of his regular jaunts to Hollywood, he had actually been active in the production end of the company for many months, working with Edward Muhl, U v.p. in charge of the studio, on the selection of story properties and other matters.

In Daff, who also has the title of director of world sales for U, the industry has an example of how one exec can combine the dual functions of production and selling, a step considered desirable by many who feel that there must be closer liaison between the Coast and the distribution offices in the East.

Universal's current production policy of maintaining its volume of output but raising the production value of its pix, as well as the company's insistence that every customer must be served, is a part of the Daff policy. Parenthetically it's pointed out that, by retaining its grassroots appeal without losing sight of the need for "bigger and better" entertainment, U has been able to constantly improve its position. Company wound 1953 with a record $70,490,000 in film rentals.

Brewer's Denial

Continued from page 5

To fair minded readers, the article in the May issue of Frontier on the political blacklist in Hollywood speaks for itself."

KNX further quoted Brewer as saying that the only list he knew was the one established by the House Committee on Un-American Activities. "It contains the names of persons identified in public testimony as being Communists," he said. "Those persons have not repudiated that association by public testimony."

Following the clash with Phillips, Brewer left on a two-week tour of the midwest to find out how the "draft Brewer for IATSE prexy" campaign is getting along. Understood that when he returns he will announce whether or not he will be a candidate to oust Richard Walsh as IATSE chief.

Censorship in Alberta

German 'Sinner' Only Feature Rejected in '53— Private 16m Film for Ukranians Clipped

Edmonton, Alta., May 11.

Alberta's three-man board of film censors viewed 4,163 standard-type films, comprising 10,326,000 feet, during 1953, according to the annual report of the provincial secretary.

The board also screened 2,349 films of the 16m. variety.

Of the total, the board rejected only one 35m. film, while its rejection of a 16m. film was reversed by an appeal board, although some scene-cutting was required.

Rejecting the German production, "The Sinner," the board said: "This production portrays the worst turpitudes and immorality of men, women and juveniles. The lecherous actions of the characters are particularly nauseating and to most Alberta audiences would be frankly embarrassing. It violates the moral principles of all established religions. . . ."

The 16m. rejection, "Stolen Happiness," was a Ukrainian production. It contained many "blasphemous expletives," the board decided.

The board's requirement that removal of the offending phrases would be required before licensing was appealed by the applicant and the appeal board ordered the removal of two scenes, "which in the opinion of the board was a definite attempt by the producer to undermine, or ridicule, anything that is held sacred."

The picture was not released for public showing, but only for showing to members of the Assn. of United Ukrainians.

In the films viewed last year, 96 "eliminations" were required, 44 of them in British films.

'French Line' Turned Into Crusade

Women Phone Operators Take Severe Verbal Chastisement at Buffalo Theatre

Buffalo, May 11.

With "The French Line" now in its second week at Basil's first-run Lafayette here, the pattern of the vigorous efforts of the Catholic Diocese of Buffalo to prevent the showing of the film has been revealed. When the picture was first announced for Buffalo, the head of the local Legion of Decency issued a statement to the newspapers saying that it was condemned and warning against bookings by local theatres. After the Lafayette had dated the film, further statements of a similar character were issued and one week before the opening the Most Rev. Joseph A. Burke, Bishop of Buffalo, issued a condemnation of the film to local newspapers, upbraiding the theatre for booking the picture, and warning that it was a "mortal sin" for Catholics to see it. This was followed by a pastoral letter from the Bishop to every church in the Diocese which was read at services on the Sunday preceding the opening of the picture and which carried the fight a step further by making it a mortal sin also for any Catholic to attend any Basil "affiliated theatre" (ten neighborhood houses) for a period of six months. This final move was the first time anything resembling a secondary boycott has been attempted here by the Bishopric.

For three days prior to and immediately following the opening of the picture, the theatre was deluged with letters and telephone calls inspired by Catholic organizations, societies, churchmen and laymen protesting against the showing. The theatre estimated that thousands of such letters and telephone calls were received. City Hall was also flooded with written and phone protests asking the City to take restraining action to halt showing of the film, which was proclaimed as immoral, although no one locally had yet seen it.

MacKenna's Hard Time

Over the weekend, George H. Mackenna, general manager of the Lafayette, issued a statement to the newspapers in which he stated that various committees from the Bishop had met with him prior to opening and that he had offered each a chance to see the picture before the engagement and an opportunity for any official committee of the Diocese to review the film, with a promise to deletion, if any parts found objectionable.

Declining this invitation, church representatives remained adamant that the picture be not shown, although Mackenna states that he explained at length that this was not the original version which had been censored by the industry's censor and by the National Legion of Decency, but a special New York State version which had been revised, from which objectionable sequences had been eliminated and which in its present form had been completely approved by the Board of Review of the N. Y. State Education Department.

He also stated to the newspapers that women telephone operators at the theatre who were employed to receive telephone calls had been the targets of "the most vulgar, obscene and immoral language ever uttered from many callers who identified themselves as Christians."

At the beginning of the week, a Buffalo Councilman, Joseph J. Cooley, stated he would introduce a resolution into the City Common Council requesting the Corporation Counsel to explore the possibility of legislation giving the city control over objectionable films. He expressed confidence that such legislation would pass the Council and be approved by the Mayor.

'Rama-Scope-Phonic,' Rah! Atlanta's Combo Exhib Huddle Very Cheery

By SAM LUCCHESE

Atlanta, May 11.

Nearly 1,000 delegates here attending seventh annual joint convention of Motion Picture Theater Owners and Operators of Georgia and Alabama Theater Assn. fairly oozed optimism at what future holds for their industry. Any pessimist in crowd must have been hidden behind the potted plants, completely cowed by enthusiasm of members.

This year's meeting was labeled "Rama-Scope-Phonic" convention, which gives an idea as to which way exhibitors' minds were turned rather than on popcorn, candy and carbonated drink sales.

Business sessions of two-day meeting, which closed Tuesday (11) night, were characterized by serious discussions of industry problems and how to meet them. Conventional and drive-in groups held separate sessions.

Convention headquarters were at Atlanta Biltmore Hotel.

Early arrivals registered Sunday (9), although there was no formal activities scheduled for Sabbath. Monday (10) morning was highlighted by display of equipment in Biltmore's Georgian Ballroom with demonstrations by J. Robert Hoff, of Omaha, Neb.; Charlie Fortson, of Atlanta, and Frank Brady of Columbus, Ga.

Much delegate interest centered on demonstration of Par's VistaVision—latest development in the battle of the big screens, at Loew's Grand Theatre Monday at 9:30 a.m. In addition to delegates, exhibitors from nine Southeastern states saw VistaVision. Al W. Schwalberg, president of Paramount Film Distributing Co., and Dr. Charles Dailey, one of the developers of the new process, were on hand for the demonstration.

Formal opening of convention came at Governor's Luncheon in the Biltmore's Empire Room, with addresses by J. H. Thompson, president of MPTOOG; Georgia's Gov. Herman Talmadge, who was introduced by W. R. Boswell, and Atlanta's Mayor William B. Hartsfield, introduced by William K. Jenkins. J. H. Thompson was master of ceremonies at the luncheon.

Conventional Theatres was the topic for discussion at the Monday afternoon session, with a clinic and open forum on "Current Conventional Theatre Operating Problems" conducted by Emil Bernstecker, of Wilby-Kincey Theatres, and E. E. Whitaker, of Georgia Theatres Co.

Motion Picture Advertising Service Co., Inc., of New Orleans, was host at a cocktails and a buffet dinner to close out Monday's activities.

Today (11) delegates attended a clinic and open forum on Drive-In Theatre Operation conducted by Jack Braunegal and Al Reynolds.

Walter Reade Jr., president of Theatre Owners of America, was the principal speaker at today's luncheon, at which the Nehi Corp. was host. Reade was introduced by Roy Martin Jr., of Columbus, Ga., and C. L. Patrick was master of ceremonies.

Reade also was the speaker at the closed meeting at 2 p.m. for exhibitors only. A. B. Padgett was chairman and Nat Williams moderator. Another speaker was Herman Levy, general counsel of TOA. Business meetings of the two groups, featured by committee reports, concluded the convention's work sessions.

A cocktail party on the Biltmore Terrace; the President's Banquet, with R. M. Kennedy as master of coremonies, and the President's Ball at 9 p.m., brought the festivities to a close. The Agnes Scott College Glee Club sang at the banquet and humorist William McGraw, executive director, Variety Clubs of America, was the speaker. Bill Clark's Band provided the music for the President's Ball.

Dien Bien Phu as Film

Hollywood, May 11.

First studio to announce a film based on the siege of Dien Bien Phu in Indo-China is Warners, with "Jump Into Hell" slated for early production.

David Weisbart has been assigned as producer, with David Butler directing and Irving Wallace doing the screenplay. Picture will have a high budget and an all-star cast.

My Intimate Diary — by Leo

"Hooray!"

You should have seen our Sales Execs doing hoop-las in the projection room last week when we screened an advance print of the sensational "SEVEN BRIDES FOR SEVEN BROTHERS" in CinemaScope—color, too. It stars Jane Powell, Howard Keel and a screen full of young talents all-out for love-making. Some folks call me King of the Musicals. All right, so it's true!

The Broadway scene is very Lion-ish (that's me, pals). For instance:

RADIO CITY MUSIC HALL: Sensational "EXECUTIVE SUITE" (*starring Academy Award winner William Holden and June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch*)—acclaimed by the critics and applauded by the public, successor to another Music Hall record-breaker, "ROSE MARIE" (CinemaScope—color; *Ann Blyth, Howard Keel, Fernando Lamas*)—to be followed by "THE STUDENT PRINCE" (CinemaScope—color; *Ann Blyth, Edmund Purdom and the singing voice of Mario Lanza*).

STATE: Box-office music as fans applaud lovely *Lana Turner,* even more exciting as a brunette (*with Pier Angeli, Carlos Thompson*) in the fiery romance, "FLAME AND THE FLESH" (Technicolor).

VICTORIA: Exploitation natural grips Times Sq. "PRISONER OF WAR" (*Ronald Reagan, Steve Forrest, Dewey Martin, Oscar Homolka*).

GLOBE: Thrilling drama of Navy's jet pilots bombs Broadway—"MEN OF THE FIGHTING LADY" (Color; *Van Johnson, Walter Pidgeon, Louis Calhern, Dewey Martin, Keenan Wynn, Frank Lovejoy*).

TRANS-LUX 52nd St.: That phenom of show business, "LILI," continues to pack them in, in its 2nd year. (Incidentally, it's a clean-up in repeat bookings everywhere since it won so much praise, not to mention the Academy Award for music. Inquire!)

Random Thought: A lot of those gloomy folk who predicted the rout of movies by TV are now confessing they don't turn on their sets nearly as much as formerly. The movie-going habit is getting to be a habit again. Nothing to equal a good movie. Where else can you see great color musicals like "The Student Prince" or big, star-studded attractions like "Executive Suite." Only in the movie theatres, natch!

"Don't listen to kill-joys!"

When the tip-off comes from as experienced a movie judge as publisher Billy Wilkerson of Hollywood Reporter, lend an ear! In a front page editorial of his April 13 issue Mr. W. reports a group of M-G-M screenings in Hollywood, advance prints of "THE STUDENT PRINCE" and "SEVEN BRIDES FOR SEVEN BROTHERS," also "BRIGADOON" and "BEAU BRUMMELL" (*all in CinemaScope and Color*) in stages of completion. He wrote: "We sat in on 'Brigadoon' and can report high enthusiasm, not only for this picture but for the others. There's no better way of impressing anyone than by showing them the goods and that's what M-G-M did." When you see for yourself, you'll join Mr. W. in his "high enthusiasm."

"Inside Stuff!"

"P.S. Watch for more of "My Intimate Diary"
— Leo

Picture Grosses

BOSTON

(Continued from page 9)

week, "Casanova's Big Night" (Par) and "White Fire" (Lip), $4,000.

Memorial (RKO) (3,000; 50-90)—"Rails Into Laramie" (U) and "Fireman, Save My Child" (U). Thin $10,000 in 6 days. Last week, "Yankee Pasha" (U) and "Ma, Pa Kettle at Home" (U), $13,500.

Metropolitan (NET) (4,367; 50-90)—"Elephant Walk" (Par) and "Alaska Seas" (Par). Fair $15,000 for second week after $24,000 in first.

Orpheum (Loew's) (3,000; 50-85)—"Indiscretion of American Wife" (Col) and "Saracen Blade" (Col). Fairish $15,000. Last week, "Beachhead" (UA) and "Gypsy Colt" (M-G), $12,000.

Paramount (NET) (1,700; 50-90)—"Laughing Anne" (Rep) and "Black Glove" (Lip). Mild $10,500. Last week, "Casanova's Big Night" (Par) and "White Fire" (Lip), $11,000.

Pilgrim (ATC) (1,800; 60-95)—"Miami Story" (Col) and "Jesse James Vs. the Daltons" (Col) (2d wk). Neat $9,500 following $12,500 in first.

State (Loew's) (3,500; 50-85)—"Indiscretion" (Col) and "Saracen Blade" (Col). Slow $8,000. Last week, "Beachhead" (UA) and "Gypsy Colt" (M-G), $6,500.

PITTSBURGH

(Continued from page 8)

lowered the boom. Will have to settle now for $8,000 after fine $17,500 first week.

Squirrel Hill (SW) (900; 65-85)—"Genevieve" (U) (3d wk). Holding at $3,000, big. Last week, virtually same. Stays another week.

Stanley (SW) (3,800; 65-85)—"Miami Story" (Col). Had some good advance publicity on district saturation booking as well as p.a. of Beverly Garland, but strike will cook its goose. Slow $7,000. Last week, "Casanova's Big Night" (Par), $7,000.

Warner (SW) (1,200; $1.25-$2.65)—"Cinerama" (Indie) (22nd wk). Falling off sharply. Off to good $10,000. Last week,$11,500.

DENVER

(Continued from page 8)

Last week, new theatre preem landed $25,000.

Denham (Cockrill) (1,750; 50-85)—"Naked Jungle" (Par). Fair $8,000. Holding. Last week, on reissues.

Denver (Fox) (2,525; 50-85)—"Night People" (20th). Fairish $10,000. Last week, "Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep), $13,000.

Esquire (Fox) (742; 50-85)—"Night People" (20th). Mildish $2,200. Last week, "Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep), $3,000.

Orpheum (RKO) (2,600; 50-85)—"Carnival Story" (RKO) and "Bitter Creek" (AA). Moderate $9,000. Last week, "Phantom of Rue Morgue" (WB) and "City of Violence" (Indie), $10,000.

Paramount (Wolfberg) (2,200; 50-85)—"Executive Suite" (M-G). Very strong $15,000. Holds over. Last week, "Yankee Pasha" (U) and "Massacre Canyon" (Col), $13,000.

SAN FRANCISCO

(Continued from page 8)

—"Night People" (20th) (2d wk). Slim $11,500. Last week, $16,000.

Warfield (Loew's) (2,656; 65-85)—"Executive Suite" (M-G) (3d wk). Tall $10,000. Last week, $12,000.

Paramount (Par) (2,646; 65-90)—"Elephant Walk" (Par) and "Give Girl A Break" (M-G) (2d wk). Good $11,000. Last week, $17,000.

St. Francis (Par) (1,400; 95-$1.20)—"Knock On Wood" (Par) (5th wk). Big $8,000 or near. Last week, $9,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (19th wk). Sock $23,000. Last week, $24,000.

United Artists (No. Coast) (1,207; $1-$1.30)—"French Line" (RKO) (2d wk). Lofty $12,000. Last week, $17,500.

Stagedoor (Ackerman-Rosener) (400; 85-$1.35)—"Gilbert and Sullivan" (UA) (2d wk). Big $3,800. Last week, $4,000.

Clay (Rosener) (400; $1)—"Beauties of Night" (UA). Nice $3,600. Last week, "So Little Time" (Indie). $3,100.

Larkin (Rosener) (400; $1)—"Genevieve" (U) (7th wk). Big $3,300. Last week, $3,400.

Vogue (S. F. Theatres) (377; $1)—"Little Fugitive" (Indie) (3d wk). Trim $3,500. Last week, $3,600.

'FORBIDDEN' GOOD 7G, PROV.; 'WALK' $7,500, 2D

Providence, May 11.

Bright, sunny weather May 9 after a full week of inclement days made a dent in Sunday grosses. It's blamed for offish tone. Biggest coin is going to Loew's State with "Beachhead" but it's only okay. Albee's "Forbidden" shapes good while Strand's second week of "Elephant Walk" is nice.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Forbidden" (U) and "Taza, Son of Cochise" (U). Good $7,000. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissues), $7,500.

Majestic (Fay) (2,200; 50-70)—"Make Haste To Live" (Rep) and "Riding Shotgun" (WB). Okay $6,500. Last week, "Siege Red River" (20th) and "Fighter Attack" (AA), $8,000.

Metropolitan (Snider) (3,100; 50-70)—"Dangerous Mission" (RKO). Average $5,500. Last week, "She Couldn't Say No" (RKO) and "Killers From Space" (RKO), $5,000.

State (Loew's) (3,200; 50-85)—"Beachhead" (UA) and "Dragon's Gold" (UA). Fairly okay $9,700. Last week, "Mad Magician" (Col) (3-D) and "Give Girl Break" (M-G), $10,000.

Strand (Silverman) (2,200; 50-70)—"Elephant Walk" (Par) and "Sable Scarf" (Par) (2d wk). Looks good $7,500. First week was $10,500.

'River' Brisk $12,000, Seattle; 'Miami' Big 8G

Seattle, May 11.

It's new fare at most downtown first-runs this round. Paramount is launching the largest C'Scope screen in city with "River of No Return" and shaping standout. Fifth Avenue has "It Should Happen To You" for okay results. "Executive Suite" looms good at Music Hall. "Miami Story" shapes okay at Coliseum.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"3 Forbidden Stories" (Indie). Fair $3,000. Last week, "Glenn Miller" (U) (8th wk), $2,800.

Coliseum (Evergreen) (1,829; 65-90)—"Miami Story" (Col) and "Bait" (Col). Nice $8,000. Last week, "Arrow in Dust" (AA) and "Loophole" (AA), $6,300.

Fifth Avenue (Evergreen) (2,500; 65-90)—"Should Happen to You" (Col) and "Massacre Canyon" (Col). Oke $7,500. Last week, "Prince Valiant" (20th) (3d wk), $6,600 at $1.25 top.

Liberty (Hamrick) (1,650; 53-90)—"Playgirl" (U) and "Both Sides of Law" (U). Mild $3,000. Last week, "Riding Shotgun" (WB) and "Duffy San Quentin" (WB), $3,300.

Music Box (Hamrick) (850; 90-$1.25)—"Executive Suite" (M-G) (3d wk). Okay $2,500. Last week "Rhapsody" (M-G) (2d wk), $3,800.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Executive Suite" (M-G). Good $10,000. Last week, "Lucky Me" (WB), $6,700.

Orpheum (Hamrick) (2,700; 53-65-90) — "Carnival Story" (RKO) and "Saint's Girl Friday" (RKO). Mild $7,000. Last week, "Saskatchewan" (U) and "Rails Into Laramie" (U) (2d wk), $5,000.

Paramount (Evergreen) (3,039; $1-$1.25)—"River of No Return" (20th). Debut of CinemaScope at this house. Big $12,000. Last week, "The Magician" (Col) and "Drive Crooked Road" (Col), $3,600 at 90c top.

PORTLAND, ORE.

(Continued from page 8)

—"Make Haste To Live" (Rep) and "Sea of Lost Ships" (Rep). Fine $7,500. Last week, "Southwest Passage" (UA) and "Riders To Stars" (UA), $9,200.

Oriental (Evergreen) (2,000; 65-90)—"Siege At Red River" (20th) and "Three Young Texans" (20th) (2d wk). Slim $2,500. Last week, "Prince Valiant" (20th) (3d wk), $2,800.

Orpheum (Evergreen) (1,600; $1-$1.25) — "River Of No Return" (20th). Lusty $11,000 or over. Last week, "Siege Red River" (20th) and "Three Young Texans" (20th), $6,700.

Paramount (Port-Par) (3,400; 65-90) — "Arrow In Dust" (AA) and "Private Eyes" (AA). Slow $5,000. Last week, "Couldn't Say No" (RKO) and "Dangerous Mission" (RKO), $6,700.

United Artists (Parker) (890; 65-90) — "Rhapsody" (M-G) (2d wk). Fair $4,000. Last week, $5,300.

Extras OK Pact

Hollywood, May 11.

By a vote of 1,774 to 29, members of the Screen Extras Guild ratified the new working agreement with the major film studios.

Contract, retroactive to last Jan. 2, calls for a 5% pay increase and improved working conditions.

Exhib Producers

Continued from page 3

signed within a matter of weeks.

Plan calls for the film to be sold first to participating Allied members, then to other independent houses and finally to all other theatres. It's claimed the pix will be budgeted at around $400,000 each. Makelim claims that twice that amount could be realized from domestic sales. Also, there's the foreign market to be tapped. Profit will be split between the Allied members who have signed for the product and Makelim on a 50-50 basis.

Abram F. Myers, Allied board chairman, also rapping the product situation, said that exhibs in many sections are being forced to play reissues in order to remain open. Several Denver first-runs, incidentally, over recent months have been showing re-runs.

Hit D. C. on June 9

Washington, May 11.

In Washington, a new schedule of 17 Allied field meetings has been set, running through June 9. Hal Makelim, his assistant, Sam Nathanson, and John Wolfberg will attend these in connection with the production program.

(On three different fronts over the past week, the spotlight was on exhibitors' anxiety about the availability of product and the ways and means of stepping up the supply.)

Same Theme in K. C.

Kansas City, May 11.

Main topic of interest at the seventh annual convention of Allied Independent Theatres Owners of Kansas and Missouri here last Wednesday and Thursday (7) was the picture production plan of Makelim-Borzage. Unofficial check already indicates a large number of theatres will participate.

Exhibs also expressed approval of the 20th Century-Fox plan of CinemaScope releases with a variety of sound techniques. Word of the new policy came by wire from 20th in New York as the convention was winding up.

Beverly Miller, drive-in theatre operator in this area, was re-elected for a one-year term as president. Gene Musgrave, Minneapolis, Kans., was re-elected vice president,, and Ronald Means, Kansas City, Mo., was elected secretary-treasurer succeeding Jay Means, his father. Fred Harpst was reappointed general manager.

The current board of directors: V. A. Anderson, Glen Cooper, Ben Adams, Max Davis, LeRoy Hitchings, Alex Sniderman, Cle Bratton, Ray Cook, T. J. Ghosen, Charles Potter, Bill Bradfield, Komp Jarrett, Ed Harris and Jay Wooten.

Following the meet here national and local officials took off for Minneapolis and the Allied convention there. About 150 persons representing 300 theatres were in attendance here.

Full Orchestra

Continued from page 7

centered on concerts and opera which will finally be available to the broad audience. Radio City Music Hall has successfully established its large symphony orch as part of a lavish stageshow. Two years ago, 20th prexy Spyros P. Skouras brought the N. Y. Philharmonic to the Roxy Theatre to play for a somewhat restless audience.

Here are a couple of the musical shorts in release or coming up: From Metro, with Johnny Green batoning the MGM studio orch, "The Jubilee Overture," "Poet and Peasant Overture," "The Merry Wives of Windsor Overture"

At 20th, Alfred Newman and the studio orch play Haydn's Farewell Symphony (with the musicians in period costume), Tschaikovsky's Fifth Symphony, the Polovetzian Dances (no dancing, just music), a Stephen Foster Medley, a Pops concert and a performance by the First Piano Quartet (two shorts).

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (11)

1954 High	1954 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
17¼	14½	Am Br-Par Th	360	16½	15⅞	16⅜	+ ½
54⅜	41⅝	CBS, "A"	56	54⅜	52¾	53⅛	— ⅜
53⅞	41½	CBS, "B"	36	53⅞	52¾	53	+ ¼
23⅜	19¾	Col. Pic.	15	22	21½	21⅞	— ⅛
10¾	9¼	Decca	13	9¾	9½	9½	— ¼
58	46¾	Eastman Kdk.	152	57⅞	56¾	57¼	—
15⅛	13¼	Loew's	303	15	14⅝	14⅝	— ⅜
7⅜	6⅛	Nat. Thea.	706	7⅛	6⅜	6⅜	—
31⅜	26⅛	Paramount	75	30⅝	30⅛	30½	+ ¼
34⅝	28	Philco	178	34⅝	33½	33¾	+ ¼
28⅝	22½	RCA	496	28⅝	27⅜	27⅜	— ⅝
6¼	2⅞	RKO Picts.	145	6¼	6	6	— ⅛
5¾	4½	RKO Thea.	122	5½	5⅜	5⅜	—
4⅛	3	Republic	260	4⅛	3⅞	3⅞	—
11¼	10½	Rep., pfd.	5	11	10⅞	11	+ ⅜
17	11⅛	Stanley War.	87	16	15⅝	15¾	— ⅛
22½	18¾	20th-Fox	279	19¾	19⅛	19½	— ⅛
21¼	18½	Univ. Pix.	17	20⅛	19¼	20⅛	+ ⅜
70¾	63¾	Univ., pfd.	*130	67¾	66	67¾	— ⅞
15⅝	13⅝	Warner Bros.	101	15¼	15	15¼	+ ⅛
73⅝	63⅞	Zenith	30	67¼	66	67	—

American Stock Exchange

6	3⅝	Allied Artists	80	4	3⅝	4	— ⅛
11¾	9⅛	Du Mont	163	11¼	10⅛	11⅛	+ ¾
14½	12⅛	Technicolor	164	12¾	12⅛	12½	+ ¼
3½	2¾	Trans-Lux	9	3½	3½	3½	—

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	9¾	10½	— ⅛
Chesapeake Industries	2⅞	3⅜	—
Cinerama Inc.	2	2½	—
Cinerama Prod.	2⅜	2⅞	—
Color Corp. of Amer.	⅝	¾	—
King Bros.	1¼	1⅜	— ⅛
Polaroid	33¾	35¾	+1¼
U. A. Theatres	11½	12¾	—
Walt Disney	11	12	— ¼

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Fight to Hold Markets

Continued from page 3

sions and change. They have been changed before and can be changed in future in the light of progress and experience."

Johnston observed it was "an easy mistake to regard those who press for unbridled license as champions of originality and creativeness. But," he said, "there is nothing romantic or artistic about those who reject self-regulation in favor of open warfare against public morality. They are derelict in their obligations to the public."

The MPAA prexy saw a "somewhat bright" economic picture for the industry in 1954 based on technological advances with apparent staying power, an accent on quality, economies and record foreign revenues. These factors, he wrote, would overcome the competition of other media and cost increases down the line.

151 Color Features

Color pix turned out in Hollywood reached an all-time peak in 1953, the MPAA report showed. Production Code statistics indicate that, of 354 feature films submitted to the Code last year, 151, or 42.7 of the total, were in color. Black-and-white output totalled 203 pix, or 57.3% of Hollywood production.

Comparative color figures are 39.8%, or 147, of a total output of 369 in 1952; 23.8%, or 103, of a total output of 432 in 1951 and 18.5%, 10% and 16.8% in 1950, 1949 and 1948 respectively.

The Code Administration in 1953 approved 354 features, a less than 4% drop from 1952. This, according to the annual report, "contradicts the impression that the supply of feature picture in 1953 was sharply curtailed." Code figure is conservative when applied the pic availability since a number of smaller pix and the majority of foreign imports don't apply for a Code seal. The Advertising Code Administration in 1953 passed on 126,900 pieces of material. Revisions were suggested in only 2.25% of all the material submitted.

The MPEA report cited the increasing scarcity of dollars and the rise of native film industries as the root of much of the industry's difficulties abroad. It pointed out that a backward step in U. S. trade policy, or even a failure to continue the liberalization of past years "would have direct adverse consequences for this industry in foreign markets" and added that retaliatory action by foreign governments could gravely hurt the business.

Survey of MPEA activities during 1953 covered negotiations in Brazil, France, Italy, Indonesia, Sweden, Norway, Belgium, Israel, Germany, Portugal, Yugoslavia, Holland, etc. While the report is singularly devoid of specific figures, it's known that the companies' 1953 remittances ran to a record $176,000,000 and probably reached an even bigger volume in some compensation and production deals are included.

Tokyo Fest

Continued from page 2

non-dramatic. Additional awards will be made for best directing, writing, photography, music, sound recording, art direction, and male and female acting.

Drawings for the order of screenings gave Thailand the privilege of teeing off the fete. Tiny country's entry, "Santi-Vina," is rated a strong contestant. It is one of the three tinters entered and has an easily understood theme of youthful love plus a background of lush tropical splendor. Story, briefly, tells of young farm boy whose sight has been lost in an avalanche accident but whose eyesight is miraculously restored in another avalanche while he is a priest. Pic has favorite theme of Oriental film patrons—a story of young lovers putting aside their own happiness because of filial duty.

Another pic expected to be in the final judging is Philippines' "Dyesebel," a variation of the "Ondine" story in which a mermaid falls in love with a human. This has a spectacular underwater volcano eruption plus an earthquake.

Japan's tinted contestant, "The Golden Demon," made by Daiei with Eastmancolor, also is rated high on advance looksee. Daiei has won two awards away from home, "Rashamon" and "Gate of Hell." "Demon" is a modern drama about a girl forced to marry a wealthy man, and the subsequent disintegration of the poor man who loves her.

The Philippines also have a tinter, "Dagahoy," which is the story of a family of brave Filipinos, whose name has become a battle cry for freedom in the islands. Japan and the Philippines have both entered five films in the contest; Hong Kong is represented by three pix; Thailand has one and Malaya and Formosa have one each. Eleven short documentaries also will be shown.

Two judges from each competing country will make up the panel to select the winning films. Announcement of the results will be made May 19.

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Joe Laurie's True-To-Form Will

Continued from page 2

ly to my many great friends, particularly Dr. (Richard E.) Gordon, who for many years took care of me, and in my recent illness gave me great encouragement. Also my very old and dearest friend, William Degen Weinberger, many thanks for a fine friendship that lasted until death . . ."

In a rather loosely-dictated concluding paragraph, Joe remembered the following: "Harry Hirschfield (sic!), Jack Norworth, Fred Hillerbrand (sic!), Dave Mallen, Henry Bergman, Tom McNamara, and many many more. Thanks for all the laughs and pleasures they gave me. I can't mention everybody, but much love to The Lambs and the old Friars, a gang of great muggs at VARIETY, and the swell guys at Henry Holts (sic!); Bill Buckley and Ed Reed. (Undoubtedly Joe meant Edgar T. Rigg, president of Henry Holt & Co. William E. Buckley is veepee in charge of Holt's trade department; and, as is generally known, Holt published Joe's books, "Show Biz" and "Vaudeville").

"Thanks to Bill Rainey (sic!)," continues the will—here referring to William Raney, who was Laurie's editor at Holt although since shifted to E. P. Dutton & Co.—"Harry Silvey, Eddie Dunne, Ed Keith, The Handmans (obviously referring to songsmith Lou Handman and his wife, Florrie Levere), Dixie Hamilton, Roger & Marcella Imhof."

Ashes Into Fireplace

Another characteristic proviso, besides the request that his eyes go to an eye bank and "that the funeral be conducted under the Jewish laws and in an inexpensive manner; I desire a plain pine casket," Joe made the request that "my ashes be thrown in the Lambs Club fireplace, on some winter's day, when the fire is roaring, to be thrown by Jack Norworth, Fred Hillerbrand and Dave Mallen, all members of the Lambs Club. If under some bylaw of the club, this is impossible, then have the ashes put in a rosin box at the Palace Theatre, N. Y., if they still have vaudeville there, or have the ashes strewn around 44th St., N. Y., in front of the Lambs Club, it doesn't matter at all to me. Nobody is to speak at my funeral, only personal friends, no outsiders, no eulogy."

(Within limitations, all these requests were filled, in advance of the filing of the will last Thursday (6) in the Surrogates Court of Queens county. His old friend, Weinberger, tried to comply by keeping the services as orthodox and as simple as possible, excepting that the understandable and affectionate pressure of his friends compelled eulogies from Bert Lytell, speaking not only for the Lambs Club but for all of show business, along with Weinberger and Dave Ferguson, exec secretary of the Jewish Theatrical Guild.)

Joe's will opens with a laugh—"being of sound . . . mind and memory, although being an actor and writer"—and closes with a lot of sentiment, as detailed herewith.

Attorney C. Joseph Danahy recalled that Joe dictated the will while lying in St. Clare's Hospital, N. Y., where he died 27 days later, and "laughed and joked throughout." The Lambs envisions no technicalities that would deny Joe's ashes being consigned to "the roaring fireplace some cold winter evening." It looms, technically, tabu (for N. Y. Health Laws reasons) for the Palace, apart from the fact that rosin is now an obsolete vaude prop, what with fewer terp teams and/or acrobats, and these now carry their own props. The Eye Bank for Sight Restoration, 210 E. 64 St., received Joe's eyes the day he died on April 29. So urgent is the need for eyes that one was used the same day and the other the next day, both times in Baltimore, and both were corneal transplant operations which were successful.

On the economic provisos for Mrs. Joe (June) Laurie Jr., besides his entire insurance policies, he bequeated their Fire Island (N.Y.) home to her, and also directed that their Forest Hills (N.Y.) house be sold as soon as possible, and "that the proceeds are to become part of my estate; this home is too big and too expensive for either my wife or my son to maintain." All personal effects go to the widow, along with jewelry, bonds, etc.

There's a $50-a-week proviso to be paid out of the interest and principal of certain bonds to his son, and residual to his grandchildren, Joe Laurie 4th, Mark Laurie and Jean Laurie. The grandchildren get the residual of all of Joe Bryant Laurie 3d's inheritance.

Sentimental Provisos

Besides the family, there are a number of sentimental provisos that unless $3,000 is realized for his "comedy library of books for the benefit of the estate, then the entire library should be given to the N. Y. Public Library at 42 St. & 5th Ave." The same library gets programs and photos and other material about "Show Biz." There are jewelry, knicknacks to Fred Hillebrand, Dave Mallen, Henry Bergman, Tom McNamara, Jack Norworth and William Degen Weinberger. Books and music and other keepsakes go to Hillebrand and McNamara. The original scripts written by Gene Fowler (who presented them to the deceased) go to Joe Laurie 3d.

Reference books go to a nephew, Al Roberts; his gag file to Paul Gerard Smith; a "bound gag book file to Les Kramer"; packages marked "used gags" to Jerry Lieberman, a "young gag writer whom it may help a great deal, with my compliments"; certain books and notes to Abel Green; songs and poems to Dave Mallen; a $3,000 bequest to Julius L. Laurie, brother, as an alternate to Anna Roberts, his sister.

Certain $250 requests went to two godchildren, and certain $200 and $250 bequests to two grandchildren and other children of friends.

In addition, he willed $250 each to the Actors Fund of America, Jewish Theatrical Guild, Catholic Actors Guild, Episcopal Actors Guild, Negro Actors Guild, the Lambs Club Charity Fund; $100 each to Damon Runyon Memorial Fund, N. Y. Heart Assn., Cerebral Palsy Society and N. Y. Cardiac Home. Also a $100 donation to the Lambs Club "to be used at the bar for any member of the club to have a drink at any time that they may be short of money."

The will starts off by stating that he wants "to make more adequate provision for my beloved wife, June Laurie Jr., who has been very good to me during my recent illness, which I appreciate very much and which prompted me to make this will in order to make more favorable provision for her than I did in my previous wills." It revokes all prior wills and gives to her the bulk of the estate in the form of realty (a home on Fire Island and a home in Forest Hills, bonds and jewelry) and also establishes two trust funds of like amounts to her and to his son, which calls for $25-a-week each, to be paid out of income and can be increased to $50-a-week each, at the discretion of the executor and trustee, providing the estate can afford it. All residuals go to his three grandchildren.

To make sure of the proper economic disbursement, David Mark, of the accountancy firm of Louis Sturz & Co., Paramount Bldg., N. Y., will act as executor and trustee, with James J. Delaney, of his law firm, as substitute executor and trustee.

Albany News' Editorial

"The death of Joe Laurie Jr. can not fail to strike the entire country with a note of sadness, for there is scarcely a person above the age of six whose life he has not contributed at least some measure of warmth and good humor in the midst of daily trials and humdrum." So editorially said the Albany (N. Y.) Knickerbocker News last week.

"Veteran of comedy, teller of countless tales, biographer of his profession of show business," the editorial continued, "Joe Laurie seemed to be just about the most durable personality of them all. He was a sort of Zeitgest, a spirit of the times, and his passing gives one a sense of the perishability of any period. Joe was, in the course of his career, a columnist for the theatrical journal, VARIETY, and thus a contemporary of the newspaperman who wrote that he was a cigar, a bow tie, a fast line of patter, an extensive repertoire of gags and a phenomenal memory . . . There probably will never be another Joe Laurie Jr., but if that good fortune should come our way, it can't be too soon."

War Babes Mature

Continued from page 3

the 1939-'40 season, the Disney entry drew $1,700,000. The first reissue was in 1945, and this brought $975,000.

Less money was spent for an adpub campaign at this time than in the course of the two previous distributions of the pic, adding to the startling b.o. performance.

Disney's cartoon product is timeless and invariably can be counted upon for some play in the re-run market every four or five years. But "Pinoke" in its third time around is regarded by distribution execs as particularly significant.

For it has brought into dramatic focus the existence of a new and expanding segment of the pic audience. This is the crop of children born in the immediate post World War II years who've now reached the theatre-going age.

Thus, the kid trade situation has been favorably reversed. Leonard Goldenson, president of United Paramount Theatres, recently noted that the low ebb in births during the war had the effect of cutting down on the number of potential pic customers immediately after the war. Now, the infants of that latter era are old enough to have spending money.

"Pinoke" in large measure has proved this point.

Force Vaudeville

Continued from page 3

Bergere company from Paris, booked for six weeks originally, staying for 10.

The Government's objective ostensibly is to encourage the employment of rank-and-file entertainers who have complained here that two "mechanical" media, pictures and radio, have choked off the livelihoods of all who are neither film nor broadcast personages. Some consider it psychologically significant that the late and revered Eva Peron had, in her younger years, been an impecunious theatrical performer. This may account for some special sympathy to troupers by the high echelon of the Government.

Among film showmen the chaos and confusion caused by the current ruling is almost unbelievable, particularly as the regulations implementing the Law have yet to be published or communicated to the interested parties. Few, if any, of the 25 theatres immediately affected had any idea of what turns they could or would be billing. Even if they had, there would have been no means of advertising them, except possibly via radio spots, as through singular ineptitude this launching of an arbitrary measure has been made to coincide with one of the nine days in the year when the sale or distribution of newspapers is not permitted.

This is but one of the symptoms of the abysmal ignorance of the entertainment field evidenced by the members of the Committee set up by the Government to enforce the law. This Committee includes a Dr. Hector F. Villaveiran for the Labor Ministry; Sr. Angel Seijo, of the Entertainment Board; Sr. Laerte Mazzarella, for the Ministry of Industry and Commerce; Sr. Eduardo Castilla for the Ministry of the Interior, and Messrs. Jose Emiliano Palau and Alberto Fernandez Boot for the Municipality, plus a representative each of the Vaudeville Entertainers' Union and the Exhibitors' Association, whose names are still undisclosed. However well-meaning it may be, this Committee clearly lacks knowledge of entertainment angles necessary to ensure good showmanship.

Meantime admission scales have been set far too low to cover live talent and many added expenses which exhibitors must face to cope with this innovation. The Committee reckoned that by adding an extra 16c to the normal film admission scales, if a theatre had only 1,000 spectators at each show, then would be $160 for the vaudeville. This neglected taking into account the exhibitors' costs for stage-hands, lighting, publicity and that other incalculables involved in auditioning turns, drawing up contracts, scouting for new talent, or coping with the besieging thousands of would-be entertainers devoid of the required talent.

Gossip credits three veteran tango artistes with instigating the Government's action in forcing live talent. These three had a natural dislike of seeing themselves, and the tango, going out of favor. They have resented the "easy" show business of the cinemas but have undoubtedly underestimated the many economic imponderables of vaudeville.

Is there any demand for live talent on the part of the theatre-going public? It does not appear very apparent. Had the sponsors of obligatory vaudeville possessed the foresight to "condition" the public first via a publicity build-up there might be more sympathy.

Where will the talent come from? Tango sessions injected into the heart of a film performance and slowing it down are not expected to be welcome. A curious angle is that theatrical agents who stand to gain profits from forced vaudeville are distinctly nervous, plainly afraid that arbitrary creation of a market may create unforeseen embarrassments.

Hughes-Odlum

Continued from page 3

17 but this now has been extended to June 30. Reason for the extension is that still well over 3,000,000 shares have yet to be surrendered. Odlum's bullishness re the stock has resulted in much disinclination on the part of other holders to sell out.

Odlum has had talks with Hughes in Palm Springs about taking over the 1,262,120 shares in the holding company which Hughes owns. Hughes' $6 per share offer did not apply to his own stock. Odlum plans a trip to South America shortly and hopes to wrap up a Hughes buyout before he sails.

Odlum, in the final analysis, is buying money, in that he has been paying $6 per share, or thereabout, for a company whose only holding is cash in the amount of $6 per share. How come?

The financier's associates point out the motive: He's taking an outfit which is already capitalized, already formed corporately and listed on the N. Y. Stock Exchange. To set up such an organization otherwise would mean legal complexities, stock underwriting costs and other expenditures of time, effort and money.

In taking RKO Pictures Corp. he'll be all set to move in any direction, that is, moving the corporation in whichever business endeavor he elects. Odlum's associates say they can't reveal at this time the nature of the enterprise. They prefer to await consummation of all deals giving Odlum the voting control. At this point, they say, RKO Pictures Corp.'s new pursuits will be tipped.

Scope of Atlas Corp. is reflected in a recent financial breakdown issued by the investment trust operation.

As of March 31, Atlas listed $69,743,898 in cash and securities of the numerous companies it is backing.

IA Vs. 'Salt'

Continued from page 3

mum. The Hyde Park, which was to have debuted "Salt" for Chicago on Friday (14), took refuge on a "no comment" at the time of cancellation but subsequently stated that it surrendered the booking "because, on second thought, the picture didn't quite suit the Hyde Park clientele."

Feature, made by Paul Jarrico and Herbert Biberman under auspices of the International Union of Mine, Mill and Smelter Workers, is being distributed by the Independent Productions Corp. While I.P.C. has a bureau here, several exhibs disclosed that they were being solicited for a first run booking by a New York rep of the company. When all Windy City outlets gave "Salt" a cold and fearful brush, the Schoenstadt circuit bought the film for the southside Hyde Park. Two trade screenings were called off sans explanation before the booking was suddenly dropped.

Only one other theatre of those queried by VARIETY evinced an interest in exhibiting the film, that being the Cinema Annex, regularly a showcase for Russian imports.

Cukor Sees

Continued from page 2

work with different people. It gives you a chance to keep yourself fresh. Before the upheaval, some people worked at one studio for 20 or 30 years. They became set in their ways and were not open-minded to new ideas."

Cukor, under contract to Metro, was loaned to WB for the Judy Garland film. The picture which went into production last October was completed several weeks ago and is currently being edited. He attributed the lengthy production schedule to (1) "maybe I'm a slow director," (2) the indecision on the process to be used. (It was started in WarnerScope, changed to ordinary widescreen, and filmed in CinemaScope), (3) Miss Garland's health ("She works intensely and can only sustain the pace for short periods."). "Aside from these reasons," he said, "I don't know why it took so long."

Although "Star" currently has a running time of three hours, Cukor is staunch in his opinion that no cuts should be made. "I think it should run as long at it holds the audience's interest," he said. "You can't be arbitrary in making cuts."

"Star" was Cukor's first experience with a CinemaScope picture. "It allowed me to follow a policy I have long advocated. I believe in long sustained scenes rather than short takes." A veteran Hollywoodite, Cukor came to films in 1933 from the Broadway stage where he directed plays for Gilbert Miller and Charles Frohman. His film credits include "All Quiet on the Western Front," "Dinner at Eight," "David Copperfield," "Little Women," "Born Yesterday," "The Philadelphia Story" and "Gaslight."

Cukor is a strong booster of the screen writer. "The position of the writer in Hollywood has always been low," he said. "It is not a highly regarded profession. But Hollywood better start paying attention to the writer. He's the life blood of the industry and the material that goes into pictures is becoming more and more important."

The director said he'd welcome changes in the Production Code. "It's a kind of straight-jacket," he said. "It's not a question of morality but one of taste."

Following his return from Europe, Cukor reports back to Metro for his next assignment.

'Guitar' Party

Continued from page 2

her pact with MCA forbids her to do any live tv since she has a telefilm series upcoming.

Miss McCambridge, featured in the film, said she was never invited to the party in the first place, and didn't know about it until Republic called her Tuesday to tell her the whole thing was off due to "technical difficulties." Said she: "The whole thing's a mish-mash."

A Republic spokesman said "it became too technically involved in the short time we had to work with." He was not sure why neither Miss Crawford nor Hayden were unavailable.

Early Tuesday, KTTV told the press, the telecast was cancelled, no reason given. Later, the station, which must have been real dizzy by then, informed the press the show would go on. But the half-hour tv program will originate in the channel studios, not Yates' home. And while KTTV didn't know just who would be on the 10 p.m. show, it indicated it did know neither Miss Crawford nor Hayden would be there.

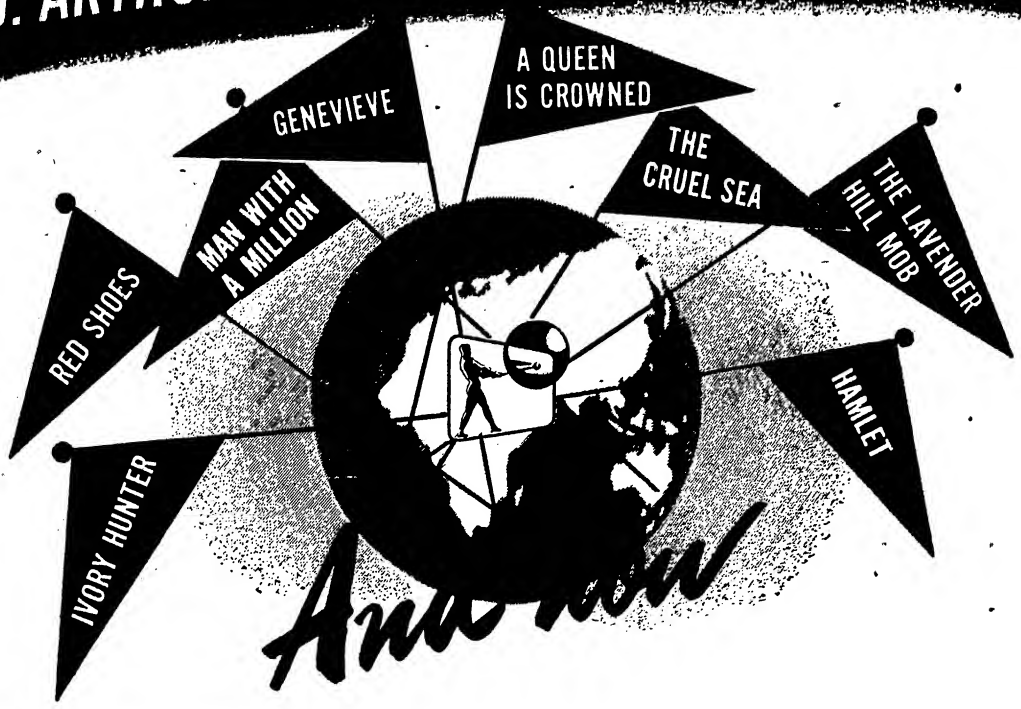
FTC Blowing

Continued from page 5

MPEA deal with the Italians, which provided for subsidies payable out of U. S. film earnings in Italy.

IFE was originally set up to promote Italo pix in the U. S. It later branched out into distribution. Indies' squawk is that the setup puts them at an unreasonable disadvantage both in the procuring of Italo product and the handling of films since IFE releases are heavily backed with promotion coin. Indies don't care for the idea that this is actually money originally provided by the MPEA, so that the U. S. industry is in fact sponsoring its own competition in the American market.

J. ARTHUR RANK ORGANIZATION RECORD BREAKERS



LONDON'S GREATEST MONEY MAKER IS

"DOCTOR IN THE HOUSE"

* In the fourth week of its run at the Odeon, Leicester Square—London's premier theatre —it took more money than any other film in a similar period since its opening in 1937.

* ***Simultaneously*** the 2,564 seat New Victoria Theatre also recorded its greatest week's business since it opened in 1931.

* ***Simultaneously*** the 2,147-seat Dominion Theatre, Tottenham Court Road, recorded the best week's business since 1948.

* More records were broken at Gaumont Theatres in their first runs at Bournemouth, Luton, Coventry, Rochester, Chatham, Dover, Portsmouth, Reading, Southend...

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Clips From Film Row

CHICAGO

Jackson Park Theatre installed CinemaScope last week.

Sam Isaacson, Clark Theatre projectionist, celebrating 50th year in film industry.

Spero Charuhas, former manager of Montclare Theatre, joined Abbott Theatre Equipment sales department.

B&K won bidding scramble for "Caine Mutiny Court Martial" to open at State-Lake in mid-June after "River of No Return."

Fred Mindlin back managing Ziegfeld Theatre after week in hospital for observation.

Ziegfeld Theatre building, appraised at $1,050,000, sold last week to a Chicago syndicate.

Milton Rheingold named manager of Devon Theatre.

Jim Donahue, retiring district manager of Paramount, being feted May 15 at farewell dinner by company this week before departing for San Francisco where he'll make his home.

PHILADELPHIA

Laura Lee, film cric of Philadelphia Evening Bulletin, returned after year's sabbatical in Europe.

Ruth Chatterton will be guest of honor at donor luncheon of Variety Club's ladies auxiliary (May 18), at the Warwick Hotel.

United California Theatres circuit (San Francisco) signed by RCA Victor, for both optical and stereophonic sound service.

Elmer Hirth, recently resigned from William Goldman Theatres, joined Stanley Warner in New England zone as booker-buyer.

George Resnick, owner of Cayuga and Dell theatres, recuperating from serious operation.

Walter Reade, Jr., filed suit in U. S. District Court here to restrain Melvin J. Fox from operating Roosevelt Drive-In. Reed charges that Fox, his former partner in the Lawrence Drive-In, Trenton, N.J., agreed not to operate within 10 miles of Trenton when he sold out in 1950.

Ray O'Connell, city manager for Stanley Warner in York, recuperating in St. Joseph Hospital, Lancaster, from leg and head cuts sustained Wednesday (5) in an auto accident. His wife and son are also hospitalized.

DALLAS

Col. H. A. Cole given the gold keys to a Cadillac by Texas exhibitors as an expression of appreciation to the co-chairman of the National Tex Repeal Committee. Other gifts included the services of a chauffeur for one year and redecoration job for his office.

R. J. O'Donnell, veepee and general manager of the Interstate Theatre Circuit, has returned here after a 99 day cruise in the Pacific with his wife.

Two youths were arrested by local police after setting off a stench bomb in Arcadia Theatre.

Charlie Wolfe, film booker and publicity manager for the four Southern Theatre cinemas in San Antonio, named manager of Prince Theatre; succeeds James Bates who takes over as manager of Trail Drive-In.

Angelico Chapa took over operation of Rio Theatre, Corpus Christi, from Gilberto Fernandez, who runs the Globe there.

There was a 200-pound birthday cake on hand for first anni of Circle Outdoor Theatre at Henderson, of which W. L. Perley is manager.

MINNEAPOLIS

Harry B. French, Jr., son of United Paramount Theatres' prexy here, resigned from the circuit's promotion department to enter drivein restaurant biz in San Diego, Calif.

Clement Ramsland, Minnesota U English department instructor, obtained a print of "Red Badge of Courage," Metro oldie, to show his classes as example of what he rates "a film masterpiece."

Warner Bros. "Dial M for Murder" pencilled into Minneapolis State and St. Paul Paramount day date last week of May.

Bennie Berger, North Central Allied president, a speaker last week at Iowa-Nebraska and Missouri Allied conventions at Omaha and Kansas City.

William Howard, veepee in charge of RKO Theatres' operations, and Thomas J. Crehan, his assistant, completed tour of circuit's mid-west theatre holdings.

Metro exploiteer Harry Sears staging big bally for "Rhapsody" which follows "Julius Caesar" into the World here, also booked for the St. Paul and Duluth Worlds, all indie houses.

"French Line" finally gets its first territory showing at St. Paul downtown indie Strand June 2. None of the three Twin Cities RKO houses booked it.

Full week of 20 to 30 above zero temperatures and weekend blizzards and big snowfalls brutal blow to territory's ozoners, most of them now being open.

Cinerama, in its fourth Century week here, lining up large theatre parties and conventions. Livestock Carriers convention to be held here in August is taking over entire 1,140-seat house for one night and parties of 140 and more are coming in busses from various territory cities.

BOSTON

Charles Heath, longtime projectionist at RKO screening room, retired because of ill health. A member of A. Vernon Macauley American Legion Post, he was honored at testimonial dinner by organization.

Walter Brown, Chief Barker of Variety Club of New England, will be presented with the club's "Great Heart Award" at a dinner slated for May 27 at Hotel Statler. All profits from the dinner will be donated to the Jimmy Fund.

E. M. Loew now on six-week trip to Europe.

Benn Rosenwald, Metro branch manager, named distribution chairman for the 1954 Jimmy Fund Drive which tees off in September.

Marjorie Adams, Globe film and drama critic, on six-week tour of South America.

OMAHA

George Mott bought the Joy Theatre at North Bend, Neb., from John Waybill.

Robert Sweetin named manager of new $1,000,000 Centre Theatre in Denver by Frank H. Ricketson, Jr., prexy of Fox Intermountain chain.

Mrs. Georgia Rasley, manager of the Royal in O'Neill, Nebr., introduced CinemaScope to northwest Nebraskans last week. "The Robe" was first in.

C. N. (Bud) Robinson completed facelifting of his Home Theatre in Blair, Neb. Balcony added to house, which has been run by the Robinson family for the last 45 years.

Dorrance Schmidt of Trail Theatre, Bridgeport, Neb., offering free kid matinees Saturdays in conjunction with biz firms of that city.

LOS ANGELES

Frank Maun, former Paramount film salesman, succeeded Al Levine as manager of the Chicago office of George Bagnall and Associates.

Producer Hal R. Makelim left on a nationwide tour to confer with exhibitors of Allied States about his plan to turn out 12 films annually for the 2,500 theatres in that organization.

William McIlwain, western division manager for Cinerama, left for Dallas to oversee installation of equipment at Melba Theatre, which Cinerama will take over on May 17.

PITTSBURGH

Rose Kuhar resigned as cashier at the Par exchange; her successor is Minnie Nixon. Miss Nixon had previously held down this job for 18 years.

Temple Theatre in Aliquippa dark again, but for good. Building is to be converted into a storeroom.

Ray Squere, student salesman here for Universal, given regular sales post with company at its exchange in New Haven.

F. D. (Dinty) Moore, who operates the Moore Theatre Service, branching out as a speaker, having recently addressed the Lions Club here on "The Movies."

Kenneth Easter, brother and assistant to Glenn J. Easter, of Almeda Theatre, Mount Morris, enroute to an Army post in West Germany.

Pledges to recent Variety Club telethon, proceeds of which will be used for new wing on Roselia Foundling Home, passed the $250,000 mark.

Next Universal multiple run dualer in more than 30 naborhood and suburban houses will be "Pa, Ma Kettle at Home" and "Rails Into Laramie," breaking Decoration Day weekend.

Garland West, Buckhannon exhib, celebrating 25th anni as theatre owner; began as manager in 1918.

Stanley-Warner sold the Cambria in Johnstown to Trans-America Theatre Corp. of Washington, D. C. House was built in 1890 and called Adair's Opera House at that time.

Robert Timko left chief of service job at the Stanley to serve in the Navy.

Briefs From the Lots

Hollywood, May 11.

Dana Andrews signed for "Smoke Signal" top role after Universal-International could not set **Charlton Heston**. . . RKO optioned **Keith Andes** at one-pic-a-year for five pix. . . **John Agar** inked by **Aubrey Schenck** for police detective role in "Shield For Murder". . . **Richard Webb** into Columbia's **Judy Holliday** starrer "Phffft". . . **Harold Hecht** announced Hecht-Lancaster indie, "Marty" tees off September in Gotham. . . **George Wallace** into Universal-International's "Destry" cast. . . **Julia Adams** copped top femme role opposite **Jeff Chandler** in Universal-International's "Five Bridges to Cross". . . **Malcolm Atterbury** joins "Dragnet" cast at Warners. . . **George Selk** and **Gerald Victor** set for "Deep in My Heart" thesp stints at Metro.

Minor Watson set by Columbia to replace **Henry Hull** in "Violent Men". **Tom Powers Louis Jean Heydt** and **Francis McDonald** were added to cast. . . **Ford Beebe** set by exec producer **Walter Mirisch** as producer-director on "Killer Leopard" for Allied Artists. . . **Ruth Gillis**, just back from Korea tour, snagged priestess role in 20th-Fox's "The Egyptian" along with **Peggy Gordon**. . . **Barry Norton** and **Donald Keith**, silent pix stars, into Columbia's "Three For the Show". . . **Jean Negulesco** inked a new four-year exclusive pact with 20th-Fox before seven year pact expired. . . **Grace Kelly** inked for femme lead opposite **Cary Grant** in **Alfred Hitchcock's** "Catch A Thief" for Paramount.

Reginald LeBorg, will produce and direct his own original, "Corrida," for Cosmos Productios beginning September in Mexico . . . **Laurette Luez** set for femme lead in **Ben Schwalb's** Bowery Boys comedy "Jungle Gents" for Allied Artists . . . **Victor McLaglen** on his one-pic deal with Metro assigned third pivotal role in "Many Rivers To Cross" . . . **Grant Withers** signed by Pine-Thomas for featured role in **James Cagney** starrer "Run For Cover" . . . **Steve Cochran** and **Dean Jagger** with **Ida Lupino** and **Howard Duff** in Filmakers' "Private Hell 36" . . . **Amanda Blake** into Metro's "Glass Slipper" featured role . . . Paramount pacted **Phil Karlson** to direct **John Payne-Mary Murphy** starrer, "Hell's Island," formerly "The Ruby Virgin." **Willis Bouchey** into Warners "Battle Cry."

Howard Welsch purchased **Berne Giler's** original, "Portofino" and set Giler to script . . . **Broderick Crawford** completed his Columbia pact and exited lot . . . **Angela Lansbury** inked by Victor Stoloff Production to topline "The Plaid Beret." . . . **Louis Calhern** to exit "Deep In My Heart" at Metro due to conflict with "Athena" role . . . **Gabriel Scognamillo** set by **Mervyn LeRoy** as art director on Warner's "Strange Lady In Town" . . . **Henry Corden** into 20th-Fox's "The Egyptian" . . . **Taina Elg** snagged top femme role in Metro's "The Prodigal" starring **Edmund Purdom** . . . **Frances Lansing**, former fashion model, inked to Paramount thespact.

Pier Angeli on Metro loanout to Warners joins **Jack Palance, Virginia Mayo** and **Paul Newmann** in "The Silver Chalice." . . . **Rhys Williams** into Warners "Battle Cry" . . . "The Intruder," **Helen Fowler's** novel, purchased by **Lindsley Parsons** for Allied Artists production . . . **Marlene Todd** set for role in 20th-Fox's "The Egyptian." . . . **Mary McCall, Jr.**, inked by 20th-Fox to polish "There's No Business Like Show Business" script . . . **Joe Newman** signed by **Walter Mirisch** to meg Allied Artists' "The Police Story" . . . **Spencer Tracy** set by Paramount for top role in Henri Troyat novel, "The Mountain" . . . . **Kirk Douglas** bought **Jack Patrick's** "Circus" . . . **Richard Thorpe** slated to direct Metro's "The Prodical Son."

Allied Artists acquired world distrib rights of "The Bob Mathias Story" . . . **Emile Mayer** set for featured role in the **Aubrey Schenck-Howard Kock** Production "Shield For Murder". . . **Edmund North** at Paramount to polish Pine-Thomas's "Blue Horizon" . . . **Roy Barcroft** added to Metro' "Rogue Cop" cast . . . **Edgar Buchanan** cast in Universal-International's "Destry" . . . **Edmund Cobb, Rush William, Walter Beaver** and **Kenneth Patterson** into "Rough Company" at Columbia . . . **Jack Jordan** set by Warners for "Battle Cry" stint

Literati

Joe Laurie's 'Scrapbook'

William Raney, now executive editor at Dutton's, who was editor of Joe Laurie Jr.'s last book, "Vaudeville: Honkytonks to the Palace," and also co-editor on "Show Biz: Vaude to Video," plans assisting in the publication of a "Scrapbook" of the late author-comedian's writings. It would embrace many columns by Laurie, and possibly also include the "Thumbnose Sketches" (profiles) he did for the Lambs Club's Script, house organ. Abel Green, Laurie's co-author on "Show Biz," would do the blog on Joe and the intro for the book.

While now in Dutton's, Raney thinks this should continue under the Holt imprint. All royalties, of course, to Mrs. June Laurie, Joe's widow.

Incidentally, there have been an inordinate amount of press encomiums and postmortem reminiscence pieces on "the pint-sized author-comedian," including also sundry radio and tv "memorial" programs and kindred salutes. Walter Preston last Saturday (8) night, on his WOR "Show Shop," did an in-memoriam salute to Joe Laurie Jr.

Kohl's Crack Series

John Y. Kohl, editor of the Sunday Call-Chronicle, Allentown, Pa., has an excellent series on "The Orpheum Story" which is virtually a tabloid chronicle of vaudeville. Keyed to the razing of Wilmer & Vincent's Orpheum, (later the State), in Allentown, it was a vaudeville landmark from 1906-1924, first-two-a-day, later three-a-day, and finally straight pictures—the history of all vaude.

As a vaude landmark, the second of the three-part Sunday series recalls, with illustrations, such headliners as Jack Benny, Fred Astaire, Joe Laurie Jr., Walter Winchell, Eddie Cantor, George Jessel, Bing Crosby and others.

The Orph's first bill, Aug. 27, 1906, was heralded as "Allentown's Home of Fashionable Vaudeville Devoted to Ladies and Children," prices 10, 15 and 25c matinees; 15-25-35-50c nights, all seats reserved. The opening show's billing read: Adgie & Her Lions ("most thrilling animal act the world has ever seen"), Hoey & Lee ("vaudeville's greatest parody singers"), Kennedy & Rooney ("the professor and the pupil"), Hacker-Lester Trio ("comedy bicyclists"), Irene Lee & Her Kandy Kids ("singers and dancers"), White & Simmons ("get on the bandwagon"), Kennedy & Quatrelli ("comedians and jugglers"); The Kinetograph (this was the newsreel, then regarded as the "chaser"), and the Orpheum Orchestra.

Kohl interlards his series with considerable quotes from local residents—remember-way-backers all. An affectionate reprise. *Abel.*

Troy Daily's Foldo

Troy's only Sunday paper, the Observer-Budget, has suspended publication. Eugene R. Collins, editor and publisher of the once-a-weeker, which emerged from a series of mergers dating back to 1875, said that "constantly increasing costs in all departments" forced the discontinuance.

He added that in addition to costs "which have been regularly ascending since the end of World War II" the "general acceptance of the five-day work week made it difficult to obtain properly trained personnel in all departments on weekends." The Observer-Budget, with a circulation of approximately 18,000, had been in the Collins family for many years. Troy Publishing Co., Inc., publisher of the paper, will remain in the general printing business.

Troy's two daily papers, the morning Record, and the evening Times-Record, in the afternoon, are published by Troy Record Co. It is presumed that Hearst's Albany Times-Union will be a beneficiary of the Observer-Budget's demise.

Bad Blog of Valentino

Rodolpho Alfonzo Raffaelo Pierre Filibert Guglielmi di Valentina d'Antenguolla, better known to lovesick damsels of the twittering '20s as Rudolph Valentino, is the subject of a new and rapidly crocheted biography by Alan Arnold, entitled "Valentino" (Library Publishers; $3.50). In pedestrian fashion, the author tries to relate the rise of the good-looking giovanetto from Castellaneta, Italy, who ogled his way into the silent screenland dream world of millions of simpering, short-skirted, short-haired Sallys.

Arnold sets out to prove that Valentino was "the sheik" on the screen but in private life loved just one woman, Natacha Rambova (formerly Winifred Shaunessy Hudnut, heiress to the cosmetic fortune) whom he married after divorcing Jean Acker, his first wife. Natacha Rambova evidently did a great deal to improve Valentino's intellectual capacities but supposedly loused him up with the movie moguls of the day because of her extraordinary influence over him.

The book is crowded with stills of Valentino as Juan Gallardo, the bullfighter in "Blood and Sand," and Julio in "The Four Horsemen of the Apocalypse," as well as photos of the hot and passionate roles the man with the sideburns and burning lips played in silent pictures opposite Vilma Banky, Gloria Swanson, Dorothy Dalton, Doris Kenyon, Nita Naldi and Louise Lagrange.

"Valentino" is a decidedly corny, heavily ornamented account of a former exhibition ballroom dancer who slithered across the flickering screen. Furthermore, the tale is somniferous from the first stretch to yawn. The book is dedicated to one, Leslie Flint, President of the Valentino Memorial Guild of Great Britain. Possibly, he may clasp it to his bosom. *Ranson.*

CHATTER

Phil Strassberg gandering the Hollywood scene for the N.Y. Daily Mirror.

Llewellyn Miller in Hollywood rounding up material for a Redbook article on film personalities.

Clyde E. Elliott is writing a book titled "Rambling Thoughts of a World Rover" for fall publication.

Harold B. Clemenko, N. Y. regional m.e. of TV Guide to L. A. next week to become manager of office there.

What's Cookin' In New York, Inc. has been chartered to conduct a newspaper and magazine business in New York.

Random House bringing out "Saturday Evening Post Stories: 1953," ninth volume of the annual series. Contains 20 stories from the mag.

Alastair Revie, Auld Lang Syne columnist of The People, London, doing his weekly stint from New York during three-weeks' visit to States.

Faye Emerson leaves next Wednesday (19) on a week's press junket to Paris via Air France for Scripps-Howard in behalf of her tv column.

Harry Bell, copy chief of the Los Angeles offiee of BBD&O, has turned out his first book, "We Adopted a Daughter," which Houghton Mifflin is publishing.

RKO's John Springer has started a film quiz, "Test Your Movie Memory," in the National Board of Review's official organ, Films in Review, which is edited by Henry Hart.

American Book Co., N.Y., increased its capital stock from $6,000,000 to $10,000,000, Papers on this have been filed with the Secretary of State in Albany by Griggs, Baldwin & Baldwin, N. Y. City.

Frank Bartlett Goodman, 76, former editor of The San Diego (Cal.) Evening Tribune, died May 7 in San Diego. Mrs. Edith Brown Kirkwood, 79, former society editor of the Chicago Tribune, died May 8 in St. Paul.

Charles Grayson's "Venus Rising," a Hollywood novel, will be published by Holt which last year put out his anthology, "Fourth Round." The first three "rounds" (anthologies), which Grayson edited, were issued under Doubleday's imprint.

William H. Laurence, N. Y. Times science writer, spoke on "Civil Defense Looks at the H-Bomb" at an open meeting for workmen's organizations, under the sponsorship of the N. Y. State Civil Defense Commission in Albany, Tuesday (11).

Saltire Review, new quarterly mag covering art, literature, theatre from a Scot viewpoint, published in Edinburgh under editorship of Alexander Scott, commentator and playwright. Advisory panel includes writers Neil M. Gunn, Eric Linklater and Sir Compton Mackenzie. Part of the publication's policy will be to encourage young writers.

Mort Weisinger, story editor of National Comics, leaves for Coast to line up 26 more Superman TV films for Whitney Ellsworth, executive producer of the Superman series. Weisinger, also a freelance mag writer, has feature articles coming up in June issues of Saturday Evepost, This Week and Coronet. While on Coast scribe will fill assignments for Redbook and This Week.

'INDISCRETION OF AN AMERICAN WIFE' SETS SIZZLING PACE! TOPS AT RANDOLPH, PHILA.! SMASH DAY AND DATE OPENING AT ORPHEUM AND STATE IN BOSTON! NEXT BIG OPENING ST. FRANCIS IN SAN FRANCISCO!

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PRODUCED AND DIRECTED BY VITTORIO DeSICA

Moss' Anti-Walsh Stand

Continued from page 5

ably make up his mind following a swing around the country to determine if enough IA locals are willing to come to his support.

Brewer and Moss as well as executives of the present administration will attend a meeting of the Tri-States Assn. of the IATSE, an organization of all IA locals in Western Pennsylvania, Ohio, and West Virginia, on May 23 in Pittsburgh. All candidates for top IA offices have been invited to this session to air their views and to meet with prospective other candidates. The Tri-States confab may set the stage for the organization of a complete Brewer slate since the latter and Moss will get together for the first time since the start of the "draft Brewer" movement.

Walsh's Credo

Walsh, asked to comment on the Moss announcement and the Brewer support, said that he had always made it a policy not to discuss matters involving "inside" activities of the union. However, he said: "Everybody has the right to run for office. Moss is the only one who has announced his candidacy. I don't know yet if Brewer will run. I don't think any statements would do any good.

Moss said he had discussed his intention of seeking the veepee job with Walsh and that the IA topper said the administration would oppose him since the present officers were running for reelection as a team. His purpose in seeking the office, Moss stated, was to obtain better representation for the locals of the special department section of the IA. "I believe," he said, "that more active and aggressive representation on the executive board would help get better contracts for the locals—in the special department. They need more attention and education."

Moss's union, representing some 3,000 homeoffice white collarites, has been at odds with the Walsh leadership for some time. Local H-63 felt that it was not getting adequate backing from Walsh during its recent contract negotiations with the distribs. As a result of this dissatisfaction, Local H-63 had weighed disaffiliation with the IA and joining up with another AFL union or seeking an "A" charter from the IA which would have given it greater autonomy. Walsh had indicated his willingness to grant such a charter if a formal request were made. However, an "A" charter would have meant a hike in the per capita dues to the parent union, an increase of from 75c per member per quarter to $3 per quarter.

Moss's candidacy signifies the abandonment of the plan to switch to another AFL union. Moss stated that an "A" charter "is not the solution to our problem" and that the union intends to maintain its special department rating but that "we endeavor in our present status to strengthen our position."

The Local H-63 executive noted that he had contacted many of the special department locals in the east and that he had been assured of their support. He said he was also confidant that he would receive support from many "A" locals.

The special department locals are made up mainly of white collar homeoffice and exchange employees and backroom exchange workers as distinguished from the craft unions having the "A" classification. Moss charged that the Walsh administration favored the craft unions and was neglecting the special department locals. "The feeling exists," he said, "that the special department locals haven't received as much attention and consideration as the crafts."

Under the present voting setup in the IA, the special departments control a total of 35 votes as compared to 1,000 to 1,100 for the craft unions. The vote for officers of the IA will take place at the national convention in Cincinnati in August.

Moss, who has been business agent for Local H-63 for 11 years, has received financial support from his own union as well as other IA locals. Coin will be used for campaign literature which is being sent to every local and business agent in the IA. Moss emphasized that he had contemplated the action for almost a year and had made his decision long before the Brewer draft movement. He said he would have proceeded any way even if the Brewer campaign hadn't started.

Bennie Berger

Continued from page 7

ed, that all small theatres are able to buy the top pictures at a reasonable price.

'Ability to Pay'

He charged that the policy of charging the same rate of percentage for pictures regardless of size of theatre or town, instead of fixing rentals according to ability to pay, is either another example of "sheer stupidity" or, "more likely," "it is a determined move to eliminate thousands of small theatres—the objective from which the film companies have never departed."

However, Berger tossed a bouquet to Metro "for its continued policy of selling flat to the smaller situations." He expressed the hope that other companies would quickly take a leaf from Metro's book.

Warning of probable local attempts in Minnesota and elsewhere to impose admission taxes to replace the eliminated and reduced federal imposts, Berger adjured members to be prepared to fight any such moves. He also declared that "the only insurance you (the exhibitor) have against being put out of business by the distributor and by unfair legislation is to continue NCA as a strong and potent force." Attention was called, too, to the part played by NCA in the fights for the admission tax elimination and against 3-D and other excessive film rentals and C'Scope stereophonic sound demands.

Pointing out that with the tax development a number of theatres have reopened, Berger said "theatres now will have an opportunity to be as successful as ever if the film companies will give them a chance and make an effort to help them."

Must % Vs. Arbitration

Berger averred he's a sincere believer in arbitration for the film industry, but that "if the film companies come up with a must percentage picture, the question of percentage is one that an exhibitor should be able to bring to arbitration."

"Any fair-minded person can readily and quickly see that when a distributor has the power of placing prohibitive terms on his product, without exhibitor recourse, arbitration will be a snare and delusion," said Berger.

"The distributors are vehemently opposed to all-inclusive arbitration and wish to arbitrate only those matters which they think are good for them. We hope, however, that we can make them see the light. Why not give this all-inclusive arbitration an 18-month trial. If it's not successful, it then can be tossed out the window. However, I predict the distributors as well as the exhibitors would find it of great value. It certainly would eliminate a large number of law suits and end the strife which now hurts the industry."

TV, it has been demonstrated, does its greatest harm when it first starts in a territory, but later on its adverse boxoffice effects level off as the public starts returning to the top entertainment which the theatres have and which tv lacks, Berger pointed out. He feels that, however, in making the public more selective, tv actually has done a good thing for exhibition.

Poor But Free TV?

"Unless a picture is very good, the public stays home and watches the free but poor tv entertainment," said Berger. "From this development it follows that if a theatre is to exist it must have all of the good pictures released. In this regard, the film companies have damaged the small theatres greatly, much more seriously than tv, by the imposition of terms which prevent the showing of the only pictures that the public will pay to see.

"It was the old-time flexible sales policy that made the motion picture great. Prices of pictures formerly were based on ability to pay. The boys with the adding machines have changed all that and the film companies are insisting on 40, 50 or 60%, regardless of the theatre or town's size.

"Never in our business' history have all theatres been able to pay identical terms. And today, with our present high operating costs, it is an impossibility for a small grossing theatre to pay the same terms as a large metropolitan first run."

Mary Pickford

Continued from page 3

Silvers to play m.c. Comedian made it open season on film participation deals and attendant (sometimes, maybe) bookkeeping shenanigans, taking free-wheeling jibes at his partial ownership of "Top Banana," which Harry Popkin produced. In this respect Popkin, who wasn't on the premises, had as much of the spotlight as anyone.

After expressing thanks to Liberace for lending the candles at the main table, the top banana kidded the producer: "I'm not going to yell fraud yet; but how come Popkin's nephew is on the payroll for a bicycle? . . . I've just been looking over a preliminary expense sheet. Popkin had to go to Europe—I think there was a deal pending for Loew's Naples. Here's what I want to know: When he comes back, if he doesn't have a good time, can he sue me?"

George Hoover, chief barker of International Variety Clubs, sounded a serious note. "Our industry," commented Hoover, "has gone through trying times in the past. But it has always come through under the inspired leadership of such men as those who are heading UA today. The ability and desire to help exhibitors is what has made UA what it is today. We need an awful lot of that kind of thinking today."

Arthur Krim, UA prez, termed the testimonial "a wonderful fulfillment of the past three years." He recalled the Beverly Hills meeting of three years back when he and board chairman Robert S. Benjamin talked with co-owners Mary Pickford and Charles Chaplin about the takeover of UA's management.

"In that Beverly Hills office," Krim stated, "in the presence of those two great talents, I felt a mixture of awe and wonder and pride and doubt. For Mary (Miss Pickford was singled out as honor guest), it was a more troubled moment. She wanted this to be the right decision. Then, now and always, UA has been her first love. She placed her vote of confidence in us. Tonight, I can say to Mary, thanks for that confidence and thanks for the tradition of UA's 35 years. The tradition that you and your partners have built so strongly has been the foundation for the enthusiastic support we have received throughout the world."

Miss Pickford won strong mitting with her reminiscences and expressions of optimism anent the future of the picture business. She related how UA's history began when she, Douglas Fairbanks, D. W. Griffith and Chaplin put up $125,000 each and pledged added money when necessary. "When the news broke in the trade papers," Miss Pickford relayed, "Dick Rowland said to me, 'The asylum is now in the hands of the maniacs.' (Rowland's crack has been repeated in the trade with about as much frequency as the old saw about good pictures curing the industry's ills. This latter was attributed by Miss Pickford to "Daddy Zukor").

The onetime "America's Sweetheart" characterized UA as the "incubators of the industry." She added: "Some of our greatest creative people have been developed within the ranks of UA—Korda, Disney, Sam Goldwyn, David Selznick, young Kramer, Darryl Zanuck. I am sure that it will have an even more brilliant future under the able guidance of the present working team."

Benjamin promised continuation of UA's role in the industry scheme of things. "In reviewing the successes which we have enjoyed," said the board topper, "we cannot forget the contributions of exhibitors, financial institutions, and the contributions of producers, directors and artists. We pledge tonight that the tradition of UA will be continued and in the coming years we will offer to the industry quality pictures in ever-growing quantity."

Canada Excludes

Continued from page 5

perimental work with such filmmakers as Norman MacLaren, who draws on film with pen and ink.

Trueman emphasized that there was no intention whatever for the Board to go into feature production. For the current fiscal year the Board has been voted around $3,300,000, an increase of about $300,000 over 1953. In part this is accounted for via an increase in the equipment allocation. Board now produces "On The Spot," a once-a-week tv show costing between $1,500 and $1,800. Personnel turning out the program is being enlarged and a French crew also is being added.

The National Film Board is moving its headquarters from Ottawa to Montreal, where a new building has been started. It'll cost $5,000,000 to $6,000,000 and is tentatively skedded for completion in March of 1956. There has been considerable alarm in Ottawa over the projected move, but Trueman said the Ottawa city government had been "asleep at the switch" since the decision to make the transfer had been made back in 1950.

He expressed himself satisfied with the distribution — theatrical and otherwise—of the Film Board pix in the U. S. Free distribution of Canadian travel films to non-theatrical groups in 16m has risen 20% to the point where there were 42,000 such showings in the U. S. last year. A number of the Film Board's shorts, and particularly the one on "Romance of Transportation," have received theatrical bookings.

Shakespeare

Continued from page 7

on key cities via special busses to see the pic.

Double Recess

Importance of the school trade is pointed up by the fact that Metro is withdrawing distribution of the picture for the summer months. Company terms it a "recess" and stresses that it will not encourage bookings during the vacation season. However, it will test "Caesar" in some half a dozen dates during the summer to see what it can do without the school support.

Before the "recess," however, Metro is booking the picture in some 50 neighborhood houses in the N. Y. metropolitan area before the summer closing of schools. It'll play theatres of the Loew, Century, Randforce, Interboro, Skouras, Prudential and other circuits. These bookings will mark the first subsequent run engagements. Stressing the school aspect of the film, Metro is calling in all the managers of theatres where "Caesar" will play to outline the specific pitch to the school trade. Experience with the N. Y. sub-run engagement may set the pattern for subsequent dates throughout the country during the fall.

The selling of "Caesar" has also been a revelation to Metro. Not only has the picture been welcomed by school authorities, but it has proved a press agent's dream. Newspapers and radio-tv stations provided support rarely obtained for a Hollywood picture. Film company hired 10 special field press reps to follow each engagement of the picture. No booking was made until the field man could hit the city prior to the picture's arrival.

On the basis of current billings, Metro expects "Caesar" to hit $2,500,000 in domestic billings and an equal amount for the foreign bookings.

London Editor

Continued from page 2

by Tom Hopkinson that a review of "Front Page Story," which he had written while guest critic on the Daily Sketch, was seriously altered by the editor without consultation but that the review still appeared under his byline. Hopkinson's original copy said: "This is not a good film." The word "not" was missing from the printed review.

The critic's protest was first aired by Randolph Churchill, son of the Prime Minister, in a feature in the now defunct Daily Recorder. It was brought before the general purposes committee of the Press Council some weeks earlier but Herbert Gunn, Daily Sketch editor, acting on legal advice, declined to appear.

The session was adjourned and a formula sought which would enable the editor to attend. Hopkinson promised that whatever the outcome of the inquiry, he would not institute legal proceedings, either against the Sketch or Gunn.

Acting again on legal advice, Gunn failed to turn up at the adjourned hearing April 21 and the sub-committee completed its inquiry and readied a report for the full Press Council session. This was held last Tuesday (4) when a resolution was carried deploring Gunn's action. It also deplored the fact that he offered only a private apology and did not print a public one.

In publishing its findings, the Council also set down a code for criticism. They considered it improper for an editor to have allowed his association with a film to affect his paper's judgment on it. They upheld the principle that the critic had the right to insist that, where his name is to be published with an article, no alterations, apart from those of normal editing or those necessary to protect a newspaper against legal action, should be made without the sanction of the critic or his agent.

The Council goes one point further and declares it does not support the view that even if a critic's byline is removed, the editor is free to make use of his work in any way he pleases. The Council claimed that Gunn's actions had fallen below the best journalistic standards and deserved professional censure.

The $64 question as to how the Sketch itself would handle the story was answered in Wednesday's issue. The Sketch carried a concise summary of the resolution as a single column story on page two under the straightforward heading "Front Page Story."

Singletracks July 1

Continued from page 7

diffferent types of prints on its features, 20th also will provide exhibs with matching trailers carrying stereophonic and single track optical or magnetic sound. This is in line with the company's belief that exhibs will want to exploit the advantage sof stereo sound if they have it installed.

While it's comparatively simple to manufacture singletrack magnetic prints, there will be a delay in the making of prints with optical tracks since this requires redubbing, mixing, etc. Also, 20th can be expected to launch a heavy campaign in line with its belief that stereo sound is an integral part of C'Scope and should be installed at the exhibs' own free will.

New York Theatres

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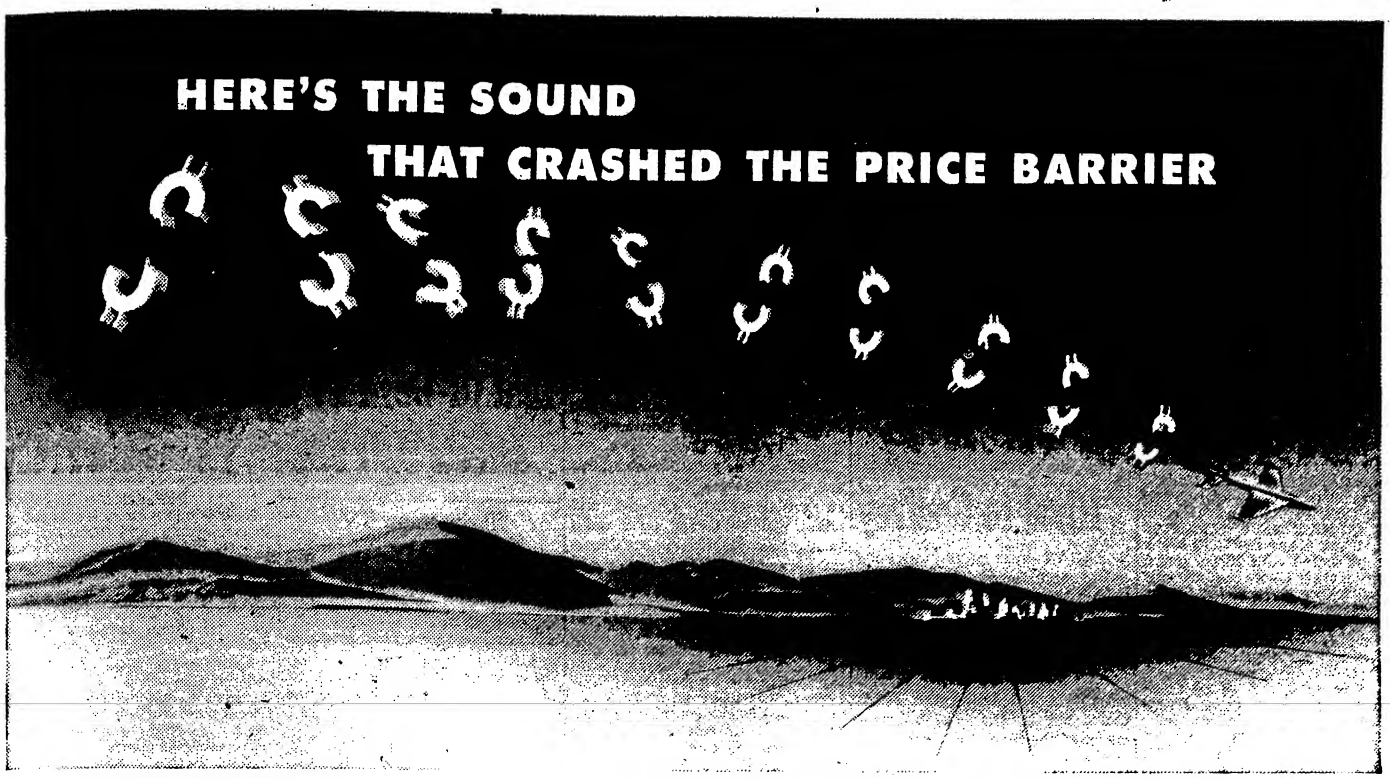

RCA now presents the lowest priced QUALITY STEREOPHONIC SOUND

For the first time ever . . . here is a quality stereophonic sound system—built to let the small- and medium-sized theatre enjoy the increased grosses of the new types of films . . . on a rock-bottom budget.

Through a brand-new, dual-cone speaker design—through important manufacturing economies—RCA can offer many exclusive RCA design features—many items now in use in the largest houses—to the theatre that must operate on a small budget.

Developed specifically for RCA's new "Smaller-Theatre" line, is the all-new, reflex-baffle speaker . . . a true, wide-range, big-power speaker for houses up to 1200 seats. In this speaker you'll find RCA has again put its vast facilities and technical background to work . . . to bring you quality at a low, low price.

For the finest in stereophonic sound, equip your house with RCA's superb Stereo-scope Sound, including:

- **RCA BUTTON-ON SOUNDHEAD** utilizing the soft-loop system for flutter-free sound
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THEATRE EQUIPMENT
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COMES 'OMNIBUS' REVOLUTION; STAGING TEAMS, AUTHOR BLURBS, PIX AS PROPS

With two seasons under its belt and fresh money from the Ford Foundation, the TV-Radio Workshop under the FF imprimatur will launch its third six-month journey on "Omnibus" next October with some new concepts in format. Chief among these in the "master blueprint" of Robert Saudek, director of the Workship, is a treatment on staging the various components in the CBS-TV 90-minute 5 to 6:30 checkerboard that harks back to Hollywood.

It's Saudek's latterday idea that the "Lubitsch touch" (meaning Ernst Lubitsch, the late film director whose Maurice Chevalier, et al., treatises were comedy-satire varities of their day) must eventually come to video on a substantial scale. Thus, "Omnibus" will break out next season with half a dozen or more stagers whose backgrounds dovetail with a given script. Teams of directors will work with authors "hand in glove" as integrated units, with drama specialists skilled in "movement" tackling plays which fall in that trough, comedy directors doing ditto, and so on down the line. Author-director setups are being whipped up currently.

Change No. 2 on the Saudek agenda is a reshuffle on the film segments under Boris D. Kaplan, overseer of the celluloid department. From here in (at least in a general way), film will be used as a subordinate prop instead of being dominant in the insert. Very little footage will be employed that can be produced better as live segments.

Not ruled out, however, are foreign and domestic-made pix with sweep and those offbeat details which cannot be translated into "on the spot" displays. Contrariwise, "crowded screen" Parisian-made ballets are out of the picture. But such productions as the film series on "Young Lincoln" will continue to go before the cameras, since the package was one of the

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'Omnibus' Award

TV-Radio Workshop's "Omnibus" will be announced June 8 as winner of N.Y. Art Directors Club's "distinctive merit award for tv animation."

Reference is to the CBS' show's opening frames created by U.P.A.

Disney Tested By ABC-TV As Rival to Godfrey

ABC-TV is carefully pre-testing public opinion on its upcoming Walt Disney series, to the extent that it's completed a survey on how the Disney show would stack up against CBS' Arthur Godfrey in the Wednesday 8-9 time. Web is tentatively scheduling the series there, but in the final analysis, choice of the time slot would be up to the sponsor.

Survey, conducted by Advertest among 747 women in the New York area with at least one child between two and 12 in the household, shows that 52.4% of those now watching Godfrey would switch to Disney, with 31% preferring to stay with Godfrey and 16.6% undecided. Of those not currently watching Godfrey, 84.6% indicated they'd watch Disney.

Of those questioned, 80.2% said they consider Disney's theatrical films better than the average tv entertainment program, while 12.7% considered tv shows better. Of the 504 women who said they'd watch Disney, 74.4% indicated they'd allow their children to stay up till 9 to watch the show.

Web has been pitching Disney as a Wednesday night entry on the basis that Godfrey's popularity is beginning to wane. It's also offering, as an added inducement, to slot "Treasury Men in Action" at 9 p.m., Wednesday, combining a new show with a tested one. Complete Disney package would comprise the hour-long Dis.ey films at $65,000 per, with repeats at $39,000 each. Prices are net, and don't include time.

ABC-TV Moves to Avert Old Radio Scare With Its 'Atomic' Documentary

ABC-TV has been quietly conferring with Federal and state civil defense agencies to avert possible repetition of the "War of the Worlds" radio scare of the late '30s next Tuesday night (18) when its "Motorola TV Hour" airs "Atomic Attack," a dramatic documentary written by David Davidson.

Story will be set in Westchester, and while the teleplay won't show an actual attack, cameras and mikes will be turned on a radio set, for example, blaring out Conelrad messages. Davidson (who wrote the U.S. Steel initialler, "P.O.W."), Motorola exec producer Herbert Brodkin and other ABC execs have cleared the script with N.Y. State and Federal civil defense agencies and have asked them to circularize the fact that a dramatic and fictitious show will be on at the time. Other agencies cooperating are Nassau and Westchester county (N.Y.) and Atlanta civil defense groups.

Play had been originally planned for earlier this month, but was moved up in cooperation with CD units, which are staging nationwide

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Kobak Fears Web Show 'Monopoly'

Chicago, May 11.

Ed Kobak, veteran industry figure now prexy of the Advertising Research Foundation, tossed out his views on the passing radio-tv scene to the Chi Broadcast Executives Club last week. And he voiced some reservations over some of the things he has observed of late.

For example, he expressed doubt as to whether the trend toward network programming monopoly is a move in the right direction. Also he wondered if the movein of the webs into the spot field will prove sound in the long run.

The ARF topper and consultant said it was his hunch that exclusive network program domination "could mean the disintegration of program standards." He based this on his conviction that no single organization is big enough to contain all the manpower and brainpower needed to create, program and maintain the best possible shows. And it was his contention that the investment and responsibility of advertisers and their agencies in specific packages, rather than in merely "participation" tags in web-owned shows, has in the past resulted in good programs and will continue to do so in the future.

Susskind Dickers BBC On His Tele Packages

David Susskind left New York for Europe last week aboard the Ile de France to negotiate with BBC on televersions of packages out of the Talent Associates office. Susskind, who's v.p. of TA, will be gone about three weeks.

Susskind's spot as producer of "Justice" on NBC-TV during the gap will be taken by Robert Costello, associate reiner of the Borden's-backed Thursday-nighter.

New Sales Upbeat MBS Summer Biz

Key sales to the Florida Citrus Commission and Bridgeport Brass, inked during the last few days, augur healthy summer biz at Mutual, according to Ade Hult, sales topper there. At present the network is standing slightly better than it did last year, when sales were the second highest in its annals.

The Florida outfit, spending around $800,000, has inked for 52 weeks on a 25-minute strip starring Tom Moore. Hult is certain that the stanza, to go into the 11 a.m. slot on July 5, will not be cancelled by J. Walter Thompson after the summer is over.

Bridgeport Brass has helped fill in hot weather gaps by pacting for one show a week under the "multi-message" plan starting some time in June and continuing for 13 weeks. Another deal to insure summer security was made on two "multi-message" shows earlier by the Pan American Coffee Growers.

The Moore show pushes Madeleine Carroll's "Story Time" from its 11 a.m. showcase down to 10:30. Though details are still to be ironed out by JWT, it's known Moore will essentially offer a combination conversation-music setup from Winterhaven, Fla.

Mutual hit its highest summer ever in '53 with $7,900,000 gross for that period. Hult stated that biz is at about the same level now as last year same time.

'Love' Sours on Marlene

Jergens Lotion axes Marlene Dietrich's "Time for Love" after the May 27 CBS airing. Show is in the Thursday 9:30 p.m. slot with the lotion having paid the freight for the last 18 months.

Web will rush in the sustaining "Escape" to fill the gap.

Kraft's 'You Name 'Em, We Have 'Em'

Kraft Foods Co. filled the Grand Ballroom of the Waldorf-Astoria, N. Y., last Thursday (6) in a repeat performance of the players who've appeared on the two Kraft tv shows over the years (the ABC-TV version being in its first season). This was the seventh anniversary supper-dance and was masterminded by the J. Walter Thompson agency for the client.

The first "Kraft Television Theatre" was launched on NBC May 7, 1947, making this the oldest drama skein on the medium. It's figured that well over 600 thesps, from moppets to oldtimers, turned out, choosing the costumes best representative of their work on the series. Although many of the emoters are names of varying sizes, the overwhelming majority are the middle names though their faces have become familiar to tv customers. Kraft has employed virtually every one of the medium-sized actors who resides in New York (and is frequently seen in legiters), in addition to the better known pretenders.

As an agency official put it last week, "If by chance all these performers were suddenly transported on a magic carpet to another world, television drama in New York would be out of business."

As a postscript to Kraft's dual dramatics—unprecedented in the industry—Jack Platt, the company v.p. over advertising and public relations, said in the speechmaking period of the 11 p.m. to 3 a.m. wingding that it may not be long before Kraft puts on another teleplay series—which could only mean either CBS or DuMont as the web-in-waiting.

One Man's Poison, Etc.

In Atlantic City last week the CIO Textile Workerz Union lit out on television as contributing to the decline of the clothing industry. Union's research department has discovered a postwar tendency for televiewers to avoid "dressing up" because they can "loll around" as latterday homebodies watching the images unfold.

As the saying goes, one man's meat is another man's poison. These same viewers—to carry the Textile Union's beef to its logical conclusion—must be upbeating the furniture industry as a result of the beating taken by sofas, chairs, etc.; plus rugs, electric bulbs and considerable other etceteras. And the soft and hard drink ramparts must be in there with higher sales as a consequence of that "lolling around"; plus victuals, since video viewers are the hungriest people, at the oddest moments (sometimes when the commercial comes on, which could be right after Pop has had that steak dinner).

If textiles can't beat tv, why not join it?

That Ol' Devil TV Cuts Bus Skeds, Affects H_2O Power, Phones in Philly

Philadelphia, May 11.

Television's disruptive effect on sports events and films is well known, but Bob Williams, tv columnist in the Sunday Bulletin, has done some researching to show its impact on such matters as electric power supply, transportation schedules, telephone habits and even water use.

Adjustments noted in Greater Philadelphia area by columnist Williams reveal that the Philadelphia Transportation Co. has cut its night schedules on trolleys and buses during hours when video magnet is most powerful. Spokesman for company said evening and weekend cuts, put into effect last January, resulted almost entirely from loss of riders now glued to tv sets.

The Philadelphia Electric Co. has kept "some interesting statistics dating back to 1948," Williams reports. The night of Presidential election of 1948, power use jumped 3%. The 1952 Presidential election created an alltime high, a rise of 75,000 kw, from 8:30 to 3 a.m., or an approximately 5.5% increase. The Joe Louis-Ezzard Charles heavyweight title fight in September, 1950, and Gen. MacArthur's "old soldiers never die" speech in April, 1951, both occasioned 4% power increases.

Although accurate check is impossible under the automatic dialing system, Bell Telephone Co. is fairly certain evening phone use fluctuates in direct relation to the public's interest in certain programs.

Philly Water Dept. and Suburban Water Co. have no accurate means of making check on water, but spokesmen for both are certain water pressure holds steady during certain program periods and drops sharply when shows are over. In certain small towns, where water-pumping pulse can be taken because of centralized equipment, this is known as the "teleflush" rating system, Williams reports.

Shriners on TV

The Shriners are coming to New York again, but this trip will get a big tv play.

CBS has skedded to lens the parade on July 1, from 7 to 7:30 p.m.

Martin Block's Producer Bow In D.J. Package

Martin Block, for over 18 years a top disk jockey, is turning producer for the first time. Through his Block Enterprises, he's packaging a one-hour cross-the-board deejay segment for WABC, Gotham flagship of ABC, as a replacement for Mary Margaret McBride and as a leadin to his own "Make Believe Ballroom" on the station.

New deejay segment, "The Boy Next Door" (to Block), will star Mort Lindsey, a virtual unknown who's currently appearing on the "George Skinner Show" on WCBS-TV, N. Y. He'll sing and play piano in addition to the deejaying. Series starts Monday (17) in the 1:30-2:30 slot daily, with show airing 9-10 a.m. Saturday, also in pre-Block time. Entire show is an outside package which Block is delivering to the station. Deal is entirely separate from his personal contract with the station and ABC network.

Deal was set by WABC veep Ted Oberfelder, who pointed up the fact that Block, in the course of three months, has doubled the station's ratings in the 2:30-6:45 period (average of 1.5 to 3.1) and has brought in a good deal of sponsor coin. Since the decision was to create a deejay show for the time being vacated by Miss McBride (who's leaving radio for an extended vacation and a tv show in the fall), Oberfelder decided to vest the production setup in Block. Bob Moss, who's exec producer on Block's current stanza, will assist Block in production chores. Series will feature pop music in the lusher vein.

Station has also finalized the origination point of the Frank Farrell show, which goes into the 1-1:30 slot the same day. N. Y. World-Telegram & Sun columnist will air his luncheon-interview show from the Mermaid Room of the Park Sheraton Hotel.

PEAK PERIOD VIEWING DUE FOR N.Y. TINTERS

In 10 days teleset dealers in New York will be able to show color to their customers at a peak period. On May 24 WNBT will kick off its first regularly-skedded rainbow series as part of the RCA "Festival of Color" which was launched almost two weeks ago on a local closed circuit basis to sell the public on tintele. Show is "Here's Looking At You," presided over by Richard Willis Monday through Friday in the 1:30 to 2 slot. Format fits the color idea, since it goes in heavily for hues in makeup, fashions and home decorating.

Participating program, which will run for several weeks, is making a bid for additional sponsors whose products will be tinted up.

Jane Froman Tied To Firm GE Pact

General Electric has come through with a renewal on Jane Froman that has at least one unusual aspect. Deal will carry the singer through June of next year on a firm contract. Miss Froman is slotted at 7:45 p. m. Thursday on CBS-TV and will be going into her third season on the next go-round. Up until a few months back she was also berthed Tuesday in the same time period as her Thursday stanza, but this was a sustainer. Jo Stafford inherited the slot under her longterm pact with CBS, the tab being paid by Gold Seal.

Miss Froman's year's extension from GE came almost coincidental with her widely-kudosed opening at the Copacabana, N. Y., 10 days ago.

Hudnut's Marble Buy

Richard Hudnut has bought three Harry Marble news capsules on WCBS-TV, New York, for cutins on the CBS web's "Morning Show." Pact is for 27 weeks starting next Wednesday (19). Marble's segments are coat-tailed three times daily on the crossboarder with Hudnut picking up the 7:55 Tuesday and Friday newscasts and the Thursday 7:25 five-minuter, via Kenyon & Eckhardt.

BOOM OR BUST SPECTACULARS

Skelton's 'Hot Slot' Showcase

It's a case of one starring Red (Skelton) going in for another twinkling Red (Godfrey) in latter's CBS-TV 8 to 9 Wednesday "Friends" slot. That's about as unprecedented a summer replacement as there could be, but don't go away. Skelton will not only be keeping the pot warm for six weeks of the Godfrey & Co. hiatus, but will be employing the "hot time" period as a—no kidding—showcaser.

That's how Columbia masterminds figure the deal since, while Skelton has made a respectable showing midway of the Milton Berle show on NBC-TV, he hasn't exactly made the Buick buffoon scream "Uncle!" Idea is to get Skelton a buildup in the solidly-entrenched Godfrey time that would pull new dialing customers who might be persuaded to shift to Skelton's Tuesday nighter come the fall. Why Skelton is not permitted to continue in his Tuesday spot during the hot weather, when he would not have Berle to worry about, is not explained. Skelton's sub will be the Bert Parks emceed aud participationer, "Two in Love," a Herb Moss-Bob Jennings production.

ABC-TV, DuMont Jockeying on Fight Affils, Sponsors Hitting Fever Pitch

Jockeying for affiliates and sponsors by ABC-TV and DuMont for their respective Monday night fight programs discloses lots of competition for at least four important outlets to date, with—and most surprising—WXYZ, the ABC o&o in Detroit, and Carlings Ale, sponsor there (and half a dozen other places), the chief bone for contention.

ABC-TV starts its bouts Monday (17) from Eastern Parkway Arena, N. Y., (the present DuMont haunt) with between 25 and 30 stations in the lineup, building to 34 station affiliates as other commitments are cleared away. According to ABC, all but one or two of those outlets have co-op sponsors. DuMont has averaged around 50 stations for its affiliate lineup on Monday nights for the past several weeks and, under its upcoming arrangement to televise bouts from N. Y.'s St. Nicholas Arena, expects about 40 definites with three or four ankling to ABC and the rest up in the air. In addition to Detroit, ABC says it's got a certain hold on WXEL, Cleveland; WGZL, Greenville, S. C., and WFIL-TV, Philly. DuMont spokesmen deny this.

ABC said Carlings has promised seven markets to the web, with the probable addition of four more later. DuMont declares the advertiser has given no clear indication of its plans, and questions whether ABC has been told that it was going to get all its stations.

The Detroit deal is a hot affair in the present conflict, both sides

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Smile Broadly, Please

Latest industry to use color tv as a prop for its sales campaign is the false teeth business.

Industry has developed a new denture plate, the "cosmetic-denture," in which color of the gum plastics is described as natural flesh tones that blend with the rest of the mouth. Come-on is to performers, who, according to an industry broadside, "need no longer fear color television and can give their broadest smile in closeup without disclosing their 'falsies.'"

P. Winchell Winds TV for Niteries

Paul Winchell ends his NBC-TV series on May 23 to start a round of nitery appearances early this summer in Pittsburgh and Las Vegas. Ventro reportedly made his bistro commitments before he was informed that he had been inked to an additional four or five video performances, and subsequently declined to carry on at NBC-TV after the original contract ends.

Winchell has been set for the Twin Coaches in Pittsburgh, starting June 16, and for an early July appearance at the Sahara in Las Vegas. Tennessee Ernie and "College of Musical Knowledge" replace Winchell for the summer, with "People Are Funny" going in next October.

WLW-C Ups Power

Columbus, O., May 11.

Crosley's WLW-C increased its power recently for both audio and visual strength. Audio was stepped up from 13,000 to 50,000 watts and visual from 26,000 to 100,000 watts.

Boost of the channel 4 station has spread its reception well beyond the former 70-mile radius with a better picture and less noise interference in the fringe area.

In reassigning channels, FCC moved WNKB-TV, Cleveland, from channel 4 to 3.

1st Nat'l Sponsor For 'Person' Cues Station Upbeat

Ed Murrow has grabbed his first coast-to-coast sponsor for "Person to Person" on CBS-TV and with it comes that "golden opportunity" to go into an upbeat as far as station spread is concerned. Noxzema latches on to the Friday nighter May 28, and since it's a national product that applies particularly to summertime usage, the spender would like to add a number of markets that the show doesn't reach.

"Person" is backed by Amoco in the east and Hamm Brewing in the midwest, with coverage averaging a low 35 stations or so in the local option 10:30 time. Skein of outlets could easily double the current spread under Noxzema's budget. The split area duo of sponsors would alternate with Noxzema, latter to be on a weekly basis, however, for the additional markets.

It's not known now what show will replace "P to P" for the summer. CBS may shift Eric Sevareid from Sunday with his "American Week," and there's a chance that Noxzema seems disposed to ride along with whatever goes into the slot.

MAXWELL HOUSE 8-WEEK N.Y. SATURATION P'KGE

Maxwell House Coffee picks up the invoice for an eight-week saturation bundle on WCBS-TV, N. Y., with a spread of 25 identification plugs, to make the General Foods product among the heaviest daytime users of ID's in tele. In the package are 21 daytime announcements and four nighttimers. Newly-installed general sales manager Frank Shakespeare said he could not recall so heavy a campaign of this type.

Benton & Bowles agented the deal for Maxwell, which plugs the regular coffee, not the instant variety.

WHAT FOLLOWS A 300G GIANT?

By LEONARD TRAUBE

NBC is doing a lot of thinking these days about the couple of dozen color spectaculars it has blueprinted for the 1954-55 season. Having committted itself to the 90-minute extravaganzas—each at a reported $300,000 or so — for weekend and other slottings, the web knows that, even if it delivers the goods on the high-budgeted galas, there's the matter of what's to be programmed between "boom or bust" specials.

Since the specs are scheduled on a three-weeks-out-of-four basis in the prime Saturday and Sunday night time, it's those other three shows in the daisy chain that will have to provide the proper strength to preserve the continuity in viewership. When and if this three-out-of-four factor has been resolved, Pat Weaver & Co. can do more concentrating on the super bigleague productions involving the talents of Max Liebman and Leland Hayward (the latter, incidentally, having just recruited Richard "Fifth Season" Whorf as a principal aide, with Whorf leaving the legit cast early in July).

So far, all that is known is that Liebman has been assigned to stage 20 of the superdoopers split between Saturday and Sunday—Saturday in the 9 to 10:30 period and the Sunday teeoffs at 7:30, with the latter preempting "Mister Peepers" (renewed by Reynolds Metals for next season) and the 8 to 9 Colgate "Comedy Hour." Colgate would carry on in the nonspec weeks with 29 outings, of which 20 will be masterminded exclusively by the Ted Bates agency, five to star Martin & Lewis and four to be from the book show shelf along lines of the clicko Ethel Merman-Frank Sinatra "Anything Goes" of a couple of months ago.

They Ain't Talkin'

Competitively, CBS has yet to offer even a pip-squeak as to what its intentions are in cutting across NBC's "Operation Magnum Opus." Liebman's "Show of Shows" had Saturday night virtually to itself for a few years with Sid Caesar & Imogene Coca until Columbia, with the help of an inheritance from the Jackie Gleason 8 to 9 show, parlayed Herb Shriner's "Two For the Money" and the Joan Caulfield-Barry Nelson "My Favorite Husband" into stalwart rivals that contributed to the de-

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Granite State Station Is Upheld by Court On Political Speech Ban

Concord, N. H., May 11.

Radio station WMUR in Manchester "acted reasonably" in censoring political speeches of an aspirant for the U. S. Senate, it has been ruled by Hillsborough County Superior Court.

The tribunal dismissed an injunction suit brought against the station by Eugene S. Daniell, a Franklin attorney, who seeks the Democratic nomination for senator. He charged WMUR would not allow certain remarks about U. S. Sen. Styles Bridges in a speech prepared for broadcast on April 4 as one of a campaign series scheduled to continue at intervals until Sept. 5.

Daniell was said to have refused to delete the references to Bridges and the broadcast was cancelled, after which Daniell sought court relief under Section 315 of the Federal Communications Act.

However, Justice William A. Grimes held that WMUR was not compelled under this section to permit Daniell to use its station, since it had not allowed other senatorial aspirants to do likewise.

"Provisions against censorship would not apply," Justice Grimes declared.

Ted Bates Agency's 2-Coast Revues For Colgate 'Summer Comedy Hour' As 'Shakedown 14' for 20 in '54-'55

Westinghouse Spec?

CBS is sphinxing on competing with NBC vis-a-vis those video spectaculars. But there was a report this week that the web was pitching an extra-special at Westinghouse. Potential slot is Wednesday at 10, alternating with Pabst Fights. Beer outfit has been interested in easing the coin burden, aside from finding it tough to card class fisticuffs every week.

Westinghouse would probably hold on to its Monday "Studio One" on CBS if it goes for the skip-a-week deal.

In another unprecedented acquisition, the Ted Bates agency will take full charge of the Colgate "Comedy Hour" on NBC-TV for the summer hiatus and has blueprinted plans for originations on both Coasts on an alternating setup. Hot weather string of 14 will serve as a kind of shakedown cruise for the agency's 20 of 29 "Comedy Hour" shows during the regular 1954-55 season (other nine will be separately supervised and 10 skedded as color spectaculars to make a 39-week span). Thus the ascendant commission house is charged with masterminding 34 shows for Colgate from June 6, when the summer series will tee off, until the advent of the next suntime hiatus. Final show will be given Sept. 5.

Titled "Colgate Summer Comedy Hour," the 8 to 9 p.m. show will tee off in New York, using either the International or Century Theatre, if latter, recently leased by NBC for five years, is ready to receive a production, although acquired to give the web elbow room for colorvision.

Rotation with Hollywood emanations (from El Capitan) will require two sets of technical rosters. Nat Karson, with mile-long credits (he has operated as a producer and scenic designer in this country and in England, piloted a number of variety shows for the BBC in London, and at one time was art director of Radio City Music Hall in New York), will rein the N. Y. end in dual role of producer-director. His opposite numbers in Hollywood will be Jack Donohue and Bill Asher. Donohue will func-

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Texaco-Durante In $2,000,000 Tie On Saturday Slot

Texaco's previously announced return to tv after exiting Milton Berle has finally been slotted, with the oil company set for three out of four Saturdays from 9:30 to 10 p.m. on NBC-TV. (Fourth show will be one of the web's 90-minute specolas.) In an outlay of roughly $2,000,000, Texaco's first move on the talent end was to tie up Jimmy Durante to head several of the stanzas, with Donald O'Connor under negotiation. (Durante is under a longterm NBC pact and he reportedly had not been included in next season's blueprint for the Colgate "Comedy Hour," nor was O'Connor.) Other names are being dickered.

Disposition of Texaco's berthing followed quickly on the heels of NBC's sale to American Chicle of a third (20 minutes) of Sid Caesar's new show next fall in the 8 to 9 time. It's Caesar's first backer.

CAL. COURT SEZ MINORS CAN'T BE TV PRODUCERS

Los Angeles, May 11.

Superior Judge Arnold Prager last week ruled that, among other things, a television producer must be at least 21 years old. He refused to approve a contract between Martin Frederick Vuerhard, 17, and agent Forrest James Ackerman. Young Vuerhard wanted recognition as producer, director and packager of a video show titled "Time Capsule."

Court ruled that the California labor code provided for minor contracts for entertainers, but not for producers or directors.

DuMont Inches Tint Sets Toward Mass Production

Details of the 19-inch DuMont color tube were given manufacturers and licensees Monday (10) and yesterday in the "first step toward mass production." Information on design and manufacturing potential was discussed by the DuMont Lab chieftains.

Price of the tube was defined earlier by a Lab spokesman, who said that the tab of $150-200 on the tube did not include manpower, but only the unassembled component parts. Dr. Allen B. DuMont estimated the complete cost of tint receivers at around $1,000 each when they first come off the production line next winter. He foresaw a drop to half that amount within a few years.

'Kane' in State Of Suspension

As of yesterday Tues.) U. S. Tobacco's "Martin Kane," five-year-old series on NBC-TV in the 10:30 p.m. Thursday slot, was still without a home for the fall and is officially in a state of suspension. Sudden cancellation of a color show for "Kane," skedded by the web for next week (20), immediately centered speculation on the immediate fate of the Mark Stevens-starring show, with Stevens having jumped the whodunit to its highest ratings over a span that saw William Gargan, Lee Tracy and Lloyd Nolan as his predecessors in the title role.

"Kane" was outed by the network for next fall upon its inheritance of hourlong "Lux Video Theatre" which Lever Bros. has switched from its halfhour on CBS Mondays to NBC Thursdays, with latter berthing the show in the 10 to 11 period, thus cutting across the "Kane" time. U.S. Tobacco and Kudner, its agency, are putting through the "suspension" after the June 17 show although originally carded to ride through until Aug. 29.

When it became known that NBC could not at this stage fit "Kane" into fall berth, Kudner moved for the June termination, giving Stevens his contracted vacation period and calling it quits on continuation during the summer hiatus for the first time. "Kane" is the oldest of the private eye skeins in tv. Not known now what NBC will put into the slot between June and the August gap. "Video Theatre" starts Sept. 2.

With both Columbia and NBC both SRO in prime night time, "Kane" resumption on a major web would appear to be depend on a shift by either of them to accommodate the tobacco stanza. NBC would like to be the first to do so to pacify U.S. Tobacco and Kudner. A Kudner exec said other nets could not provide sufficient coverage.

'OZZIE' STATUS POINTS UP ABC RADIO'S NIGHT VACUUM; LEANEST SUMMER YET

Another of radio's veteran airers, ABC's "Ozzie & Harriet," may not return in the fall as a result of a virtually certain cancellation by Hotpoint. Web is pitching a consecutive-week sponsorship deal involving tapes of the telepix stanza at Lambert Pharmaceutical, the show's alternate sponsor, but it's by no means certain that Lambert will go for the pitch.

Even if "Ozzie" should return in the fall, however, threatened axing of the show points up the steady deterioration of the network radio situation at ABC. Fact is that this summer, the net won't have one commercial half-hour show after 8 p.m. on any night of the week. Assuming "Ozzie" returns and Gillette does bring its fights back to ABC Radio in the fall (there are strong indications the fights will go to NBC, where they're telecast), the network will have only those two plus Sterling's "Mystery Theatre" as half-hour (or longer) entries after 8 p.m.

"Mystery" traditionally ankles for the summer with a reservation for the time period for the fall, and traditionally returns after shopping at the other nets. If "Ozzie" and Gillette do depart, Sterling will remain as the only weekday half-hour after 8. Edwin C. Hill's three-a-week quarter-hour for Philco is the only other post-8 p.m. commercial entry. During the remainder of the evening, there's General Mills with the 7:30-8 cross-the-board "Lone Ranger" and "Silver Eagle" lineup (latter is a recent addition), Bill Stern's sportscast for Anheuser-Busch and John W. Vandercook's newscast for the CIO. Once a week (Mondays), Henry J. Taylor airs 15 minutes for General Motors.

Morning Is Best

Afternoon isn't much better. Jack Berch's noontime songalog for Prudential is the only cross-the-board strip. Betty Crocker airs three five-minute shows thrice weekly in quarter-hour form. Martin Block's two participation sponsors wind the afternoon picture.

Morning is still the net's strongest time, with "Breakfast Club," though not now SRO, still packing 'em in. That's followed by Sterling's "My True Story," General Mills three-a-week "Whispering

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Eaton Eased Out As WKLO Prez

Louisville, May 11.

In a shakeup last week, Joe Eaton was forced out as prez of the Mid-America Broadcasting Corp. and g.m. of WKLO. Eaton's resignation was demanded by the WKLO board of directors, who appointed D. C. Summerford as the new general manager. Post of president, which Eaton held for five months, is unfilled. Summerford is former WKLO technical director and chief engineer. Prior to joining WKLO some years ago, he was an engineer at WHAS.

Eaton said his resignation was sought "as the result of differences with the board of directors over the future of the station and its tv operations." WKLO has been broadcasting since 1948. Last year it entered the UHF tv field, but suspended operations April 18 because of financial difficulties. It was reported that the board members wanted to dispose of the broadcasting and tv facilities. Eaton said board members "were giving up too easily," and that he and a group of employees have been negotiating for purchase of the facilities.

Board of directors issued a statement through v.p. Milton Trost, connected with a local stock brokerage firm, to the effect that the board has received several attractive offers, but these have been rejected. The board has decided to continue to operate the station, including tv facilities, when the UHF situation is straightened out in Washington.

Charles Farmer, of the WKLO staff, was named assistant manager and director of sales.

Educational Switch

Washington, May 11.

Reversing the expected order of things, FCC last week changed the status of Channel 5 in Weston, W. Va., from commercial to noncommercial to make way for an educational tv station. Change was requested by the West Virginia Research Center, Salem, W. Va., which plans to file an application soon. There are many colleges in the area and there is a need for an educational station, said the Center. No commercial interest has been shown in the channel.

Channels now reserved for education total 251, which is nine more than were originally set aside under the lift-freeze allocation plan issued two years ago.

ABC-TV's First Major Pgm. Shift In Bolger, Pepsi

In its first major program shift since launching its new schedule last fall, ABC-TV is moving Ray Bolger into Friday night at 8:30, with "Pepsi-Cola Playhouse" shifting into Sundays at 7:30. Shift has two primary purposes: first, to give Fridays the old radio "comedy night" slant, and second, to slot Bolger in a time period where he can expect some holdover audience.

Shift, it's understood, is primarily responsible for the alternate-week axing of Bolger by Pall Mall, which moves over to the Danny Thomas show on Tuesdays. While Pall Mall was reportedly satisfied with its Thursday Bolger slot, the Friday time would have provided a near-conflict with its "Big Story," on NBC at 9. Cancellation leaves Bolger only with Sherwin-Williams as a skip-a-week bankroller, but with a Friday night lineup comprising Stu Erwin, "Ozzie & Harriet," Bolger and the Paul Hartman show, ABC feels a new sponsor won't be hard to find.

Erwin segment is SRO at least through the summer, with General Mills signed through next year and Paper Mate in for a hot spell ride. Web almost got Congoleum-Nairn to take alternate weeks for the fall, after Paper Mate bows off, but a strike at the firm's plant killed the deal. Hotpoint and Lambert Pharmaceutical have renewed "Ozzie & Harriet" for another year, and Hartman is skedded to stay on at least through the summer, with the fall fate of the situation comedy still undetermined.

Pepsi-Cola shift puts the dramatic film series behind "You Asked for It," which over a number of years in its Sunday at 7 position has built a considerable audience. Pepsi will serve as leadin to the Atlantic City-originating Paul Whiteman segment.

JACOBSON DUE O'SEAS ON TV INFO EXCHANGE

Dave Jacobson, CBS-TV's public relations chief, will plane out for Europe June 11 on a five-week junket that will also take him to Israel on an exchange of video information with the respective countries. He'll spend about a week each in Paris, London, Madrid and Tel Aviv. In London he'll talk with Malcolm Muggeridge, publisher of Punch, one of the prime exponents of commercial tv for Great Britain. His Spanish visit will encompass the showmanship angles plus a chinfest on the web's Film Sales operation, supply of publicity material, etc.

Before going to Israel, Jacobson will spend a few days vacationing in Holland and Belgium and then go back to Paris to meet Israeli officials and accompany some of them to the young republic for a study of its mass communications at their invitation. He'll return latter part of July.

Specialized Programs Lead in Negro, Spanish, German Markets in N. Y.

The specialized Negro, Spanish and German markets favor programming done especially for them, according to the results of the latest radio survey done by Pulse in New York. The report, underwritten by WWRL, sees specialized market stations leading in all three fields against network radio competition for all hours covered.

From noon through 2 p.m., WWRL led in the German field with around a 7% share of the listening group. Among the 901,432 Germans (per Pulse) in the metropolitan area, WQXR, ranked some three points lower for a consistent second slot.

Where the Negro populace, listed at 1,045,377 strong, was concerned, WWRL, WLIB and WNJR led at various times in the five and one quarter hours measured, with WNBC, a network station, leading in only one quarter hour. This is seen as an answer to past criticism by Negroes and by whites that tastes for that market are not for specialized Negro stanzas.

Of the 738,918 Latins listed by Pulse, WWRL, a longtime specialist in Spanish language, topped the field of all radio stations, including another Latino station, WHOM, in all four hours, for that language. The peak was hit with a 15.3% average between 7 and 7:30 p.m. WHOM, ranking above WNEW and WCBS, averaged only a 5.2%.

TAB Fight Looms On Network Issue

The organizing committee of the new Television Advertising Bureau has set May 24 in Chicago, during the NARTB meet, for a conclave of tele station operators to discuss dues and membership regulations. However, observers predict a fight for inclusion of the networks as one of the chief issues that will arise.

TAB, to hypo tele, can't do its best job without web backing, it's argued. Elsewhere, Tom Flanagan, Station Reps Assn. proxy, instrumental in establishing the new group, is prepping for a "station only" group. He has intentions of proposing a local sales service and creative department "to help operators secure a larger amount of local sales."

Should TAB survive as a group solely for stations, a possible boon for vidpix producers and distribs is seen. Syndication pattern fits in nicely with current plans for the outfit, and Flanagan wants production on several film commercials covering broad merchandising categories, for example food products, bicycles, ladies wear, to provide local sponsors with highgrade pitches. All the localite need do is supply his company name on a slide, and gear the announcer's words to his own liking.

The sales service and creative offices, according to Flanagan, will be established to supply demonstrations (part in films) and sales kits to aid local tv'ers. Emphasis will be on sales with research and promotion geared to the practical closing of sales," "Flanagan said. Set-up will be in New York.

With the Westinghouse stations, under Chris Witting, one of the most recent additions to the TAB organizing committee, the outfit has most of the major ownership groups in tow. The Storer, Meredith and Scripps-Howard groups are others belonging.

Miles Renews 'Massey'

Miles Labs has renewed through September on the CBS "Curt Massey Time" and axed the repeat of the stanza on Mutual to pick up "Break the Bank."

The Massey 15-minute strip, heard on CBS at 6:30 p.m., was aired on Mutual at noon until the change last week.

WNBT Showcases a Satellite

WNBT, N. Y., is readying the first-scheduled weekly "space weather reports" to be slotted in Herb Sheldon's Saturday show. Reports are directed at "Spacerangers" of all ages and will run approximately one minute.

A typical forecast: "Warning to all rocket ships on route; high speed space bullets (tiny meteors) travelling at more than 1,000 miles a minute have made landing conditions on Jupiter impossible. All craft must use alternate space satellite. Telemeter graph and evaluation tables report that temperature on Uranus for the month of May will drop to 600 degrees below freezing and will make travel impossible. Gases around Uranus have frozen. Remember, pilots, your weight on the moon will vary from 11 to 70 pounds, so stow extra travel gear."

Reports will be written from material supplied by Mike Resner, of the "Rocky Jones, Space Ranger" telefilm series on WNBT Wednesday nights.

TV Channel Hearings Long & Costly, FCC Report Shows; Drag for Years

Washington, May 11.

Going through hearings for a tv channel is a long—and expensive—trial, an FCC compilation issued last week on the status of contested applications indicates. The report, which covers 96 hearings contests involving 212 applications, shows that as of April 30 only two proceedings (not resolved by mergers) had reached final decisions, although in some cases the hearings had started nearly two years ago.

The slowness of the proceedings may be due to a combination of circumstances. In one out of seven hearings, adjournments have been taken "indefinitely." Such recesses are invariably at the request of the parties, sometimes to work out a merger of applicants, sometimes to gather required information.

From the time the record of the hearings is closed, the report shows, it takes from two to six months for the examiner to issue his initial decision (recommendation). Where the question of selecting the most qualified applicant is eliminated by merger, the problem is, of course, a simple one, and his decision can be written within a few weeks or less.

Once the initial decision is issued the favored applicant may still have a long road to travel before he gets the Commission's final okay. The initial decision is usually challenged by the rejected applicant or applicants and oral arguments must be held before the full Commission.

In 10 proceedings, initial decisions on which have been issued in some cases as long as a year ago, final decisions had not yet come down as of April 30. In most of these 10 cases, however, the initial decisions were issued in the last six or seven months.

That applicants realize the laborious work involved in going through hearings is indicated by the fact that 20 of the 95 hearing proceedings were resolved by mergers or dropouts.

For the others, it's a slow process. The contest for Channel 8 in Portland, Ore., began in October of 1952 and the record was closed last July but the initial decision is still to be issued. Hearings began on two channels in St. Petersburg, Fla., nearly 18 months ago. Final decisions are still to be issued.

Liebman's O'Seas O.O.

"Your Show of Shows" producer Max Liebman planed to London over the weekend to o.o. talent for his new NBC fall replacement for the Sid Caesar-Imogene Coca starrer.

He returns to N.Y. Monday (17).

'Multi-Message' Plan Readied For Mutual Affils

Mutual Broadcasting disclosed plans to increase the amount of "multi-message" programs several-fold at the Mutual Affiliates Advisory Committee quarterly conclave in New York on Monday (10). Ade Hult, sales topper for the web, intends laying the idea before the general meeting of affiliates at the NARTB in Chi later this month.

With only two "multi-message" plans in action now, Hult felt that it limited the amount of sponsors that could be gleaned from one industry. For example, should they pact with a ciggie maker it would immediately preclude another tobacco outfit on the same strip. One of the programs known to be up for sale is the comparatively new "Story Time" morning strip, starring Madeleine Carroll. Hult would not specify other programs being considered for similar treatment until he could present his ideas to the collective affiliate group in Chi.

Among web exces present at the MAAC session were topper Tom O'Neil and second-in-command J. Glen Taylor. Various network spokesmen presented suggestions for new program and affiliate measures, but no details were given outside the closed meeting. These, like sales procedures, will be up for a vote before the general affiliate group.

As for the "multi-message" plan, Mutual now utilizes an 8 p.m. strip of mysteries, each carrying four spot commercial openings, and two Sunday afternoon shows ("Nick Carter" and "Counterspy"), also with four availabilities in each. At least 15 of the spots are commercially filled. Until the start of the baseball season Mutual had five Sabbath stanzas up for sale under "multi-message" plan. Presently, the evening weekday programs are carried by affiliates in exchange for the following half-hour free. On the Sunday deal, stations are paid a regular sum.

Vic Diehm, MAAC helmsman, said that attitude among his cohorts was one of general acceptance toward all the web proposals made, but actual voting is reserved for the entire affiliate body.

Colgate Spreads Scripts To Thailand, Iran

Harry S. Goodman Productions this week wrapped up a deal with Colgate for the latter's use of 130 radio scripts in Thailand. Colgate will presumably have the soaper scripts translated. Firm has also optioned Goodman properties for use in Iran.

Goodman office now has programs running in every continent but Antarctica.

Clipper Smith In B'cast Plunge

Minneapolis, May 11.

Jumping from gridiron to airwave activities, former football coach Maurice J. (Clipper) Smith becomes the second such erstwhile pigskin tutor to enter radio and tv here, by joining WTCN radio and tv as public relations director.

Previously, Wes Fesler resigned last March as U. of Minnesota football coach to become a vice-president and sports director at local radio station WDGY, and he's now on the air with a nightly sports review.

Smith, who has been a scout and public relations director for the Los Angeles Rams professional football team, also "will work closely with WTCN's sports director, Frank Buetel, in devising, producing and participating in sports programs," it's announced.

ABC-TV'S ERA OF THE 'BIG SELL'

Nostalgic Note

Remember when there was a United Independent Broadcasters, Inc.? It filed incorporation papers in Albany, N. Y., Jan. 27, '27, and on Jan. 3, '29, altered the name to Columbia Broadcasting System, Inc. Original directors and subscribers were: Frank C. Delaney (800 shares), Edward C. Kerr and William C. Cleming (100 shares each), of 501 Fifth Ave., N. Y. Capital stock authorized was $7,500,000, consisting of 1,500,000 shares of Class A and 1,500,000 of Class B, both at $2.50 par value. CBS registered a restated certificate on May 26, 1952.

This nostalgic note comes up now because CBS, Inc., has filed with the Secretary of State a restated certificate of incorporation, adding a paragraph that "holders of shares of stock of the corporation, shall have no preemptive rights to purchase any shares of stock or other securities of the corporation." Amended paper, executed by Frank Stanton, CBS prexy, and Julius F. Brauner, secretary, was authorized at a meeting last month of holders of more than two-thirds of the CBS stock.

Chi Seeks Graceful Out on D. C. Gabs; Houston Exits; Cincy, L.A. Love 'Em

Chicago, May 11.

Need for a more logical formula for handling the "public service" telecasting of such long-winded hearings as the current Army-McCarthy gab roundelay, is clearly demonstrated in the situation ABC's WBKB finds itself in as the Washington "trial by television" grinds into its third week.

Two weeks ago, when NBC-TV decided to bow out, WBKB and the Sun-Times joined forces in what at the time seemed like a good device whereby it would be possible for the station to air the marathon for the edification of the Chi viewers. Under the plan, in its third week, the Marshall Field-owned newspaper is paying WBKB half of the revenue it's losing by washing out the daytimer advertisers.

Now, however, both parties to the deal would like to find a graceful exit from the highly touted "joint public service" venture, especially if the show drags into next week and beyond. Since the hearings have been running overtime practically daily, WBKB's weekly preemption loss is running close to $14,000. This means the daily is lifting a $7,000 tab each week, and that's causing some head-scratching in the accounting department.

Ditto for WBKB, where the problem is compounded by the fact that several of the displaced advertisers have checked out and taken their biz elsewhere. And others have served notice they're getting restive. It's an open secret that some of the other stations are taking potshots at WBKB's sideline accounts.

Because both the newspaper and the station fanfared their "exclusive" coverage so loudly at its inception and because dialer interest is still believed to be running high, no one as yet has found a way to get off the hook.

Color TV Schedule

CBS-TV

New Revue—May 14, 5:30 p.m.

NBC-TV

Ding Dong School—May 17-21, 10 a.m.

Houston Drops Out

Houston, May 11.

Jack Harris, veepee of the Houston Post in charge of KPRC and KPRC-TV, has announced that KPRC-TV will discontinue live

(Continued on page 34)

'Twenty Questions' Shifts to ABC-TV

"Twenty Questions" moves over from DuMont to ABC-TV under the aegis of the Florida Citrus Commission late next month into a Tuesday at 8:30 time slot. Veteran Fred Van Devanter quizzer starts on the web either June 29 or July 6 for a 44-week run. Show, previously sponsored on DuMont by Bauer & Black, has been sustaining for the past couple of months.

For ABC-TV, moveover marks the reopening of network service in the Tuesday time opposite Berle. Web tried kinescopes of "The Mask" for a time, but project fell through with cancellation of the mystery show. J. Walter Thompson repped Florida Citrus on the deal.

NBC-TV Can. Grid Games Competish To ABC-TV, NCAA

The National Collegiate Athletic Assn.-ABC-TV package will now have to compete with NBC-TV, which just inked for Saturday afternoon telecasts of Canadian Professional League football. Deal, for which a sponsor is now being sought, runs from Aug. 28 through Nov. 20.

NBC, working closely with the Canadian Broadcasting Corp., will pipe the games nationally through a microwave pickup provided by the latter outfit. Should a sponsor be inked in the U. S. it's likely that CBC will share in returns. Original details were ironed out between Tom Gallery, NBC sports topper, and J. A. Olmet, general manager of CBC.

Telecasts of the 13 games will be of Canada's eastern "big four" teams. The clubs have many former U. S. collegiate footballers playing in this 12-man game.

NBC, which had the NCAA plum last year, hopes to build the popularity of Canadian football in the States in order to recoup some of the $3,500,000 shelled out by its then-sponsor, General Motors.

Philco Mass Picketing Halted by Injunction As Judge Views Scene

Philadelphia, May 11.

Mass picketing at the Philco Corp. plants was halted by injunction Friday (7) and the solid ranks of 5,000 marchers dwindled down to a token force of 50 at the two main plants over the weekend.

The injunction was issued by Judge Gerald F. Flood, in Common Pleas Court, after the jurist had visited several Philco plants. Three company officials testified previously they had been forcibly barred from entering the plant. Judge Flood said he issued the order not on the testimony of the executives, but from what he saw on the scene.

The strike was called by CIO Locals 101 and 102, International Union of Electrical Workers, April 30, when contracts expired and Philco Corp. refused union request for a wage increase and other demands.

Attorneys for the strikers protested the injunction's legality, but called off the mass picketing in compliance with the court.

20 NEW PACKAGES TO BE PITCHED

Next few weeks will be the era of the "big sell" for ABC-TV. Network has no less than 20 new packages on which it has options or definite commitments which it will pitch at the agencies in coming weeks. Properties range from the Walt Disney series and the NCAA football schedule to the six Hal Roach Jr. vidfilm pilots produced especially for the web.

Additionally, network must find a replacement for Motorola on the alternate-week "TV Hour"; is pushing hard for new bankrollers for "Breakfast Club" (with Swift & Co. now a distinct possibility) so that it can plot surrounding daytime stanzas; is looking for a skip-a-week backer for the Ray Bolger show (being moved to Fridays); and is pitching its open evening availabilities to the NBC dissidents who are being forced out of prime time by "Lux Video Theatre" and the new Sid Caesar show.

Shows to which the web is definitely committed for the fall—sponsored or not—are the Disney package (with a per program price-tag of $65,000 net, not including time), the NCAA package (running around $4,000,000 for the 13-date schedule), the new Monday night boxing program (which is currently co-op and can stay that way), "T-Men in Action," "Postal Inspector" and the Jimmie Nelson panel show. "Postal," like "T-Men," is a Bernie Prockter package.

Holdover Pilots

Web also has pilots on the Sammy Davis Jr.-Will Mastin Trio show and the Joel Grey segment, both of which have been held over from this season. While the web doesn't have to air the stanzas, it's still paying the talent under its exclusive contract arrangements, and it's just renewed Davis' pact. Another must is the Don Sharpe-produced Frank Leahy vidpix series, which ABC is financing, while "Stork Club," figured for a Saturday night ride, is also a payroll item.

Roach packages are "Alias Mike Hercules," "Code Three" and "Seems Like Yesterday," pilots of which came in from the Coast this week. Web still has unsold the three pilots Roach produced last fall, "Guns of Destiny," "Tales of a Wayward Inn" and "White Collar Girl." Another Roach package, "Passport to Adventure," is still under option to the web but is being mulled as a syndicated entry under the ABC Syndication banner.

Less definite but still slated as entries are a 90-minute band show for Saturday nights emanating from three cities, a third hour-long dramatic segment and a tv version of "Cafe Istanbul." Still more nebulous are the Motion Picture Assn. of America's Hollywood studios segment and a dramatic vehicle about Hollywood with Hedda Hopper as host.

"Big Sell," however, will concentrate on the current sponsorship holes and on those shows to which the web is definitely committed, with the latter alone accounting for seven hours a week of evening time (with exception of football) and some $500,000 weekly in program and time billings.

TENNESSEE ERNIE NEW PROF ON KYSER KOLLEGE

Hollywood, May 11.

Tennessee Ernie will take over as professor in charge when Kay Kyser's Kollege of Musical Knowledge is reactivated on NBC-TV, July 11.

Toni, which sponsors the hillbilly singer's CBS Radio show, will pick up the tab for the video frame in a further upbeat of radio-tv sponsorship. Frank DeVol's orch will back up Ernie, and a thrush is being hunted for the musical variety show with a quiz gimmick.

It's understood Kyser will get a royalty on the show. He's being negotiated for to appear on the first stanza.

Pulse Entry Into Nat'l Rating Whirl Cues Big Client War; Nielsen Target

The highly competitive research business faces another wide open client battle with the entry this week of Pulse into national tv rating service. The 13-year-old research outfit, heretofore restricted to city reports, began circulating its first "U. S. Pulse TV" to agencies, pulling no punches in boasting that the new national Pulse is based on the broadest sample and best coverage yet attained in national reporting.

New Pulse, based on the organization's aided-recall interview technique, will appear about the 10th of every month, carrying reports of interviews conducted during the first seven days of the month before. It will have a minimum base of 67,000 interviews with families in 60 areas comprising 92% of U. S. television families, or about 27,000,000 to families. Dr. Sidney Roslow, director of Pulse, predicted accuracy of not greater than 6% error and as little as 1% error in the results, which includes interviews with rural as well as urban families.

Currently, Nielsen and American Research Bureau are battling for national honors, with Videodex the only other regular service and Trendex supplying 10-city national reports. Pulse, however, plainly has Nielsen as its target. Dr. Roslow's press statement emphasizes that the 67,000-interview sample is "many times the widely accepted research minimum of 1,200 homes for a national rating—actually more than 55 times larger." While he didn't mention Nielsen by name, the reference was clear.

Report, unveiled yesterday (Tues.) at a cocktail party at the Hotel Roosevelt in N. Y., springs from the city reports released by Pulse on a monthly basis for the past several years. Pulse is currently operating in 40-50 cities a month, and addition of 10 to 20 more has enabled Pulse to go national. Service will also be provided for "less-than-network advertisers" whose programs fall into the areas covered. New report will retain regular Pulse breakdowns of audience composition by men, women, children and teenagers; income-rental classifications, and weather data and programs listed by sponsors' keying.

Remote Control

Detroit, May 11.

Mort Walton, director of the Lady of Charm" show on WXYZ-TV, was unable to get to the studio because his automobile wouldn't start and there wasn't enough time to make it by taxi or bus.

So he got the studio on the phone and directed the show as he watched it on his living room "monitor." Everything went smoothly.

'Istanbul' Due On ABC-TV in Fall Sans Dietrich

ABC is reconverting the old Marlene Dietrich radio starrer, "Cafe Istanbul," to tv for next fall, but sans Miss Dietrich. It's a house property, with Miss Dietrich having had to change the name of the show to "Time For Love" and make format changes when she moved from ABC Radio to CBS a couple of seasons back.

No assignments, casting or production-wise, have been made on the segment yet, but it's understood Lisa Ferraday is being considered for the lead.

ABC is also planning a 90-minute band show, comprising three half-hour pickups of bands from hotel rooms in New York, Chicago and Los Angeles. This is being primed for a Saturday night slot. Also in the works is a third hour-long dramatic segment, with origination point (N. Y. to L. A.) as yet undetermined.

Chi Packagers in Split; Bulk of Laufman Shows Left With Jules Power

Chicago, May 11.

Chi packagers Herbert S. Laufman and Jules Power (formerly Pewowar) have dissolved their partnership in a complicated deal that leaves Power with the bulk of the shows formerly under the Laufman & Co. banner. New lineup stacks Power's new production firm as the Windy City's largest in terms of going tv shows and one of the most active in the country. New outfit will have offices here, in New York and St. Louis.

It's understood no cash was involved in the splitup, but that Laufman will continue to draw a percentage of the revenue from the properties Power took with him. These include the Jane Pickens show on ABC-TV and a producing deal with the Cereal Institute on the NBC-TV "Mr. Wizard" owned by Don Herbert, its host. Power also has a tie-in with Herbert on his newly-launched "It's a Curious Thing" beamed locally on WNBQ under auspices of Illinois Bell. Other packages include "All About Baby," on WBKB; "Time For Fun" on WABC-TV, New York, and "Zippy The Happy Clown," which bows June 14 on KSD-TV, St. Louis, Power, incidentally, is building a couple of new entries for the ABC-TV, N. Y., flagship.

Of the joint packages, Laufman retains the "Happy Pirates" and "The Doctor Answers," both daily on WBKB.

Situation Comedy Pilot

Writer Sidney Reznick and Hal Fimberg, his collaborator on sketches for the upcoming Danny Dare revue, "That's Life," have scripted the pilot for a new situation comedy titled "Here Comes Lazlo."

Barry, Enright & Friendly will produce and package the show.

Hold On to Time In Garroway Nite Nix

The Dave Garroway Friday night show for Pontiac on NBC-TV won't be back next season, but the automaker's agency, MacManus, John & Adams of Detroit, is holding on to the time. In the percenter's house is Dow Chemical, reported some time back as interested in a show of its own, although a heavy spender in participating stanzas.

Cancellation doesn't mean that Garroway himself isn't a possibility to ride along with whatever new show is put into the 8 o'clock period, but his current format is out. Pontiac itself may be interested in the slot.

Garroway has never gotten off the rating ground since preeming last fall under Pontiac, with a couple of changes in production patterning. Most of the trouble stems from the opposition, "Mama" on CBS and the "Ozzie & Harriet" vidpixer on ABC.

'Revue' Tinter To Wind

"New Revue," CBS-TV's solo colorshow on Fridays, will end its maiden season's run June 18, when the time reverts to the web's N.Y. flagship, WCBS-TV.

Mike Wallace-hosted tintele program, which has been booking lotsa name talent, is in the 5:30 to 6 p.m. slot. Local station will insert its "Late Matinee" films from 5:15 to 6.

FCC's Sterling Defends UHF Grants; Blames Some Operators for Flops

Washington, May 11.

FCC Comr. George Sterling yesterday (Mon.) vigorously defended the allocation of ultra high tv channels in VHF cities and laid the blame for some of UHF failures on "bad business judgment" on the part of station operators.

In an address before the Washington section of the Institute of Radio Engineers, Sterling said that while evidence given the Commission on ability of the industry to develop high power transmitters for UHF was "too optimistic," policy of intermixing UHF and VHF channels in the same community "provided the best assurance that combination receivers would be built, and today we know that they are being built."

If the Commission had not resorted to intermixture, he added, "I am of the firm belief that the manufacturing industry would not have made as many converters and UHF tuners as are available today. They would have concentrated on supplying the demand for VHF receivers in the larger markets and in the UHF communities little or no UHF receiving equipment would have been available until a later time."

While recognizing problems confronted by UHF stations, Sterling said he did "not want to leave the impression" that UHF is a failure "as some dispensers of gloom would leave you to believe." There are successful UHF stations, he asserted, and they "deplore the propaganda program" of some who denounce UHF as an "impossible" service. The UHF audience, he added, is "increasing steadily" in many areas.

But for those UHF stations who are up against VHF competition, Sterling said, "it is a hard, long pull . . . and it takes capital, astute management, good salesmanship, promotion and, last but not least, ability to obtain the best network shows or by originating programs that have popular appeal."

Problem of getting sponsored programs, said Sterling, is "beyond the purview" of the Commission. "I do not believe," he added, "the Commission can be blamed for those who displayed bad business judgment in trying to move in on the channels without making a thorough assessment of the availability of equipment both for receiving and transmitting, as well as the economic factors with which they might be confronted in the communities in which they proposed to establish service."

Regarding suggestions that the Commission make available additional VHF channels by taking them away from FM, Sterling said such a proposal would be "vigorously opposed" by FM broadcasters and listeners as well as other users of radio who have been seeking additional spectrum space.

If the agency were to assign additional VHF channels from some part of the spectrum to alleviate the UHF problem, he said, "it would, in my opinion, sound the death knell of the UHF broadcasting service."

Here They Go Again Vs. Liquor Ads

Washington, May 11.

Perennial effort of temperance forces to ban advertising of alcoholic beverages via broadcast and printed media will be made again this year at hearings beginning May 19 before the House Interstate Commerce Committee. Senate Commerce Committee will also hold hearings, beginning June 21.

A measure to prohibit liquor advertising over radio or tv was turned down in 1952 by a close vote of the Senate committee. The bill was opposed by the National Assn. of Radio & TV Broadcasters, which charged discrimination against broadcast media although broadcast stations do not carry liquor commercials.

Albany — National Negro Television, Theatre and Motion Picture Industries Corp. has been chartered to conduct an entertainment business in New York. A. Allen Saunders and Isaac Franklin, among the directors, are filing attorneys.

WATV Sets 2 Newscasts, First in Seven Months

As prelude to a host of program shifts expected shortly, Newark (N. J.) tele station WATV has launched two regular newscasts, first in seven months, and an edition of "Look Photoquiz."

Seidenberg Cigars pacted for a 7-7:15 p.m. slot across the board for the first of the news shows, and Acme Super Markets is using the succeeding 15-minutes daily to sponsor "Photoquiz." With the other news show, unsponsored as yet, going in from 8:55 to 9, it means that WATV has had to push "Preview Theatre" from its old 7 o'clock spot into the hour and 25 minutes left between.

Since the station budget doesn't allow for the use of film clips, WATV has decided to use the new UP news facsimile machine, bringing up-to-the-minute news stills directly off the wire and onto the screen. The station is the first in the metropolitan market to buy the pic service.

One-Medium Exclusivity Is Sought For Talent By BAB Prexy; Hub Divided

Radio and video men are seriously asking whether it pays to permit station personalities to appear in both media. Frederick Greene, advertising and sales promotion topper for the combined WBZ-WBZA operation in Boston, notes that his "shop seems to be almost evenly divided pro and con on the question" and that a solution is needed. At present there are some WBZ personalities working on both media.

Kevin Sweeney, Broadcast Advertising Bureau prez, is an advocate of one-medium exclusivity among performers. Sweeney, who made his views public early last month at a Chi broadcast conclave, last week reiterated his stand. He said that when "you rob yourself of exclusivity—a powerful weapon in selling—you make yourself a 'me, too' medium, you wear out your personalities and don't get your money's worth out of them."

"I'd rather have a mediocre newsman or home economist on radio that was mine alone to offer and sell," Sweeney said, "than have a good personality in these fields dividing their time." He said it always ends up 80% tv work and 20% radio regardless of the performers' original intentions to do otherwise.

Though he includes tv in sticking to the personality-for-it-alone idea, Sweeney is most concerned with his radio medium. The general trend has been from radio to tv and not in reverse.

Sweeney has found it inadvisable to use behind-the-scenes men in both media. He told the Chi conference attendees to "buy four or five program geniuses to develop programs exclusively for radio. Pay them so they won't be tempted to go over to tv, rent them an ivory tower and get from them the diversification we need in our program structure."

Stormy RTES Session Due With Mayor Wagner Guest

N. Y. Mayor Robert F. Wagner is slated to address the annual meeting of the Radio and Television Executives Society tomorrow (Thurs.) at the Hotel Roosevelt, N. Y., in what well may be a stormy session unless he nullifies a recent proposal to bring advertising agencies under a 3% tax spread. Installation of the new RTES officers will be made at the same get-together.

Agencies have scored the Wagner plan to tax them since it was first introduced to the city fathers a few weeks ago. Threats to leave town have been made by the admen, a move which will hurt closely allied broadcasters. Wagner's topic — "Survival or Surrender? Keeping N. Y. C. the Capital of Broadcasting"—is expected to shed some light on the tax's current status.

Hearing Today on WNYC's Solo N.Y. TV Application

Since WHOV and WNEW have withdrawn their applications for New York City's eighth tele station, channel 31, WNYC, the municipally owned radio outlet, comes up for consideration alone at today's (Wed.) FCC meeting in Washington. Should it be given clearance, the city has laid aside a capital budget of $379,000 for construction and indicated that $25,000 a year would be utilized for video service.

Meanwhile, Seymour N. Siegel, director of WNYC, is preparing a brief for the FCC urging continuation of nighttime AM operation. FCC is presently questioning the feasibility of permitting the city-owned station to broadcast until 11 p.m., EST.

See FCC Precedent For Tollvision

Washington, May 11.

What may be construed as opening the door for specialized tv services, such as subscription video, was seen in an Federal Communication Commission action last week authorizing installation of microwave relay facilities to feed programs from Memphis to community antenna systems in Missouri communities.

Although the authorizations, to J. E. Belknap & Associates, were made to bring commercial video programs to particular localities, it was the first time the FCC gave its okay to a project involving pay-tv. The agency emphasized, however, that it "is not making any express or implied decision as to the existence or extent of any jurisdiction it may have with respect to the installation and operation of any community tv antenna system."

In explaining the considerations which persuaded it to grant the authorizations, the Commission pointed out that Belknap does not itself operate community antennas and "there is no significant interlocking of interest or control by the members of the applicant partnership and any proposed distribution entity." The agency added that the authorizations will not result in "establishment of harmful competition." There are no tv stations authorized or planned in Poplar Bluff or Kennett, Mo., where the community antennas will be located, although UHF channels have been assigned both communities.

Surprise ($250,000 Suit) Party Thrown at Broidy, Crawford by Col. Kirby

Washington, May 11.

Press party to announce a new filmed tv series on the U.S. Secret Service turned into a process-serving session last Thursday (6) as papers were slapped on actor Broderick Crawford and producers William F. Broidy and Albert G. Gannaway.

Action, asking $250,000 for breach of contract, was instituted by Col. Edward Kirby, who had been retained to handle Washington contacts and arrangements for the series in which Crawford is to star. Kirby also sold the basic idea for the "Glenn Miller Story" to Universal and did special exploitation on that film. He is a former Air Force public relations colonel, and was pre-war press chief for the then National Assn. of Broadcasters.

Crawford and his associates came here to launch promotion and to begin making location shots for "Secret Service Agent." Bulk of the shooting is to commence in Hollywood about July 1.

Kirby alleges he was to receive $250,000 for his services in obtaining permission of the Treasury Dept. to use and display the Secret Service badge on television, and also to obtain story material from the files of the Secret Service.

Speedway Backers

Car Life (mag) and Continental Mfg. (batteries) are co-sponsoring the May 31 Indianapolis Speedway auto race aired by CBS at 10.

Tom Hanlon, of the web's Coast announcing and sports staff, will describe.

From the Production Centres

IN NEW YORK CITY . . .

Sherry Norton, femme announcer for various sponsors (White Rose, Roto-Broil, Cutex) is a champ bridge player on the side, and just won the lady's title for Suffolk County, L. I. . . . Behind that **"Dr." Kimball Flaccus,** who will be assistant prof of English at Pratt Institute, Brooklyn, this fall, lurks a former radio scriptwriter who sold the old Columbia Workshop and other radio programs . . . **Lilian Okun,** producer-director-writer of WMCA's "Young Book Reviewers," "Let's Listen To A Story" and "Musicland" programs, leaves May 22 for a five-week Caribbean vacation.

Nat'l. Assn. for Mental Health cited "City Hospital" on CBS Saturday (8) stanza . . . Newsman **Allan Jackson** back in town after six weeks in the Far East . . . **Carey Wilson** pinchhitting for producer-host **Irving Cummings** on Columbia's "Lux Radio Theatre" . . . NBC sending out a form letter to those inquiring about web's refusal to air "Facts Forum" . . . CBS' Feature Project series under **Stuart Novins** cited by Freedoms Foundation and Natl. Safety Council.

Jean Thomas has become an associate of the radio-tv talent management partnership of Henry C. Brown-Beverly Chase . . . WSM, Nashville, which recently won its fourth VARIETY Showmanagement plaque, will proclaim that fact Saturday (15) in a special NBC program at 7:30.

Harry Feeney, CBS trade ed, and **Charles Oppenheim,** its administrative manager of sales promotion-advertising, to Buffalo Monday (10) for huddles on upcoming affiliation of WBEN with the web . . . **Guy Lebow** dickering with WINS for cross-the-board musical-audience participation hour stanza.

ABC commentator **George Hamilton Combs** on a week's tour of British industrial centers as guest of BOAC and the Dollar Exports Board, to tape features for presentation on his WABC "Spotlight, New York" show . . . **Barbara Karen** into CBS' "Brighter Day" today (Wed.) and Friday (14) . . . **Donald H. Quinn** appointed media director of Doherty, Clifford, Steers & Shenfield, with **Gerald Gibson** moving up to replace him as head time buyer . . . **Jane Pickens** getting an award of merit from the Girls Clubs of America on her NBC show tomorrow night (Thurs.) . . . **Eleanor Sherman** has been added to the cast of "Backstage Wife" . . . **Chuck Webster** into "Lorenzo Jones" . . . New to the cast of "Front Page Farrell" are **Vera Allen, Ray Johnson, Elaine Kent, James Monks, Janet de Gore** and **Frank Thomas Jr.** . . .

Jacques Fray, WQXR gabber, has been decorated for his travel programming by the French government. Word has been received from Jean De Lagarde, Consul General of France . . . **Vic Diehm,** who was in New York for the Mutual Affiliate Advisory Committee meeting on Monday (10), flew to Washington yesterday (Tues.) to meet with President Eisenhower for relief to the hard-pressed anthracite areas of northeastern Pennsylvania . . . WHLI, Hempstead, L.I., launches its summer service programs on May 30. As in the past, outlet will provide detailed weather and traffic reports for outdoor audiences . . . **Sam Taub,** WMGM sportsgabber, to be one of the honored guests at the 7th anni dinner of the Sports Broadcasters Assn. May 23.

Arthur Wakelee, associate producer of NBC's "Weekend," replaced **Leon Pearson** on "Road Show" for six weeks, while **Merrill Mueller** will pinchhit for **John Cameron Swayze** . . . **Morgan Beatty** to air from Miami and Tampa May 12-14 and will address Kiwanis convention in Miami.

IN CHICAGO . . .

NBC newsman **Clifton Utley** to be featured speaker at the Chicago Council on Foreign Relations luncheon Friday (14), at which CBS commentator **Edward R. Murrow** is to accept in absentia a special citation for his work in contributing to better "world understanding" . . . **Stan Dale's** deejay stint on WJJD has been expanded to three hours daily, including a Saturday morning session for the teenagers . . . **Cy Fox** is resigning the Chi NBC news writing stable to help produce WNBQ's "Bob and Kay" daytimer . . . Keystone Broadcasting has added 14 more stations to its transcription lineup, bringing the total to 721 . . . **Art Jacobson,** NBC producer now stationed on the Coast, here this week with his wife visiting Windy City friends.

Committees from both organizations have been formed to work out a merger agreement between the Broadcast Executives Club and the Chi Television Council, with the melding expected to be in effect by the fall session . . . **Henry Poster,** Mutual presentations topper, in for huddles with the midwest crew . . . **Bob Carman,** Chi NBC farm continuity writer, resigns the network at week's end to become publicity director of the Daytona, Fla., Chamber of Commerce . . . WAIT disk spinner **Bill Anson** hospitalized with a slipped disk (in his spine) . . . Chi NBC farm commentator **Everett Mitchell** to address the 4-H Club Roundup at Kansas State College, Manhattan, Kans., May 27.

IN BOSTON . . .

Announcement that a building, directly opposite M.I.T. in Cambridge, has been acquired to house WGBH-TV, Hub's non-commercial educational tv outlet (Channel 2), was made here last week by **Ralph Lowell,** prez of WGBH Educational Foundation. Station, currently campaigning to raise $453,000, expects to hit the air in October . . . **Don Kingsley** has been added to the WEEI announcing staff . . . **Benjamin Bartzoff,** v.p. and g.m. of WVOM, has been elected president of Radio-TV-Advertising Execs Club for coming year. Other officers chosen were: 1st veepee, **Paul H. Provandie,** agency exec; 2d veepee, **Creighton E. Catchell,** WGAN; treasurer, **Arthur E. Haley,** WORL, and secretary, **Bruce G. Pattyson,** agency exec . . . Deejay **Fred B. Cole** celebrated his eighth anni on WHDH airways last week . . . **John Mounteer** has been upped to WVDA program director, with **Harry Hartman** the station's new salesmanager . . . **Bob Emery,** whose noontime kiddie show is beamed from WBZ-TV, made personal appearance at opening of Kiddie-Ranch, and lured the largest crowd of youngsters in spot's history

IN PHILADELPHIA . . .

Joseph P. Dougherty, formerly with the Washington Times Herald, has joined WPTZ sales staff, handling food accounts . . . **Ruth Geri Hagy,** producer-moderator of "Junior Press Conference," WFIL-TV origination for the ABC-TV network, received Real Estate Board's "Outstanding Public Personality" award (6) . . . **Jerry Grove,** formerly with WFIL, has been named program director at WDAS, replacing **Fred Greene,** who has joined a Harrisburg, Pa., station . . . **William A. Banks,** president of WHAT, has been named to the executive committee of the Pennsylvania-Delaware Associated Press Radio Assn.

John J. Signor has been named advertising and promotion manager at KYW. Signor was formerly advertising and sales promotion manager for Raymond Rosen & Co., RCA-Victor distrib . . . **Tom Moorehead,** sports director for the WFIL stations, is handling the broadcast and telecast of the Saturday feature race from Garden State Park, with **Toby Morris** as track caller . . . **Mac McGuire,** WIP's wakeup disk jockey, guested at Boyd's Theatre's "Housewives Matinee" (10), distributing roses to first 200 women attending early bird performance of "Cinerama" . . . **George Carter,** formerly with WHAT, has joined sales staff at WIP. Carter was previously in radio in Phoenix, Ariz. WPTZ was named Philadelphia winner of National Safety Council's "Public Interest Award for 1953," in a congratulatory telegram sent to **Rolland V. Tooke,** general manager of station by Ned H. Dearborn, Council president.

POLLY AND JERRY
With Polly Bergen, Jerome Courtland
Producer: Sanford Sheldon
Director: William Beal
60 Mins.; Mon.-thru-Fri., 10 a.m.
Participating
WABC-TV, N. Y.

A presentable songstering couple. Polly Bergen and her spouse, Jerome Courtland, bowed May 3 with a cross-the-board morning show over WABC-TV. Program, slotted for a 60-minute daily run, has only been getting a half-hour's daily showcasing thus far, because of the ABC-TV pickup of the McCarthy-Army hearings. Following windup of the Washington hassle, show will hold down the 10-11 a.m. spot on the ABC-TV net's flagship station.

The youthful Mr. & Mrs. team impress as being an okay lure for the pre-noon femme tviewers. Only major negating factor is an occasional tendency towards being overly precious in establishing an informal atmosphere. Otherwise, show's elements are neatly geared for distaffer consumption. Both principals do okay on the vocal chores. Besides chirping on show caught Friday (7), Miss Bergen had a tet-a-tete with Jack Benny's daughter, Joan, hinged primarily on her recent headline marriage to Seth Baker. *Jess.*

ANIMAL FAIR
With Elwood Shaffer, Bonnie Hansen, others
Producers: Burrell F. Hansen, Eldon Drake, Elwood Shaffer
Director: Dan Rainger
60 Mins.: Sat., 12 noon
KDYL-TV, Salt Lake City

This is the first local effort at a comprehensive farm show and if the preem is any indication of what can be expected, "Animal Fair" should garner a respectable collection of rural viewers.

Opener was devoted to poultry, an important phase of farming in these parts. It covered all aspects of raising chickens, including care of eggs, diet, medication, sanitation and types of construction best suited to maximum success.

Program is a joint venture of the station and Utah State Agricultural College, with U. S. Extension Service lending a hand.

Non-farming public is appealed to through pointers for consumers. Bonnie Hansen, home demonstration agent, by pitching nutritional values in chickens and eggs and ways of cooking them, makes a strong appeal to the distaff side of the audience. Emcee Elwood Shaffer handles his video chores well, and director Ran Rainger keeps things moving along. *Berl.*

Color TV Review

KUKLA, FRAN & OLLIE (NBC)

"Kukla, Fran & Ollie" and the Kuklapolitan Players came in from Chicago to be spotted at the Colonial Theatre, NBC's color transmission headquarters in New York on Sunday (9) in Burr Tillstrom's offbeat edition of "Hansel and Gretel." The upper Broadway house is not the best vantage point from which to evaluate the hues, and family attendance that included normally irrepressible wee ones was not calculated to improve the audio. (The web did not invite the press and hence cannot be faulted; but with the scrapping of the Center Theatre, where tintele has heretofore been monitored for reviewers, NBC will shortly be obliged to furnish suitable accommodations against the day when colorsets are universal in the home.)

Color additives in the tricked-up version of the classic tale strikingly provided the dimension that was lacking in the monochrome menu. Red, blues and yellows were particularly rich and the costumes (by Joe Lockwood for the troupe and by Dhu Wray for Fran Allison's sparkling getup as Gretel) offered a panoply of prismatic stuff that was arresting as well as restful. Ditto Swift Co.'s displays for Pard, the pooch food, along with the toys pitched for boxtops.

It was a lively show, hypoed by Jack Fascinato's crazy mixed-up score that went from hillbilly to jazz to swing and back again in a backstage, rehearsal slant on how the Humperdinck yarn should be done and with whom, productive of some frenzied byplay. Aside from the title principals, there were Buelah Witch as the hag, Mme. Oglepuss as the Mother, and such other characters as Cecil Bill. This was no "St. George and the Dragon," but even Tillstrom, producer Beulah Zachary and stager Lewis Gomavitz will find it tough to beat that one in both tint and story strength, since "St. George" already is regarded as the "KFO" masterpiece in both departments. *Trau.*

Tele Follow-Up Comment

Hildegarde couldn't have picked a better spot to unveil her tv self than Edward R. Murrow's CBS-TV "Person to Person" stanza. Bow was made Friday (7) in the confines of her plush eastside N. Y. apartment, and with the support of her longtime manager-friend Anna Sosenko.

Although it lacked some of the informality of the show's opening session with Phil Rizzuto's family, Hildegarde came across as an appealing personality who shapes as a socko bet for tele slottings in the fall. The interview was a three-way parlay between Hildegarde, Miss Sosenko and Murrow. They covered the biog bit without falling into the fan-mag rut and the banter re wardrobe and art collecting gave an interesting behind-the-scenes aura to the sesh. Highlight was Hildegarde's warbling of "May Your Blessings Be Many," out of the score from the forthcoming musical version of "Seventh Heaven," by Victor Young and Stella Unger. Also appealing was her brief workover of "Darling, Je Vous Aime Beaucoup" which, incidentally, was penned by Miss Sosenko.

Murrow's roving camera moved into Rizzuto's Hillside, N. J., home to open the half-hour. The Yankee shortstop, his wife and three kids brought an unusual warmth to the icon via their informal charm. Murrow sparked the segment with well-pegged queries, and Rizzuto drove home the point that "it's great to be a Yankee"—and a family man as well. *Gros.*

Hallmark's "Hall of Fame" came up with another original, highly dramatic half-hour sketch on NBC-TV Sunday afternoon (9). Titled "Portrait of Whistler," it was obviously very timely and set in for Mother's Day since the brief biopic of the painter centered on his portrait, "Whistler's Mother." Professional script from a factual original stressed how vital this one painting, now famous, was in Whistler's life.

Piece maintained the high standard of Hallmark Sunday tv productions, and was interest-holding despite an obviously tough job to tackle for tele. Warmth of characterizations went far in carrying out the story, with the Albert McCleery directorial and production touch apparent through its entirety.

An excellent cast of Hollywood film and television actors backed up the deft plot and direction. *Wear.*

No more ample proof that the "Colgate Comedy Hour" is running out of steam as presently constituted could be offered than last Sunday night's (9) program, final one of the season for Jimmy Durante. It's rare when Durante puts on a bad show, but this was one of the rarities, and it clearly demonstrates the vacuum that's been created for the tv "personality" per se.

Perhaps it was this vacuum—of material and a vehicle—that gave Durante and producer Joe Santley the idea of casting Durante as a clown, guest Shelley Winters as a lion tamer and bringing on a multitude of circus acts. Whatever the reason, it was all a sad mistake. Durante projected less on this session than on any previous segment this season. Miss Winters served no more than as an attractive piece of scenery and the circus acts produced more confusion than laughter.

Durante managed to get himself into a lion's cage, do some clowning and get off some songs, scoring only with the latter. Miss Winters sang indifferently and delivered her lines (whether intentionally or not was hard to tell) like the heroine of a '90s melodrama. Showing to good advantage among the circus turns was Kirkman the Magician, Linda with her rope stunt and clown George Perkins. Eddie Jackson wound things with the customary Durante-Jackson duet and strut. *Chan.*

A popular theme was moulded into poignant, moving drama Sunday (9) as the "Goodyear TV Playhouse" presented "Miss Look-Alike," starring Geraldine Page. Both in mood and manner of presentation it was a singularly successful show that benefitted from a virtuoso performance by Miss Page. She had such a complete grasp of her part, that it was at times difficult to remember she was acting. Rest of the small cast gave her sturdy support, with Norman Feld and Walter Brooke outstanding.

Script by Mann Rubin was expertly constructed and provided a dramatic vehicle that showed off Miss Page's talents to best advantage. Story dealt with a girl who, trying to escape the humdrum activities of her life, enters and wins a "Miss Look-Alike" contest. For resembling a Hollywood star she gets a 24-hour taste of society high-life. This jolts her into an appreciation of the values of the man she's engaged to.

Rubin handled his dialog intelligently, etching his characters carefully and with insight. Miss Page excelled as the girl straining to escape reality. Feld played her boyfriend with understanding and compassion and helped bring the show to a sock climax. Brooke did a sensitive job as the playboy and Ruth White was fine as the mother. Bibi Osterwald contributed a lusty bit as the tv mistress-of-ceremonies.

Vincent Donohue's direction was unusually good and merits special kudos. With a fine script on hand, he didn't miss a trick in creating the required atmosphere and there wasn't a lagging moment in the entire play. "Miss Look-Alike" was a good example of what understanding and dramatic enterprise can do even for the tritest of themes. There were a couple of scenes that betrayed the weakness of the basic story, but they were of no consequence. Producer Fred Coe is entitled to heavy mitting for this Playhouse edition. *Hift.*

The domestication of the "Mister Peepers" family on NBC-TV continued last Sunday (9) with the addition of a son, born to the couple played by Tony Randall and Georgiann Johnson. The Wescotts thus being further settled, the way is now clear for Nancy and Mr. Peepers—Patricia Benoit and Wally Cox— to tie the knot and enter the adventure of matrimony.

In fact, the bans were read on the Sunday show and tv's popular couple will be married with the proper trimmings on the show skedded two weeks hence. If it's as good as the one on which our hero got himself engaged, it ought to be quite a treat.

There's no question that writers Jim Fritzell and Everett Greenbaum have given the show the direction it needed. And one of the best aspects of this is that Miss Benoit, one of the most charming and appealing actresses on the air, will automatically be pushed more into the limelight. That's fine, since the program hasn't had enough of her so far.

The incidents on last Sunday's show were contrived, but were fun as usual. While Miss Johnson went to the hospital to have her baby, Randall fell off a rope in the gym and broke a bone in his ankle. Cox nobly stepped into the breach, with the usual comic results. The beginning of the show was weak; but it gathered momentum at the halfway mark and ended up with a full dose of bellylaughs.

Cox, with his awkward charm, had proceedings firmly in hand. In his scene in the fathers' waiting room at the hospital he achieved an almost Chaplinesque effect. Randall was perfect in his straight-faced role. He is certainly a major asset of the show. Marion Lorne carried off an extremely funny bit and was given sock lines. Miss Benoit couldn't be better. Miss Johnson had a brief part and Jack Warden registered as the coach.

Hal Keith produced and directed with his usual good sense for what the "Peepers" show requires. It's funny, it has heart, and yet it rarely allows itself to become morbidly emotional. The Peepers marriage ought to open up some interesting new vistas and may well intensify the already considerable family appeal of the series. *Hift.*

Martha Wright's ABC-TV stanza for Packard, which started somewhat spottily a few weeks back, shows signs of developing into one of the more pleasant quarter-hour musicals on television. Segment Sunday night (9) was a low-pressure but tightly-knit stanza that showcased Miss Wright nicely and framed guestar Wally Cox cleverly.

If there's anything wrong with the show, it's the time period in which it's slotted. Walter Winchell provides a good leadin audience, but the Sunday night dominance of musical-variety shows in the 8-9 period makes this modest stanza somewhat anticlimactic. ABC and Packard might well consider a weekday slotting for the show.

Sunday segment led off with "Don't Fence Me In," and the western motif prevailed throughout the remainder of the show. Cox, dressed in cowboy gear, did his yodel-type version of "Tavern in the Town," with a plug for RCA Victor, which has recorded it. He then served as a perfect foil for Miss Wright in "Just the Way You Look Tonight." Other tune was "I Only Have Eyes For You," with some mellow trumpeting by Bobby Hackett as an added plus. Entire segment showed excellent taste, in choice of songs, in Fred Heider's continuity and production supervision and in renditions by Miss Wright and Hackett and Norman Paris combine. *Chan.*

On the fourth and final installment of Ed Sullivan's rundown of the "ASCAP Story" on his "Toast of the Town" show Sunday night (9), the inevitable happened. A BMI song, the current click "Young At Heart," was given a prominent showcase in the ASCAP setting with no explanations from any quarter. Since only the trade insiders realized the anamoly, it

(Continued on page 36)

Historic Met Art Museum Colorcast

A 30-minute excursion via RCA compatible color transmission of a Saturday afternoon this past weekend into New York's Metropolitan Museum of Art may well have set the pattern for a new type of tinted tv showmanship. A couple of weeks ago the RCA cameras ventured into similar spectrum closeups of flora and fauna in a botanical excursion, but the peak was reached in the pickups from the recently facelifted New York museum, under director Francis H. Taylor's exposition.

The newly-endowed Grace Rainey Rogers auditorium was the background, and as Theodore Rousseau, the curator of paintings of the Metropolitan Museum, spotlighted the great art treasures, it was the most painless manner of cultural projection which both the institution and the audience could desire.

The Michelangelos, Rembrandts, Van Goghs, Vermeers, Manets and Cezannes, and appropriately capped by "Whistler's Mother" (borrowed from the Paris Louvre), telecast on the eve of Mother's Day, were an odyssey under the magic of midcentury electronics. Rembrandt's self-portrait, as curator Rousseau and NBC's special events expert Ben Grauer accented, was a vivid example of the immortal Dutch artist's style with his haunting eyes that seem to quizically appraise the auditor, and vice versa.

Obviously, the Met's art treasures are pallid copies when viewed in black-and-white, which must continue to be any reporter's norm of measurement. Switching from spectrum to neutral colors will be the test of colored television's true values. As with the recent cinematic techniques, the technological improvements will have value mostly where the basic values are given further enhancement. There may be other "shows" whose spectrum embellishments may be only that of a degree of comparison. But with presentations of the calibre of an art museum, where the fundamentals are color, it's decidedly more affirmative than, say, trying to telecast a prizefight or even "Kukla, Fran & Ollie," as occurred the next day. In that instance, perhaps the most dominant audience impact was the fact that the kiddies' boxtops look like their realistic selves, and from that stems the thought that this augurs an era of S. Klein showing its $7.98 specials and creating a riot as they rush en masse downtown to Union Square, N.Y. However, this is something for the future, considering that NBC's C-100 model is a $1,000 job, delivered, not counting the service contract.

All of which is a bit afield from the limitless horizons for tintvision. McCarthy vs. the Army won't look any better in spectrum, but Van Gogh's landscapes and a Cezanne still life are something else again. It was an historic telecast that NBC whipped up on the eve of Mother's Day, 1954. *Abel.*

NBC-TV OPERA THEATRE
(Salome)
With Elaine Malbin, Lorna Sydney, Andrew McKinley, Norman Atkins, John Cassavetes, Davis Cunningham, Carol Jones, Sal Mineo, Nathaniel Schub, Robert Holland, Howard Fried, David Williams, Sigmund Mezey, Lee Cass, William Lewis, Kalen Kermoyan, Robert Leffler, Frances Monachino, Carmen Guitterez, John Johnson, Peter Herman Adler, conductor.
Producer: Samuel Chotzinoff
Director: Kirk Browning
90 Mins., Sat., 4 p.m.
Sustaining
NBC-TV, from New York

NBC-TV closed its operatic season with one of its most effective presentations. Production of Richard Strauss' "Salome," its fifth of the current year, was a topflight amalgam of drama and music, an absorbing 90 minute entertainment. By necessity, there had to be some cuts in the presentation, but elisions were smooth and went unnoticed as musical and dramatic continuity was virtually uninterrupted.

The acting and singing of Elaine Malbin, as Salome, was superb. This petite singer sang excellently and portrayed the fiery Judean princess with an equally combustible exhibition of dramatics. Miss Malbin gave a highly-keyed interpretation. There were times during this taxing session when she was so highly-pitched vocally and dramatically that the performance seemed shrill. However, that might have been the fault of the acoustics, since there were times when the words of any of the principals couldn't be distinguished. It was evident from the size and grandeur of the set that much of the enunciation would be lost.

Other top performances were by Andrew McKinley, as King Herod; Lorna Sidney, as Herodias; and Davis Cunningham in a briefie as Narraboth, a youth who destroys himself over love of Salome. Role of Jokanaan was sung richly by Norman Atkins and acted by John Cassavetes.

The more grisly aspects of the effort, such as Salome's arias directed to the severed head of the prophet, were mitigated by the comparatively tender approach. The weak-willed king sung by McKinley was also superior in every way.

The w.k. terping of the veils was by Carmen Guitterez. Substitution was made very skillfully so that it was difficult, at times, to discern whether Miss Malbin or the sub was in front of the cameras. Other skillful substitution was in the role of the page sung by Carol Jones and acted by Sal Mineo.

Orchestra under the direction of Peter Herman Adler provided excellent backgrounding. In all sectors, this was one of the best of the NBC operatic presentations. Conception by Samuel Chotzinoff; translation by Charles Polachek and the NBC Opera Dept.; choreography by John Butler; John Boxer costumes, and the especially impressive set by William Molyneux, all aided in the overall excellence of this show. *Jose.*

IT'S A CURIOUS THING
With Don Herbert, Clint Youle, Jane Quinn, Bill Leonard
Producers: Jules Power, Herbert
Director: Don Meier
30 Mins.; Thurs., 9:30 p.m.
ILLINOIS BELL
WNBQ, Chicago

It may take this panel entry a few weeks to generate much dialer momentum, but off the chapter watched (6) it appears to have the stuff to build a sufficiently large and loyal following to satisfy the institutional client. What it lacks in flash values along a "What's My Line" wit and personality byplay, it makes up in its quasi-educational content and the easygoing approach of both the panel and host.

The quiz device this time has the trio of panclists attempting to identify objects, gadgets, machines, plants, etc., and their functions. On this go, moderator Don Herbert pitched at guests Clint Youle, Jane Quinn and Bill Leonard such items as a hairpin magnet, automatic needle threader and a bomb colorimeter. Not the least of the fun were the clues tossed out in the form of puns by Herbert and his little lectures on the use of the gadgets after the guessing rounds. Herbert's national rep is based on his "Mr. Wizard" science show on NBC-TV, so this stuff is down his special alley. Relaxed gent also delivers a neat blurb along scientifico lines for the phone company bankroller.

Youle (WNBQ's weatherman) and Miss Quinn are set as regulars for the series and seem fine choices, but the distaffer's coyness will have to be held in check. Leonard, Chi Trib columnist, also showed promise and earned a repeat invite. *Dave.*

25 Irate Phillly Judges March In Protest on TV Station; Punch Thrown

Philadelphia, May 11.

Twenty-five of Philadelphia's 28 magistrates marched upon television station WPTZ last Wednesday (5) and fisticuffs were narrowly averted as the city's minor judiciary en bloc took offense at Dick McCutcheon's "Telerama" program of Saturday May 2.

Telecast was documentary profile of Police Dept., activities, with producer Cal Jones and a camera crew working out of midtown 19 district station house. Show recorded all the minor goings-on in a police precinct, arrests of drunks, knifings, disorderly persons, etc. Among other headaches of the cops reported by commentator McCutcheon was the frustrating effect of the big magistrate, who frequently discharged all of those arrested the following morning.

The Board of Magistrates is considering a suit for defamation against WPTZ, Chief Magistrate James J. Clothier said. The gripe of the judges rose over McCutcheon's remark during the program that "the average rookie patrolman is required to have more academic information than a magistrate." The minor judiciary in Philadelphia is an elective office, with nominations for this post generally made by political bosses.

Jones and McCutcheon were inclined to minimize the affair, since their program had been intended as straight police work reportage and the remarks about the magistrates cropping up incidentally. The magistrates, however, were frankly steaming. One of the jurists tried to throw a punch at McCutcheon and had to be forcibly restrained by his colleagues on the bench.

The program came right on the heels of Magistrate Amos J. Harris' discharge of 10 persons arrested in police raids on nightclubs for alleged lewd shows. Their discharge roused a storm of controversy here. Although Magistrate Harris was not mentioned by name, the release of the nitery folk was fresh in everyone's mind.

During the program, Dr. J. P. Shalloo, of the Philadelphia Crime Commission, blamed the increase of crime in this city on quick discharges by magistrates. Statements by other guests, City Manager Robert K. Sawyer and District Att. Richardson Dilworth, left little doubt about whether the magistrate system left something to be desired.

Offer by Jones and McCutcheon to give jurists a similar time segment to answer failed to satisfy them. Meeting ended on an unsatisfactory note, with the magistrates charging the program was "a blanket indictment of the entire group," and had left the impression "they were all crooks." A few said the telecast had brought shame and embarrassment to their wives and children.

The judges were further riled by the district attorney's sidewise reference to the Harris case, since an assistant D.A. present at that hearing had suggested the entertainers be freed. There is a movement in the making to bring about a reform of Philly's magistrate system, and feeling at WPTZ is that McCutcheon and Jones, in their coverage of police duties, inadvertently probed into a very touchy spot.

Meggers, Chi CBS Agree; Ease Web Pact Inking

Chicago, May 11.

Radio-Television Directors Guild reached agreement with Chi CBS yesterday (Mon.), removing the last hurdle to formal signaturing of network pacts. Guild had come to terms with ABC and NBC here last week on local contracts patterned after codes negotiated in New York.

Guild lost the attempt to establish director fees for local commercial tv shows, similar to those on web-sponsored programs. Finalizing of previously-negotiated N. Y. contracts had been shelved pending agreements here and on the Coast.

Salt Lake City — Intermountain Network has closed a $19,000 deal with Level Bros. for a 52-week spot campaign to run on 19 affiliated stations. According to Lynn L. Meyer, web v.p. and sales topper, product to be pitched is White Lava soap.

N.Y. Better Biz Bureau Halts Hot Antenna Ads

The N.Y. Better Business Bureau squelched "exaggerated claims" in recent advertising about miniature television antennas. After a check of these antennas, advertised as being able to "outperform all others," the Bureau called the questionable statements to the attention of advertisers and media, stopping them immediately.

BBB tests indicated that none of the antennas could claim better reception on all channels. It was concluded that present indoor antennas, including the miniature type, cannot legitimately assure they are better than all others or better than roof antennas. "Performance varies with different channels and with respect to location," BBB stated.

Chi Unlimited Expands Board of Directors To Fill All B'cast Angles

Chicago, May 11.

Chicago Unlimited, all-industry non-profit organization set up to promote Windy city radio and television and allied activities, at its annual meeting expanded its board of directors from 10 to 24 members so as to permit wider representation of all facets of the business.

Jim Kellock was elected prexy of the group and Austin Kiplinger was named veepee. Mary Dooling was named secretary and Charles Flynn treasurer.

New board members and their representation are: Peter Cavallo Jr. and Art Holland, advertising agencies; Frank Hogan and Jack Russell, talent agencies; Alan Fishburn and Reinald Werrenrath Jr., radio-tv directors; Jim Kellock and Norm Lindquist, film companies; Norm Barry and Austin Kiplinger, newscasters; James E. Jewell and John Lewellen, package producers; Jack Mabley and Marty O'Shaughnessy, press; Maraleita Dutton and Duffy Schwartz, public relations; George Heinemann and Sterling (Red) Quinlan, radio-tv stations; Geoffrey Bennett and Jerry Ellis, recording companies; Eleanor Engle and John Weigel, talent, and Joe Byrne and Ray Jones, unions.

Betty Hutton

Continued from page 1

nate as a tint preem from the old Warner Bros. studios in Brooklyn, which are being refurbished by the web to Liebman's specifications. Liebman's Hutton "coup" involved NBC prexy Pat Weaver, executive v.p. Robert Sarnoff, network program chieftain Tom McAvity and the top echelon of the William Morris office, the Liebman-Hutton agents.

There's even a fifth "first" to which almost as much interest attaches as any of the other components. Along with revelation of the Hutton leap into the image orthicons, it's become known that the Liebman color galas will be done under the tag of "Your Show of Shows." For some time now that title has become a matter of speculation as to ownership after five years of its identification with the Liebman-Sid Caesar-Imogene Coca Saturday nighter that's going into retirement with the June 5 workout.

It now develops that last February the title was approved by the Patent Office in Washington for registration as a trademark and that a certificate of ownership was to be issued to formalize the deal. This is an unusual development in show biz, since titles have been deemed not protectable by copyright law and descriptive titles (such as "Show of Shows") receive even less recognition in the Washington bureau. Apparently the Patent Office "capitulated" to tv in this regard in what amounts to the first official recognition of a title in the sight medium.

'HOME' IN GIMBEL'S (PHILLY) WINDOW

Greater part of next Thursday's (20) "Home" show on NBC-TV will originate at Gimbel's department store in Philly, with members of the 11 to nooner making appearances in the emporium in advance of the event. Various segments such as fashions, home decorations, etc., will use merchandise from the store.

Gimbel's is figuring on installing tv sets in several of its windows so that passerby will get a looksee of the show.

Solon Again Hits Press Ownership Of TV Stations

Washington, May 11.

Newspaper ownership of tv stations, which would be outlawed in cities of 100,000 population or more by a bill recently introduced by Sen. Edwin C. Johnson (D.-Colo.), came under attack again last week by Sen. Harley M. Kilgore (D., W. Va.).

In a statement inserted in the Congressional Record, Sen. Kilgore said that the increasing concentration of control over the media of communications and information gives him "very serious concern" and that threat of monopoly in these activities is "a far more serious matter" than in other fields.

"No other function in our society," said Kilgore, "is so essential to the preservation of our institutions as free and untrammelled communication of information and opinion." The subject, he said, is before a subcommittee of the Senate Judiciary Committee, of which Kilgore is a member. Johnson's bill has been referred to the Interstate Commerce Committee.

Sen. Kilgore included in his statement a published tabulation showing that newspaper publishers have interests in nearly one-third of the tv stations on the air and have controlling stock in 112 stations.

MILW. AGENCY ON AFTRA UNFAIR LIST OVER FEES

Chicago, May 11.

Mathisson & Associates, ad agency in Milwaukee, and the American Federation of Radio-Television Artists are at loggerheads over the settlement of a bill presented by the union for repeat fees on a series of radio spots booked by the agency for the Miller Brewing Co. The matter has been bucked to the national AFTRA board, which has okayed the listing of the agency on the guild's unfair list pending settlement.

The local AFTRA board meets tonight (Tues.) to consider the agency's latest offer. Previously the union had agreed on a compromise figure of $6,000, but that was turned down by the ad shop.

1st Montgomery 2-Part With 'Great Expectations'

NBC-TV's "Robert Montgomery Presents" will do a two-parter of Charles Dickens' "Great Expectations," June 14 and 21, in the first carryover on the drama series sponsored alternately by Lucky Strike and Johnson's Wax. Norman Felton will stage the Doria Folliot adaptation and cast is currently being assembled.

Montgomery himself will make one of his rare in-script appearances on the show May 24, in "The Power and the Prize."

San Antonio — A new Monday through Friday tv series, "6 O'Clock Report," on WOAI-TV here, presents a composite roundup of late news in sports, business and weather. The 15-minute program opens with a discussion of the sports scene by Randall Clay, former halfback of U. of Texas and New York Giants football team. Henry Guerra, vet WOAI newscaster, comments on business news. The final segment is devoted to an analysis of weather trends by Phil Hemphill.

Inside Stuff—Radio-TV

Temporary suspension of operations of Atlantic City's tv'er, WFPG-TV, was not caused by cancellation of the UHFer's affiliation contract with CBS, as reported last week. CBS pact is still in effect, as are affiliation contracts with NBC, ABC and DuMont. However, station lost some 33 half-hour commercial programs from all four networks because of client decisions not to buy the market any longer. Reasons for the client defections were the improved signals from New York and Philadelphia, which are received in Atlantic City. With loss of the network feeds, station decided it couldn't maintain an attractive-enough schedule and consequently applied for temporary suspension pending Congressional study of the UHF problem.

According to a CBS-TV spokesman, there's been no general exodus on the part of the cast of the daytime "Woman With a Past." Geraldine Brooks replaced Mary Sinclair last week because the latter claimed poor health. Lilia Skala has not departed. She played the lead in a play in Bermuda and was replaced for one day by Olga Fabian because the author could not rewrite that particular script. Dennis Harrison did only two one-shotters and by the time his part came into the story with some regularity, he was unavailable, so John Conte was pacted. The sole replacement was Bram Nossen, who was succeeded by Maurice Burke. "Woman" is axed as of the web's July 5 realignment and its slotting destiny is so far unknown.

Jackie Gleason explains that he didn't show up at the Friars' tribute to Red Buttons April 29 at the Park Sheraton Hotel, N. Y., because he had an all-day appointment with medicos, who were examining his stomach. "I think that Red would be the first to admit that I have always been a great admirer of his," said Gleason. "I believe him to be one of the finest young comics around. I would not want anyone to think that I would ignore such a nice and talented guy as Red."

Mack Fuller, program director of KWTV-KOMA, Oklahoma City, writes: "Just so our rivals, WKY-TV, won't get all the credit, KWTV Channel 9, CBS also signs on the air at the ungodly hour of 6 a.m. in order to carry both hours of 'The Morning Show.'" WKY story last week had referred to station's raising of its curtain (but half-hour in advance, at 5:30, for a color tv test pattern) for NBC's "Today."

AUTOS EMERGE BIGGEST CLIENT OF CLOSED-TV

The Chrysler auto company, via Box Office Television, Inc., will stage a 26-city closed-circuit teleconference on May 26. Theatres will be used in 20 cities while hotel hookups (four Sheraton hotels) will be employed in the six others. Telecast, originating in New York, will be seen by Chrysler dealers and salesmen from 12 noon to 1 p.m.

Auto companies have become the most consistent users of the closed-circuit medium for business meetings. This is the fourth time this year that a motor firm has made use of theatre-tv, with Ford utilizing the medium twice and Dodge once. The Chrysler session marks the sixth closed-circuit conference promoted by BOTV this year. In addition to the outo events, BOTV arranged closed-circuit sessions for the American Management Assn. and for the Sheraton Hotel chain. Early in January, the rival Theatre Network Television staged a telesession for the Sealtest division of National Dairy Products.

Mary Margaret

Continued from page 1

have been with the show for 14 years; one, Philadelphia Dairy, started in 1935 and is still going. Program established its "low" fee in 1934 and has never deviated except about 10 years ago.

Before the McBride advent, it was generally felt that femme listeners were interested only in household subjects, but MMM changed that thinking, along with many another habit, including an up in reading by women that is credited to her spadework.

Many of her listeners are second-generation fans who were tipped off by their mothers. These and others showed up at Yankee Stadium, N. Y., in 1949 to celebrate Mary Margaret's birthday. Aside from her numerous awards, she's rated as a sock saleswoman. In fact, "America's 12 Master Salesmen," published by B. C. Forbes, included one radio rep and one woman—both MMM. She was listed in fast company, with Thomas B. Watson, William Zeckendorf, James A. Farley, Alfred E. Lyon, Conrad Hilton, Alex M. Lewyt, et al.

The McBride sponsors for the finale are Bohack, Dolly Madison, Goodman's Noodles, Hill Bros., Coca-Cola, Norbest Sardines, Mills Mfg., Puss 'n' Boots, Messing Cornell Bread, Delaware State Poultry, Nescafe, Tintex, 20th-Fox, Sacramento Tomato Juice, Katzenbach & Warren, Devonsheer Toast, Fairmont Foods, Breath o' Pine, Red Breast Salmon, Ladies Home Journal.

Shamrock, Tex.—Dick Dean has been named general manager here of KEVA. He comes from KRON, Ballinger, where he was commercial manager.

Golf's Tailoring Via Chi TV Deal

Chicago, May 11.

American sports, from the national pastime itself to such fringe muscle activities as soccer, have had their economics and mechanics regeared to some degree by the arrival of television. And now even golf, admittedly one of the toughest of them all to capture videowise, is in for a tv tailoring.

In a deal being worked out with George S. May's Tam O'Shanter Country Club, WNBQ is putting together an hour-long live golf telecast to be beamed Tuesday nights from 11 to midnight. The "golf under the lights" package, to tee off June 1, won't be a standard over-hill-and-dale pursuit but will be focused around the Tam's 18th hole. The formatted-for-tv games will have two pairs of golfers, one pro and the other amateur, holeing out on the 18th from different yardage around the pin. To invest the games with a competitive angle, the pros will vie for cash prizes and the amateurs for merchandise boodle.

The project is a follow-through to WNBQ's fall and winter Tuesday-night bowling shows where the prizes put up by sponsor DeSoto Pontiac lured some of the nation's top bowlers. The golf series runs through Aug. 31 with the bowling show resuming in the fall.

WINS, N.Y., Audience Lift Since Advent of Leder

Though Bob Leder hasn't quite warmed to his new job as helmsman of WINS, N.Y. radio station, he has already accounted for a substantial upbeat in listening, according to the Pulse report for April. Heaviest share of audience increase has come during segments by Bob & Ray, the duo he bought away from WNBC, the local NBC o&o.

The overall (6 a.m.-midnight) share of audience increase amounted to 26% over March, which was before the morning gab team had been in for more than a few days. Their share of the daily upbeat was 44% and on Saturdays it went up 70.3%.

Leder shifted the morning sked to fit in Bob & Ray followed by Jack Lacy. His entries replaced Charlie Stark and Paul Sherman. For the entire morning, from sign-on at 6 to noon, the average increase was 65%.

Des Moines—Program transmission is expected to start May 15 on KGLO-TV, Mason City, Ia., according to Herbert R. Ohrt, executive vice president of Lee Radio Inc., station owners. Station will carry CBS and DuMont network programs and operate on a power of 100,000 watts.

PETER LIND HAYES AND MARY HEALY

"They are easily the most versatile pair in show business"*

VARIETY
Wednesday, May 5, 1954

Hotel Plaza, N. Y.

In the golden era of musical comedy they'd call Mary Healy "another Marilyn Miller" and her talented partner-husband Peter Lind Hayes would be compared to Carter deHaven, Jack Donahue and the like. Today, of course, Miss deHaven, Miller and the Messrs. Donahue, et al, couldn't compare or compete with the post-midcentury ingenues and juveniles. In fact, almost any chorister today in a big league saloon or stage show, sings and terps rings around the yesteryear greats. Such has been the sophisticated evolution of show biz standards.

Hayes & Healy are second-generation vaudes, with plenty of celluloid and sleek circuit polish all their own, and it is readily patent that their steeped-in-the-tradition antecedents give them a spark that is undeniable. They are easily the most versatile young married pair in show business, and that goes even if their association was less personalized.

It used to be that a class couple would be tagged in a VARIETY review as "okay for musical comedy." Today it's "okay for anything." The versatility and flexibility of present-day standards sees talent gravitate from Equity to Las Vegas; from vaude to video; from the Met to the saloons. John Barrymore today would be playing (for pay) in the bistros and not for free and for fun as in his twilight days.

Back to Peter Lind Hayes and Mary Healy, and you find that there's little left for them this side of Loew's Stratosphere. They've been in vaude and tv; in Hollywood and legit. An act of their calibre knocks off about as much in a month in Las Vegas as in an entire season of 8-a-week in a Broadway musical under yesteryear standards of compensation.

The challenge henceforth becomes one of standard. This they maintain, plus. Their stuff is sharp, sophisticated, savvy and yet commercial and of the common denominator calibre for all kinds of customers. They are flip with a quip but not Einstein in their subtlety. Their throwaway lines ("won the FCC in a crap game in Las Vegas," etc.) are sharp for the hepsters and unlofty for the solid citizens. Their MacDonald-Eddy, Russell Nype and Helen Traubel are funny but not bitter. Their Charleston hokum is reincarnated Scott Fitzgerald and their "Sheboygan" is of the warm nostalgia to have cheered a Joe Laurie Jr. Their song-and-dance is professional and polished, commensurate with their poised personalities.

Hayes & Healy have run the gamut from pioneering the Stork Club tv'er to the Persian Room, but their impact in al fresco Las Vegas would not be impaired if there were a Leon & Eddie's, or kindred ribald room Club 18, or kindred ribald room extant. That's a commercialism that can only mean one thing—no layoffs they. Pete Hayes is a talent juve; his child bride a looker rescued in-time from the pallid celluloid sphere which first projected her.

Abel.

FRANK FARRELL—
New York Journal-American
"Peter Lind Hayes and Mary Healy's premiere in the Persian Room will make night life worth living . . . New routines crackle with youthful freshness, versatility and a genuine mirth."

WALTER WINCHELL—
"Mary Healy and Peter Lind Hayes' new act in three words: Perfect Peter Patter. They are at their best."

EARL WILSON—
New York Post
"Today's Bravo: The sparkling Peter Lind Hayes-Mary Healy show at the Persian Room."

HY GARDNER—
New York Herald Tribune
"We've rave-reviewed the talents of Peter and Mary Healy so many times so just let's say that their new act (now at the Persian Room) is more refreshing than ever."

LOUIS SOBEL—
New York Journal-American
Triple A Endorsement "Suave song, patter of Mr. and Mrs. Peter Lind Hayes."

GENE KNIGHT—
New York Journal-American
"If you know Peter Lind Hayes and Mary Healy as I do, you won't want to miss them during their stay at The Hotel Plaza's Persian Room . . ."

RADIE HARRIS—
Hollywood Reporter
"I laughed at their current act as appreciatively as Lou Irwin, and since he's only been their agent for 14 years what greater tribute can I possibly pay them?"

JUNE BUNDY—
Billboard
"Peter Lind Hayes and Mary Healy take over an audience with an effortless ease and flawless sense of timing which make them just about one of the top husband and wife comedy teams on the nitery circuit."

- *Currently*
  PERSIAN ROOM
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  NEW YORK
- **CBS RADIO**
  1.30 to 2 P.M., EDST
  Saturdays
- **Signed for the Next 3 Years**
  (2 Engagements Annually)
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Radio Reviews

ON A SUNDAY AFTERNOON
With Eddie Gallaher, Louise Carlyle, Stuart Foster, Alfredo Antonini, Russ Case, others.
Producer: Lou Melamed
Directors: Oliver Daniel, Kirby Ayres
Writers: Gladys Finke, Charles Monroe
150 Mins., Sun., 3 p.m.
CBS, from N. Y.

Intention of CBS Radio's "On a Sunday Afternoon" is simply to fill the long afternoon hours with as unobtrusive a musical package as possible, the kind that can be listend to with half an ear and still be enjoyed. The stanza is divided into various segments, each casing a different aspect of music—live and recorded. Eddie Gallaher chats around the tunalogs easily, introducing fresh numbers from the studio and others by recorded "guests."

In segment heard, soprano Louise Carlyle proved exceptionally worthwhile. Her voice has a rich quality which lends itself neatly to breezy summer music. Russ Case and his orch are okay in the potpourri called "informal" music eating up the last hour of the session. Earlier, Alfredo Antonini and his string sidemen bat out numbers like "Wabash Moon," always careful not to destroy the light mood. Disks by Patrice Munsel, Bing Crosby, Paul Weston and Jo Stafford, and so on, fill in the gaps.

WCBS, N.Y. only carried two and a half hours in the preem (9), but next week will carry the full three hours.

JUST EASY
With Jack Gregson, Peggy Anne Ellis, Bobby Hackett Orch, guests
Producers-directors: George Wiest, Bill McCallam
Writer: Bernard Dougall
60 Mins.; Mon.-thru-Fri., 8 p.m.
Sustaining
ABC, from N. Y.

Jack Gregson is giving an Arthur Godfrey approach to his emcee chores on this new ABC entry, which bowed over the net May 3. Cross-the-board stanza is patterned along informal lines, with Gregson handling the gab and Peggy Anne Ellis and the Bobby Hackett orch providing musical relief. Chitchat segment on program caught last Wednesday (5) wasn't much of an attention-puller. With more sparkling banter between show's personalities, airer could probably get okay listener response from dialers who like their audio entertainment in a relaxed vein.

Musical talent on show was nicely spotted throughout the hour-long session. Miss Ellis' workover of "Baubles, Bangles and Beads" and "Little Things Mean a Lot" made for easy listening. Instrumentalizing by the Hackett combo was good, Richard Hayman guested on show with Gregson pitching some questions at him and also throwing in a plug for the mouth-organist's latest Mercury Records releases. Hayman's waxings of "Port of Spain" and "Spring is Here" were given turntable spins, in addition to which Hayman gave harmonica accompaniment to Miss Ellis' piping of "The Sadie Thompson Song."

Gregson participated in a taped interview with an ABC rep in London and with actress-ballerina Moira Shearer. Program, incidentally, runs 60 minutes only Tuesday-thru-Friday. Initial 15 minutes on Monday is preempted by newscaster Henry J. Taylor. *Jess.*

'Omnibus'

Continued from page 26

best pullers for "Omnibus" and could not have been given the live treatment.

As to ballet itself, Saudek has about given us on the toe troupers, being convinced that tv is not yet the ideal medium for that form of entertainment. It's possible, he says, to adapt ballet to the home screens, but some integrity is lost in the process. It's the sight medium—not the tour jete jamborees—that's at fault. However, there might be one or two commissioned works choreographed strictly for the tubes, such as was done east season.

More Americana

Item for the upcoming "Omnibus" is more devotion to Americana, particularly those facets of show biz which the present generation, old and young, knows little or nothing about. In this classification would be minstrelsy and vaudeville, and the intention is to stage a couple of the burnt cork and "opera house" productions in the precise style that obtained during their heyday. Also in the works is an adaptation of "Uncle Tom's Cabin"—not in the mock vein of the erstwhile road-showed "Tom" troupes but as a script representative of the social and economic facets of the Harriet Beecher Stowe novel in its pre-Civil War, "hot potato" setting.

On the sponsor side (Scott Paper already has renewed and Greyhound Bus and Nash-Kelvinator are considered safe to repeat), Saudek is working on a potential blockbuster. Convinced that a program should not separate the editorial format from the advertising, he is going down the line to persuade sponsors to put some of their blurbs in the hands of the Workshop itself. He's talked with a few "bestselling" authors to provide "new ideas" in commercials—live, filmed, animated cartoons, etc.—that would elevate the partisan stuff to the stature of entertainment while not disregarding the sales factors as such. Some of the sponsor-made films will be continued in the editorial format, since they are more or less devoid of the "direct sell" values.

Eileen BARTON
Guesting May 18
BERLE BUICK SHOW
NBC-TV
CORAL RECORDS
Dir.: William Morris Agency

Chi Seeks Out

Continued from page 29

telecasts of the McCarthy-Army hearings. Station has telecast the hearings an average of four and a half hours daily since April 22.

Move was due to the fact that the NBC-TV web dropped the telecasts and KPRC-TV was forced to rent the coaxial cable to bring the hearings here and the disruption of regular commercial programming.

If the hearings are shortened, KPRC-TV will again attempt to bring the live hearings in this area again, according to Harris.

Cincy Wants It All

Cincinnati, May 11.

WSAI asked its listeners if they wanted complete or partial radio airings of ABC network coverage of the Army-McCarthy hearings. The mail response was 100-to-1 for the entire course, Sherwood Gordon, president of the station, announced.

Crosley's WLW-T, affiliated with NBC, and WCPO-TV, a Du-Mont outlet, are dividing time on telecasts of the hearings.

Coast's KTLA Kudosed

Hollywood, May 11.

KTLA, providing the only spot coverage on the Army-McCarthy hearings by way of an audio account of the hearings plus still pix, has been deluged with more than 5,000 telephone calls, letters and wires thanking the channel for the service.

Manager Klaus Landsberg says it's the largest response KTLA has ever received, except for its coverage of the Kathy Fiscus tragedy and first A-bomb telecast.

Channel normally doesn't go on the air until 3:30 p.m., but in order to bring coverage of the investigation hearings from Washington, is on the air shortly after 8 a.m., and continues through with the full day's hearing. Landsberg, saying the response verifies his belief that interest in the hearings is intense, declared he plans to continue such coverage until the probe is concluded. NBC-TV dropped live coverage on grounds it was too expensive, and there wasn't sufficient interest.

Some of the viewers who have phoned and written have volunteered to help foot the tab to insure continued coverage of the hearings, the exec said.

WABD Outdraws WABC-TV

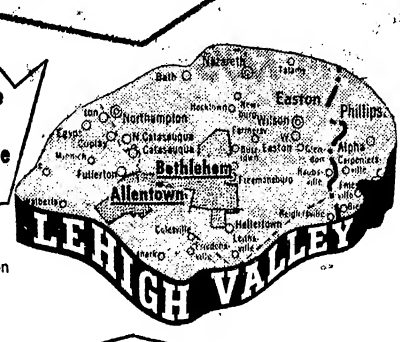
WABD, DuMont o.&o., outaudienced WABC-TV, the ABC key, better than 3 to 1 in New York, according to a special Trendex study conducted two days last week during the Army-McCarthy hearings. These are the only two N. Y. stations airing the Washington hassle live.

WABD had 77% of the entire N. Y. tele audience during the two days. The survey gave WABD an 8 rating and a 46 share of audience and WABC-TV a 2.4 rating and 13.8 of the viewers. Average ratings for the top afternoon N. Y. shows for all of March and April were not as high as WABD's mean for the two days from 2:30-4:30 p.m. (hearing hours). "House Party" netted an average 6.3, Bob Crosby a 5.8, "Welcome Travellers" a 5.3 and "Big Payoff" a 5.1.

Entire metropolitan tv audience was 50% higher during the Trendex survey than the day-to-day average for the last two months. The hearings, all told, grabbed off around 60% of the whole audience.

Selling Allentown, Bethlehem, Easton
WLEV-TV
Bethlehem, Pa.

the only single medium reaching the entire



Steinman Station
NBC TV affiliate
Represented by
MEEKER TV, INC.
New York Chicago
Los Angeles San Francisco

Television Chatter

New York

Moppet actor **Philip Rodd**, veteran of some 300 radio-tv appearances plus two Broadway shows, to celebrate his "coming of age" (barmitzvah) Saturday (15) at Hebrew Tabernacle with **Rabbi Jacob Polish** (also a frequenter of the airlanes) officiating.

Vet radio salesman **H. J. (Jim) Eells** joined Television Programs of America to cover the mountain states, with headquarters in Denver . . . **Jack L. Brumback**, formerly with Ziv TV and CBS, joined United Television Programs to head up its new San Francisco office . . . Cornwall Productions locationing today (Wed.) at Jamaica track for the 29th film in the "Janet Dean" series . . . **Jerome Bronfield**, RKO Pathe staff scripter, off to Detroit for background material for an industrial pic . . . **Jimmy Yohan** into cast of Signal Corps films, shooting in Astoria this week . . . **Ely Landau**, National Telefilm Associates prexy, on the Coast for production talks . . . UTP prexy **Phil Krasne** returned to Coast homeoffice last week after two weeks in Gotham.

Bill Hobin, director of "Your Show of Shows," signed by **Max Liebman** as associate producer and director of Liebman's upcoming series for the fall . . . **Betty Madigah** set for CBS-TV's "New Revue" colorcast Friday (14) . . . NBC and the Jewish Theological Seminary jointly cited for "Frontiers of Faith," which they co-produce, by the National Council for Jewish Audio-Visual Materials in the council's third annual awards presentation . . . **John Conte** joining WNBT's "Chock Full O'Nuts Showcase" as a regular cast member . . . Family Service Assn. of America gave its first family service television award to CBS' "Mama" . . . **Norman Feld** played his first lead, opposite **Geraldine Page**, on "Goodyear Television Playhouse" last Sunday (9) . . . **Brooks Clift** upped from assistant to full director of NBC's "Home" show. He's brother of **Montgomery Clift** . . . Winston Cigs bought two capsule segments of the CBS "Morning Show" . . . **Hume Cronyn-Jessica Tandy** "The Marriage" back in the running, this time as summer sub either for **Milton Berle's** first half or **Dave Garroway's** nighttimer (both at 8 o'clock) . . . **Peter Lawford** being primed for a vidpix situationer. Ditto **Alan Young** (by NBC, live or film) after comic's summer run with "Saturday Night Revue" . . . **Max Liebman** has pacted **Janet Blair** and **Nanette Fabray** for two appearances each on his '54-'55 extravaganzas . . . **Charles (Bud) Barry**, NBC v.p., recovering from liver ailment in University Hospital.

Ruth Perrott, currently in "Life With Father" as Miss Bird and Aunt Ethel on "Meet Millie," due in from the Coast this week for three tv dates before taking off on a six-week tour of Europe . . . **Somer Alberg** played Dora's father on the Goldbergs show last night (Tues.) . . . Fourteen-year-old **David Winters** featured on "Kraft TV Theatre" tomorrow (Thurs.) . . . **Merrill E. Joels** did a Jack Webb narration last week.

Helene Parker set **Evelyn Wall** on "Hit Parade," **Renay Granville** for Lilt on **Loretta Young** show, **Rosemary Prinz** for Holiday ciggie plug on "Plainclothes Man," **Rudd Lowry** on "Suspense," **Helen Arden** for **Red Buttons** show as Italian mother, and **Terry Van Tell** for "Rocky King" show . . . **Helen Gerald** just finished lead roles in two telepix in Hollywood, "The Falcon" and "Gangbusters."

Sig Mickelson, CBS-TV news-public affairs chief, to deliver lecture May 18 at TV News Seminar in Evanston, Ill., sponsored jointly by Radio-TV News Directors Assn. and Northwestern U.'s Medill School of Journalism. Another CBSpeaker will be **Howard Kany**, manager of CBS-TV news and newsfilm . . . **Douglas Edwards** planed to Birmingham to emcee preem of the pic "Unconquered."

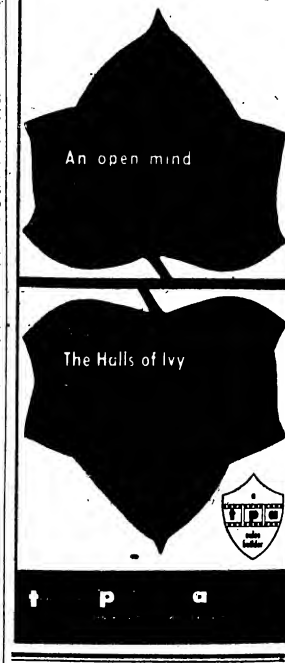
WCBS-TV's "Camera Tree" marking first anni Saturday (15) . . . NBC trade press ed **Ellis Moore**, felled by appendectomy a few weeks ago, will be back on the job Monday (17). **Ernie Otto** has been pinchhitting . . . WNBT program manager **Steve Krantz** and wife off to Europe last week . . . CBS-TV's "Woman With A Past" to work fashion show into story line May 19 when heroine **Lynn Sherwood** opens her shop.

John E. McCarthy joins WPIX as staff announcer May 16. Was with WXYZ-TV, Detroit, and more recently worked as a network thesp . . . Radio Writers Guild won its fight for control of ABC continuity last week, rounding out the voting that went on in the writing departments of the three major nets . . . **Albert Hartigan** promoted to assistant program manager at WPIX. Heretofore he directed for the soon-to-ankle **Ted Steele** . . . **Patsy Bruder** into the Motorola video story, "Atomic Attack," on May 18 . . . **Patricia Collinge** has starring role in DuMont's "Love Story" same date.

Chicago

Arch Ward, Chi Tribune sports editor, and **Janet Kern**, Chi American radio-tv editor, join **Irv Kupcinet**, Sun-Times columnist, as co-emcees of the WBKB cerebral palsy telethon spanning weekend after next . . . **John Davis**, manager of the Blair-TV office here, awarded his veepee stripes . . . NBC-TV's "Mr. Wizard" and "Ding Dong School" cited as outstanding kiddie fare by the Illinois Federation of Women's Clubs . . . Kling Studios is shooting a series of institutional films for the American Bakers Assn. . . . **Peter Donat** and **Will Hussung** added to the NBC-TV "Hawkins Falls" company . . . Chi Furniture Mart has re-signed for the "Adventure Time" vidpix Sunday noons via WGN-TV.

"Zoo Parade" this month notches its fifth anni on WNBQ and its fourth anni on the parent NBC-TV web later this month. **Marlin Perkins**, Lincoln Park Zoo director, and newsman **Jim Hurlbut** have co-hosted the animal remote since its inception . . . **Cedric Adams** due in to cut a series of Pure Oil teleblurbs filmed at the Atlas studios . . . Koolvent Corp. has latched onto the "Boston Blackie" vidpix for WGN-TV slotting . . . Chi NBC-TV program chief **Ben Park** sneak-previewed the audition kine of his hour-long farm show to the local press Monday (10).

SPRAYS OF IVY


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Daily rates, too. Includes Amer. style meals, room service. Semi-tropical yet cool lakeside Am.-Eng. colony on Lake Chapala near Guadalajara. Peace and economy in sunny year-round AJIJIC INN to do what you like... water ski ...paint, write, have fun, or just sit in the sun. DINER'S CLUB MEMBER.
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"ASSISTANT AGENT"
"GOOD SECRETARIAL SKILLS"
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565 PARK AVE. (62d St.)
. . . 6 ROOMS, 2 BATHS . . .
Ready for Immediate Occupancy, Fireproof, 24-hour Service.
LLOYD WINTHROP CO., INC.
920 Broadway GR 7-8050

'TNT for Politico TV'

Continued from page 1

political supporters at these theatre and auditorium conclaves for necessary fundraising, fortified by national political spokesmen giving the national pitch. From a midwest broadcast central, say a city like Chicago or St. Louis, would originate the closed-circuit theatre telecasts with an eye to hitting the east at 10 p.m. and 7 p.m. on the Coast. That's where the show biz names will come in, along with top national Demo political leaders.

On the local level, in the 50 or so large and medium key cities tied into the "TNT for Political TV" ballyhoo, there would probably be $100-per-admission fees to swell the local political funds, in lieu of the heretofore more tedious and protracted $100-a-plate dinners with the dissipation of time and funds. The Democratic National Committee envisions this TNT closed-circuit theatre tv system as the ultra-modern method of tying the national political thinking in with local events, be it the Congressional race which will be so crucial in the fall of '54, or the lesser local political contests.

The plan already has been worked out so that the schedule would call first for the local political speeches, topped off by a 60-90-minute national ballyhoo, show biz names (naturally those sympathetic with the party), and then the topmost Demo spokesmen, such as Harry S. Truman and Adlai E. Stevenson.

It would take place on a Monday or Tuesday, as with TNT's previous TeleSessions (for industrial sales conventions via video) for outfits like Lee Carpets, Dodge, Ford, National Dairy, etc.

Met Parallel Sponsorship

When TNT puts the Metropolitan Opera on the air via a closed-circuit pickup, local subscribers in some 40-50 cities would have a parallel local sponsorship a la the proposed Demo National Committee setup, excepting that local charities would be the beneficiaries. These are cultural, musical, literary and kindred groups, with strong women's club angle, who are joining with the Metropolitan Opera Guild in a co-sponsorship of the Met production.

TNT has 53 theatres in its chain plus 20 mobile units (for auditoriums, halls, Madison Sq. Garden and the like), in addition to the standard theatre tv equipments for its circuit. In New York there are nine theatres, namely the RKO Fordham, Loew's Victoria, Fabian Fox (Brooklyn), Charles B. Moss' Fort Lee, N. J., Broadway Paramount, the Century Circuit's Marine and Flatbush in Brooklyn, Prospect in Flushing, the Guild in Rockefeller Center and the indie Lane in Washington Heights, thus blanketing the metropolitan area from the Bronx and Harlem to Long Island.

Chi's six houses are in equal strategic locations: the B&K Tivoli (southside), Marbro (west), Uptown (northside), State-Lake in the Loop, Telenews in the Loop and the Essaness Crown in the Division area.

The circuit thus ties in 250,000 seats, and the gross potential for "admissions" to these political rallies even at $5 a head, and up to the $100-per schedule, is mathematically obvious.

Halperin has done it several times, buying up the local exhibitor's day operation by paying for the average take. The theatre likes the extra showmanship impetus this sort of occasional TeleSession gives it. From the community viewpoint it's still an extra plus for the theatreowner.

The Democratic National Committee likes the idea because, obviously, it cuts down geographical distances and brings together all the party-workers into one compact entity for greatest and most unified impact. No more problems about bringing political workers to Washington. Here, under the Theatre Network Television technique, they stay home. It cuts down on the waste of time and effort of the political party fundraisers.

TNT thus will have played both sides of the fence. Last fall it hooked up President Eisenhower's closed-circuit address, dedicating a new Ford plant at Dearborn by telectronic communication from the White House.

The TNT-Demo pattern for the 1956 Presidential race is obvious in its portent.

Ed Lamb Sues

Continued from page 1

administration took over. He further charged attempts by FCC investigators to get false testimony against him and charged at least one bribe attempt by them.

Renewal of Lamb's license to operate WICU-TV in Erie, Pa., has been held up pending FCC hearings on charges by unnamed informants that Lamb, a Democratic party contributor, had in the past held Communist affiliations. The probe was requested by Commr. John C. Doerfer of Wisconsin, a Republican newcomer. FCC asked Lamb to deny the charges, which he has done, but no action has been forthcoming yet. FCC has also refused to name its informant.

Complaint, which charges violation of due process of law and claims the FCC is exceeding its authority, states that Lamb is informed and believes the hearings planned by the FCC will require two to four years and all applications will be held up "until some remote and unpredictable date when the defendants (FCC) shall seet fit to conclude their deliberations."

Suit charges that the FCC sent three investigators to Erie and the agents "attempted to induce citizens falsely to testify that Lamb was in fact affiliated or associated with the Communist Party and in this connection they offered at least one bribe for such false testimony." An investigator also said publicly, the complaint alleges, "We are out to get Lamb and take WICU away from him."

Lamb asserted that the FCC has no real evidence to support charges, which he says "are either by willful perjures maliciously inspired, or the inventions and delusions of self-seeking irresponsible slanderers wholly unworthy of belief." He asserted that although he has never questioned the FCC's right to make inquiries, "It is now plain that with changes in the personnel of the Commission, these questions will recur unendingly in the future."

In a statement after filing the complaint, Lamb said: "I feel much better that my counsel has determined to go into a court of competent jurisdiction to protect my name and my property. Somehow, I feel better knowing we will have hearings before an impartial tribunal which proceeds according to the judicial rules of fair play."

Last week, Lamb ran a series of ads in New York, Washington and Toledo dailies and in the trade press offering $10,000 to anyone who could disprove his non-Communist affidavits.

'Rich' Up In Air

Fate of "Strike It Rich" is being kicked around by Colgate, its agency on the account, Wm. Esty, and packager Walter Framer. Involved is Wednesday night stanza on CBS-TV. "Phrase That Pays," NBC radio strip, has come into the conversations as a possible replacement.

"Rich" has had its public relations ups and downs, particularly in continuing fusses with the N. Y. City Welfare Commission on whether the show solicits funds and is thus subject to licensing. Program's ratings have been okay.

Scout Schools For Scripter Talent, Howard Tells TV

Hollywood, May 11.

CBS-TV producer-creator-writer Cy Howard, on returning from a trek to the U. of Wisconsin, advises tv it could take a lesson from big business, and send scouts to colleges and universities around the country, hunting writing talent which could be developed for commercial shows. "We're overlooking one of the greatest potentials in sluffing these college kids," he said.

Howard stated he plans to pitch the idea of webs sending scouts to the various campuses, and that he's already suggested it to CBS, "which is very interested in the project," he added.

"We should send scouts to these schools, and bring to Hollywood their best writers. The networks should put them under contract, to work with the pros, as junior writers, so that they can be seasoned. Their college background is a great training ground, but they need to serve their apprenticeship under pros. You might bring such a writer to Hollywood in the summer months, during his senior year, test him, and if he works out, it would help not just the writer but tv generally.

"There is room in the budgets of commercial shows for such a venture. Everybody scouts actors, but nobody scouts writers. Put these youngsters with the pros, and their enthusiasm will help the pros, too. Tv needs to encourage new writing blood."

Howard is producer-creator of "That's My Boy," on CBS-TV, and is planning reactivation of his "Life With Luigi," both on radio and tv.

Washington—Cy Casper, WBBZ, Ponca City, Okla., has been elected director of District 12 (Kansas-Oklahoma) of the National Assn. of Radio & Television Broadcasters. As director of District 12, Casper becomes a member of the association's radio board of directors.

Int'l Hookup in French TV Future; 17,000,000 Setowners Seen by '56

Paris, May 4.

Emile Hughes, Minister of Information, feels that the French tv network will probably be servicing over 17,000,000 setowners by 1956. The recent financial settlements, giving state-subsidized tv the go-ahead sign in completing its many proposed stations around France, is the mainstay of this prediction.

The one Paris video center, on Rue Cognacq-Jay, is being modernized and getting new equipment to replace its archaic techniques, and three new studios are being built for dramatic and variety programs. This will probably be ready by end of the year and hike weekly emission from 32 to about 50 hours.

Hughes also said that accords are being worked out with variety directors and sport promoters to get more direct, live transmission into the program schedule. He said that in 1954 the relay stations in Marseilles and Lyon will go into operation for the covering of these territories, and that 1955 will see Mulhouse, Forbach and Trayas (for the Riviera) in operation. Algiers and Tunis will also be worked into the web. Lille, now in operation, is the European switch central, being equipped for transforming the various lines of neighboring countries into the French 819 line system for more international beaming and program exchange.

8 Nation Hookup

Lille will be important in the forthcoming international hookup of eight countries in the UER (Union European Radiodiffusion), which will have a month of interchange of tv programs between France, England, Holland, Belgium, Denmark, Germany, Italy and Switzerland. Eighty relay stations will be used in this hookup and will service an area of 90,000,000 inhabitants. Relay will run from June 6 to July 14, with 18 programs envisaged, and programs will be both live and film, with a more comprehensive exchange of filmed programs expected after the international parlay. UER also plans a yearly video prize for the best national efforts and program to be awarded in the cadre of the Cannes Film Fest, starting next year.

Programs will consist of specialized types such as a report from the Vatican, transmissions of important sporting and actual events and specialized national programs from each country. Calendar is already set up and lists such programs as a Visit to Versailles, Special Variety Show and Paris exteriors from France; Queen Passing Troops in Review, Horse Show, Variety Show, London At Night and a Glasgow Sporting Event from England; Rhine Journey from Germany; Night in Tivoli from Denmark; Evening At The Grand Place from Brussels, and many more national beamings.

'Disheartening'

Washington, May 11.

Trade reports that manufacturers are not including UHF Tuners in color tv sets were called "disheartening" here by FCC Comr. George Sterling.

Considering high cost of color sets anyway, said Sterling, addition of UHF would make little difference. And several manufacturers of both receivers and transmitters, he added, have a big stake in UHF, since they have been selling equipment to UHF stations on time payments.

HARD-HIT OUTLET IN TEXAS BACK ON AIR

Tyler, Tex., May 11.

KETX-TV, which has been off the air for about a month, has returned to the air on an expanded schedule, according to Jacob A. Newborn Jr., who will devote his full time to operation of the outlet.

General Electric has filed a foreclosure suit in Federal Court to recover the transmitter and other equipment, valued at nearly $345,000. Civil claims for about $1,700 were filed by a local merchant, while several other concerns, principally manufacturing companies, have filed a $11,000 involuntary bankruptcy suit.

Outlet was put off the air by a walkout of employees protesting dismissal of five persons of the staff in an economy move. At the present time, Newborn is operating with a staff of eight fulltime staffers and three partime workers, compared to a previous operating staff of 23.

According to Newborn, the station is operating in the black and is showing kinescope programs from all four tx networks. Outlet operates on UHF Channel 19.

ABC Inks Second Client On Block Network Spread

ABC Radio signed its second client for Martin Block's network spread last week, inking Merit Greeting Card Co. to a five-a-week series of one-minute announcements on a 13-week ride. Merit starts its sponsorship July 26 in the 3:30 to 3:45 p.m. slot. Louis F. Herman agency of Newark set the deal.

It's the first network ride for Merit, who had sponsored Block locally on WNEW, N. Y., in the past. Block will recruit agents to sell the greeting cards.

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Tele Followups

Continued from page 31

didn't matter except to again underline how basically haphazard these shows have been.

Sullivan dedicated the show to the ailing Harold Arlen, but not a single Arlen tune was played. Show opened with Joe E. Howard doing his familiar high-hat routine on "Goodbye My Lady Love" and "Wonder Who's Kissing Her Now." Dolores Gray supplied one of the highlights with her delivery of "Melancholy Baby" and "From This Moment On," while Barbara and Margaret Whiting joined in a songalog of their father's, Richard A. Whiting, hits. These included "Japanese Sandman," "I'm In Love With You, Honey," "Beyond The Blue Horizon," and others, including "My Ideal," which helped launch Margaret on wax. Latter did most of the singing with Barbara making occasional lyric interpolations. This sequence wound up with Julius LaRosa joining in "Ain't We Got Fun?," LaRosa supplying just enough tap dancing to indicate that he can't.

With a bow to Mrs. Gus (Grace) Kahn in the studio audience, Sullivan played a sequence from the Kahn biopic, "I'll See You In My Dreams" (WB). The "bridal veil" number from John Murray Anderson's legit revue, "Almanac," was given an elaborate tv revue with Celia Lipton handling the vocal and Nanci Crompton registering solidly with her whirling ballet stuff.

Then came the "Young At Heart" number with LaRosa against a cleverly superimposed water-ski background. LaRosa also did "Three Coins In The Fountain" for an effective windup. Another ASCAP oldtimer, Jack Norworth was spotted in a community sing of his "Take Me Out To The Ballgame," assisted by three members of the Philadelphia Athletics' club. Stanley Adams, ASCAP prexy, was also on hand to thank Sullivan for his toasting of ASCAP. *Herm.*

Celebrating its first anni Sunday (9), CBS-TV's "Adventure" offered viewers an arresting and generally exciting review of kinescoped highlights from past programs in the weekly 5-6 p.m. series. Excerpts presented were an excellent indication of how topnotch entertainment values can be culled from educational material. Program was informative and dramatically potent.

Starting off with a film showing the mountain-climbing expedition that conquered Annapurna, stanza was an immediate attention-puller. From the mountain's snow-covered peaks, program moved into a scientific appraisal of the earth's origination, highlighted by pictures of sizzling gas explosions on the sun. Evolution of life on earth was also interestingly detailed.

Some absorbing shots of marine life were brought into focus, as was an experiment regarding the responsive organs of a rattler. Keen lensing of the growth of a seed into a plant and the budding of flowers was completely engrossing. For viewers who like a touch of goriness, a film clip depicting the shrinking of a human head by a member of a primitive tribe was undoubtedly a winner. Windup of the program was devoted to a looksee at a Haitian ritual dance with psychological overtones.

Also enhancing the show was Charles Collingwood's smooth narration. *Jess.*

To mark its eighth year on the air, "Kraft Television Theatre" on NBC-TV last week (5) concocted its own peculiar version of Lewis Carroll's charming fairytale, "Alice in Wonderland." It was a good thing Carroll wasn't around to see it.

Considering that millions of Americans fondly remember their "Alice," and are reasonably familiar with the classic, which has also been filmed on several occasions, adapter Jack Roche's tv version had about as much in common with the original as a bobbysoxer with a Victorian grande dame. Kraft's "Alice," despite a star cast, was a painful experience.

Presumably to give it "substance," and to provide someone to keep little Alice company, the show introduced Edgar Bergen and Charlie McCarthy. And so as not to stray too far from modern-day humor, Roche provided the ventriloquist and his dummy with some crackerjack lines. For instance, when the Queen of Hearts (Blanche Yurka) flung her "Off with his head" verdict at Charlie, he came back with "Shut up, Queenie." Which presumably provided the laugh Carroll forgot to put in.

Robin Morgan looked the part of Alice and had some of the character's childish innocence but, like the rest of the show, it didn't come off. Some of her lines were those of the Carroll book, others were conveniently provided by Roche, who also thought up the neat stunt of having the Duchess' baby turn into Mortimer Snerd instead of a little pig as set down by Carroll.

Some of Carroll's characters got onto the screen, others didn't. For instance, the delightful scene of the walrus and the oysters was skipped completely. Tweedledee and Tweedledum put in an all-too-brief appearance. Joey Walsh played the white rabbit with something less than distinction and with almost deliberate lack of understanding of the part as originally conceived. For instance, it was never made clear why he kept muttering he was late (in the book he's running to attend the party).

Cliff Hall played the Ugly Duchess with gusto. Here again, the Duchess said "shut up" to the baby, an expression Roche must favor since Carroll obviously didn't. Una O'Connor had a brief bit as the cook throwing pepper. The scene with the Caterpillar, played by Chandler Cowles, was mutilated and spoiled when Cowles had Charlie McCarthy do a takeoff on "Father Williams."

Arthur Treacher came through satisfactorily as the Cheshire cat. The tea party, with the Mad Hatter (Art Carney), March Hare (Fredd Wayne) and Dormouse (Joe E. Marks), was a disappointment, lacking all the subtle wit of Carroll's original. Said Charlie when the tablecloth started to move: "This is better than the automat."

And so it went. James Barton did a song-and-dance bit as the Mock Turtle and Arnold Moss, as the Red Knight, did well by his recitation. Ernest Truex was fun as the horse-shy White Knight, and Bobby Clark wasn't really given a chance, as the King of Hearts. It was a big, distinguished cast that came up with little more than their names and reputation to their credit.

Maury Holland produced and directed with a minimum of imagination and there were some technical hitches. It is hard to conceive why, for its special anniversary show, Kraft should have committed such a major blunder. Lewis Carroll needs no updating. And "Alice" is too well-known and loved to permit such ineffectual tampering. Any youngster could have told 'em that in advance. *Hift.*

Moves to Avert

Continued from page 26

and local tests in late May and early June.

Cincy WCPO Scored

Cincinnati, May 11.

Eleventh-hour withdrawal of WCPO from the kick off of a civil defense series produced and aired by Cincy radio and tv stations brought criticism from Robert E. Dunville, Crosley Broadcasting Corp. president, and coordinator of the Cincinnati and Hamilton County Civil Defense organization.

Mortimer C. Watters, general manager of the Scripps-Howard WCPO operations, announced the withdrawal three days before the first half-hour tv simulcast Thursday night (6). Watters was quoted as stating that his stations would not carry the program because it would be "sensational, instilling fear rather than appealing for action."

In a letter to Watters, it was charged by Dunville that WCPO had been "negligent" in the planning of the series and also "acted unwisely" in withdrawing. Dunville termed the withdrawal as "sensationalism." He also said that the first script was not anything like the memorable Orson Welles "Man From Mars" fright program, as contended by WCPO.

The Crosley WLW-produced "Survival 54" program Thursday night was carried on WLW-T and WKRC-TV at the same time. It was a creditable presentation of what might happen if this area was hit by an A-bomb, with advance and intermittent announcements that it was not the real thing. Public reaction was uniformly favorable.

'Ozzie' Status

Continued from page 28

Streets," Carnation's "When a Girl Marries" and Ex-Lax's four-a-week "Modern Romances."

Weekends aren't very impressive either, with Saturday having only two commercial entries, both in the morning. They're Ralston and Nestle's "Space Patrol" and Safeway Stores' segment of "No School Today." On Sundays, there's a flock of commercial religioso airers (11 half-hours) plus three 15-minute newscasts (Walter Winchell, for American Safety Razor and Gruen, Paul Harvey for Beltone and Taylor Grant for Lorillard).

Evening, however, continues to be the prime problem. Web recently slotted Jack Gregson in the 8-9 strip, and with the aid of a participation selling plan, hopes to get into the black column on the low-budgeter. Web execs point up the fact that despite ABC's gross billings dip last year, it still operated in the black. But they can't furnish an indication of how they can duplicate the feat this year without further shrinking programming budgets.

NETWORK VIDEO SHOWS ON 294 U.S. STATIONS

Network video shows presently reach 294 stations in 186 cities of the U. S., according to the long lines department of AT&T. The latest addition has been to WNET, Providence, R. I.

Long lines has just finished equipping the radio relay route between Boston and Providence, with a channel added to deliver programs to WNET, the second outlet in Providence to be equipped for web service. The web stanzas will travel a route through the local telephone building before they hit the station via facilities provided locally by the New England Telephone & Telegraph Co.

Boom or Bust

Continued from page 27

mise of Liebman's "weekly spectacular."

Troupe of Paley, Stanton & Co. isn't talking. Theoretically, CBS-TV's success in knocking off the 90-minute opposition with half-hour segments might appear to call for similar tactics next season. But not entirely to be discounted is that CBS may well pit its own spectaculars against NBC's or, in the absence of that, promulgate new shows with star talent and production trimmings to meet the potential NBC onslaught. (Of considerable interest in the jockeying for supremacy come next fall is that Jack Benny will alternate with Ann Sothern's "Private Secretary," instead of going every three weeks as per the current season's setup. Thus, in his 7:30 time, he will occasionally be thrown against NBC's Sunday night "cast of thousands.")

One thing is certain—the public has gotta win no matter who grabs off the rating palms.

ABC-DuMont

Continued from page 27

readying to run to the legal eagles for aid. There's no question that WXYZ wants to take its parent organization's fight offerings, but before ABC-TV announced that it was getting the Parkway bouts from DuMont, the station made what the latter considers a binding contract for 13 weeks, starting officially last April 26. DuMont disclosed existence of telegrams exchanged with WXYZ by which agreement was reached to deliver merely "boxing"—and that's regardless of whether it comes from the Parkway or St. Nicholas. When this was pointed out to ABC, an exec there said that the original contract between WXYZ and Carlings specifies "fights from Eastern Parkway" with the name DuMont in parenthesis directly following, the implication being that the deal was for the arena (which ABC now has) and not for the network. Despite the legalistic fury, it is believed that Carlings will have the final word in the matter.

First main bout on the DuMont-St. Nicholas Arena television roster Monday, is between Hoacine Khalfi and Sandy Saddler. ABC-TV, which is beginning its own fight coverage that night from DuMont's old stand, Eastern Parkway Arena, has slated Orlando Zulueta against Percy Basset, who was "interim" featherweight king while Saddler was in the army.

Ted Bates

Continued from page 27

tion until mid-July, when he takes over for Red Skelton's "Vaudeville Show" in the Arthur Godfrey Wednesday time on CBS-TV (for six weeks). Asher will carry on for balance of the hot period sweepstakes.

"Summer Comedy Hour" will be of the revue type (or "teletype" as it has been dubbed in view of the speedy transcontinental communication that will be necessary for the rotating pattern). It's the intention of Jim Douglass, Bates' radio-tv director, and Austin Peterson, partner in charge of agency's Coast office, to present a number of offbeat personalities, largely from the cafe and legit ranks, in a further upbeat on use of this kind of talent in video. Whatever is available on both Coasts will be scouted, although half a dozen such acts already are in mind. There'll be writing corps of three or four, plus outside material scripters, and of course a pair of orch conductors.

Summer stanza will have the same lineup of stations as in season (about 130), and each program is figured to be brought in under $30,000 in talent-production, in line with Bates' previously expressed "selling point" to save the client money during the regular season by sharply trimming on the costs—a point that had much to do with persuading Colgate to turn 20 shows over to the agency lock, stock and barrel and thus all but eliminating NBC from a stake in the hour opposite Ed Sullivan's "Toast of the Town" on CBS.

For the last two summer swings the Colgate replacement was "The Big Payoff."

Labor's Vain Try To Ban Brit. Com'l TV

London, May 11.

With typical parliamentary tactics, the Labor opposition is doing all it can to obstruct the passage of the Television Bill which aims at introducing a commercial service into Britain next year. Altogether more than 130 amendments have been tabled but, in the first six-and-a-half hours of debate, the government had not gone beyond the first subsection of the first clause of the bill.

Herbert Morrison, deputy Labor leader, has assumed the mantle of the main opposition spokesman and, in his various Commons speeches, has commented on the "childlike, thoughtless, unrealistic and incompetent manner" in which the bill had been framed and referred to the Tory backbenchers, who were supporting the measure, as a "miserable little collection."

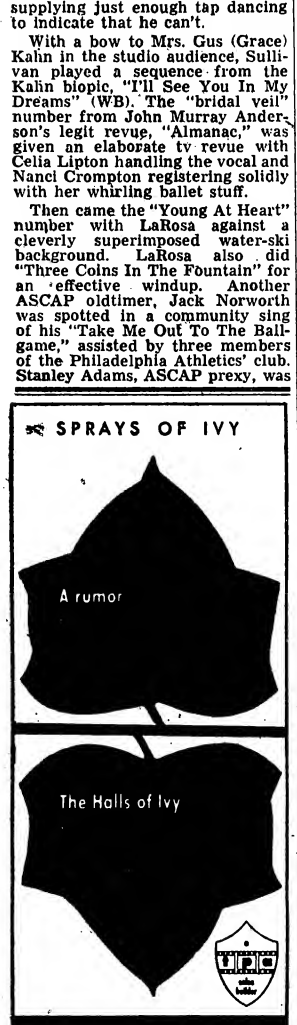
Although the timetable may be affected by the Labor tactics, the final outcome is not in doubt. The Conservative government has made this a party issue and applied the whips which insures a majority for the official point of view on every issue. They turned down a Labor suggestion that it should be left to a free vote of the House.

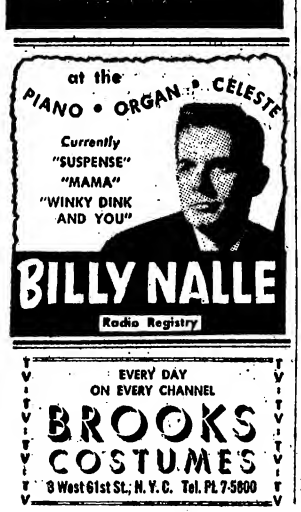
Ohio TV Buy Okayed

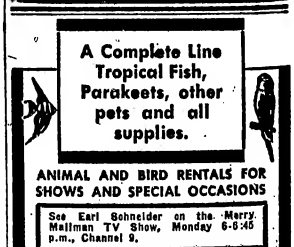
Youngstown, O., May 11.

The FCC has authorized the Vindicator Printing Co., owner of WFMJ-TV, to buy proposed television station WUTV, Channel 21, from Polan Industries for $76,612. At the same time, it will surrender the operating permit for its present station.

Frank A. Dieringer, chief engineer at WFMJ-TV, said that erection of the new antenna and conversion of transmitting equipment should be completed early in June.







NO DAYTIME VIDPIC 'DISCOUNTS'

$1,500,000 Italo Combo of Feature Vidfilm Set to Role Next Week

Production on the $1,500,000-budgeted "Three Musketeers," combo feature and tv film package belonging largely to Thetis, Italian film company, gets underway in Italy May 19, with the first three or four vidpix due in the U. S. by June 20. The feature, alone costing $700,000, starts on June 15. Changes in ownership, plans for a lead and production values have occurred since the setup became a reality several weeks ago.

American producer Bob Goldstein, retaining part ownership with Thetis in the theatrical pic, dropped his interest, for the time being at any rate, in the concurrent 39 telefilms. Jeff Stone, who left for Italy last Thursday (6), has been inked to play the lead in the swashbuckler instead of Richard Todd, and original plans to shoot all the vidpix, as well as the feature, in Eastman color have been dropped. First 13 will be shot in black and white, with decision on tint for the next 26 pending.

Ferdinand Pecci-Blunt, director of Thetis' American division, and its rep here, Italian Films Export, are dickering with Corinne Calvet to play opposite Stone. Latter is on loan from Goldstein.

While there has been no decision on the distribution arrangements for the 39 telefilms, Pecci-Blunt has been talking to the networks, but would not say whether it was for syndication or national sale.

Six feature films and a corresponding vidpix series for each are contemplated by Thetis. The Italo filmery is trying to clear C. S. Forester's "Captain Hornblower" as one of the others. In all, there should be 234 vidpix when plans are carried through.

As Thetis shoots the feature, a second production crew will be on hand to lens some 10-15,000 feet of extra footage strictly for tv. IFE, which brought the plan to Thetis seven months ago, will rep both the theatrical and video properties here.

ABC Sets 'Racket' On 5 Can. Outlets

ABC Syndication, which two weeks ago set its "Playhouse" series in a multiple-market deal for Canada, repeated last week with "Racket Squad," selling the series for 52 weeks firm on five Canadian outlets to the Walter M. Lowney candy outfit.

Deal, set through the Foster agency in Toronto, has the series set to air on CBOT-TV, Ottawa; CHCH-TV, Hamilton; CBLT, Toronto; CKCO-TV, Kitchener, and CFPL-TV, London. Other markets will be added as stations go on the air and time becomes available on stations already operating. "Playhouse" deal was an eight-market sale to Gruen Watch and J-B Watchbands.

Fremantle's Vidpic Sales To Latins, BBC, Italy

Several small sales by Fremantle Overseas Radio mark continued interest of foreign language telecasters in American vidpix. Sales include Cecil B. DeMille's 27-year-old "King of Kings," longtime Easter fave, by three Latin tv'ers. Stanza is carried with Spanish subtitles.

The distrib outfit, dealing almost entirely in foreign markets, has also just firmed with BBC for sale of a package of five feature films and several shorts. Simultaneously, the company sold use of the "Encyclopaedia Britannica" film library to Radio Italiana Audizone.

Elsewhere, Fremantle's Mexican branch office has begun production of a new half-hour weekly video series along music and ballet lines for a Mexico City real estate development.

Lewis Goes Dutch As Film Scenario Head

Mort Lewis, scripter-producer and an originator of "Public Defender," the Hal Roach series, planed to Amsterdam Sunday (9) to take over as scenario head of Triangle Productions. Latter has the Robert Alda "Secret Files U.S.A." vidpix series with Arthur Dreyfus producing and Official Films releasing.

Lewis will remain "in Dutch" three months.

Top $1,000,000 Tag on GT Series

WOR-TV has set the tag for sponsorship of General Teleradio's film package at $1,000,000 over a 30-week period in the New York market, price believed to be unparalled in television for a feature pix series. Under an indefinite option from GT's Film Division, the tele outlet is out to garner four sponsors for a 30-week period, at $250,000 each, with the promise that they'll get 14 showings a week on each pic.

Station will provide showings at 7:30 p.m. and again at 10 p.m., in which each advertiser is to get a quarter of each showing over a seven-day period. Option on the films was also given KHJ-TV, the GT o&o in Los Angeles.

ICESKATE COLOR VIDPIC SERIES ROLLS ON COAST

Hollywood, May 11.

Scotvold Enterprises, planning to lens a series of 26 half-hour iceskating telefilms in color, has lured a dozen skaters away from KTLA's "Frosty Frolics" troupe, currently in the summer hiatus. The Scotvold company is currently discussing a distribution deal with Ziv TV.

Pilot will be shot at Polar Palace May 17, said producer Evie Scotvold. In the company, which is financing as well as producing, are Scotvold, his offspring, Joanne and Joyce Scotvold, Eddie Scotvold Jr. and Jack Gustafson.

It's planned to have a variety skating show, with specialty numbers, comedy, a guest each frame and an emcee. Lee Chaney is the director, and Bob Turk will handle choreo.

Sharpe Still Hunting Femme Tarzan Lead

Hollywood, May 11.

Don Sharpe is still hunting for a gal to play a femme Tarzan in his upcoming "Sheena" series, in which he's partnered with the Nassour Bros.

Anita Ekberg was originally set for the series, but with the pilot past due, the Swedish import is currently unavailable, reportedly due to other commitments. Joan Tyler's been tested as her replacement, and others are being considered for the jungle piece.

Gil Boag's Bronx Studio Expanding Eastern Prod.

Veteran showman Gil Boag, who has been operating the Bedford Park Film Studio in The Bronx, N. Y., as a rental lot—latterly accenting on vidpix—is expanding into eastern film production for theatres. It's the old Edison studio, founded in 1904 by Thomas A., and thus rates as "the world's first motion picture studio."

"Man Against Crime" and kindred tv-film series have been shooting on Boag's lot, but he now plans expanding.

DISTRIBS WANT REGULAR RATES

Growing use of telepix in daytime hours won't bring with it the establishment of a separate price structure or other discounts for vidpix used in those hours, according to top distribs already in the daytime field. The distribs are determined to get the going market price out of their product, regardless of where or how the stations and sponsors use it.

Despite the fact that the slotting of telepix in daytime hours is having the effect of easing one of the industry's most competitive phases—the growing scarcity of playing time—no new pricing arrangements are going to be made as an inducement for further expansion into daytime. Even sale of pix to stations (where with daytime rates far lower than nighttime, the station will have a harder time meeting the program nut with sale of spots) won't be affected.

General reasoning on the part of distribs is that they won't sell product at a discount when there's a chance of getting the full price. Even when all the nighttime playing time in a particular market is occupied, a distrib won't offer a discount for daytime use because there's always the chance that a spot will open. If a station or a sponsor wants his product, he reasons, they'll want it once a nighttime sopt becomes available, so why sell it for less.

There's also the feeling in regard to firstrun product or network reruns that granting of discounts for daytime use will upset the regular prices in the event of a resale for evening time.

Most distribs feel that at this point, daytime remains a field for largely residual showings; that is, after a series has completed its third or fourth run in a market, it's just right for daytime showing. When that's the case, the price provisions already in effect for rerun automatically downgrade the price to a point commensurate with the station's time card.

Unlimited Use Deals

Other suggestions offered by distribs are unlimited use deals, under which the station can buy a package for a two-year (or any period, for that matter) unlimited use contract at a per-showing price lower than the regular 26- or 52-week contract, and use the series wherever and however it likes. Still another way for the station to get off the nut is to buy the package for daytime and nighttime showings, for a once-a-week nighttime showcase and either a once-a-week or cross-the-board daytime slotting. Daytime runs will cost additional coin, but less than if the series were bought for daytime use alone.

On the station side, the problem is obvious. If station buys the show as a sustainer for use as a spot carrier, its program cost is way out of line with customary daytime announcement rates. It means a hike in rates or a loss in income. Situation is different, of course, if the package is sold to a sponsor who brings it to the station. But if the station buys it, the outlet is in a quandary.

There's one exception to the entire situation, and that's telepix produced for daytime use. Thus far, there's only one such series in the works, American National Studios' five-a-week soaper, "The Family Next Door," which will be released in the fall through Television Programs of America. TPA exec v.p. Michael Sillerman said the 15-minute soapers, on a five-a-week basis, will be priced "comparatively" to one normal half-hour telepix show.

Rotary's Pub-Rel. Pic

Hollywood, May 11.

Jerry Fairbanks Productions has signed to do a half-hour public relations film for the International Rotary Clubs. It's to be called "The Great Adventure," and will get free tv exposure.

Paucity of Feature Film Production Industry Ripley; Princess Is Loner

Surprising element in the vast upbeat in telepix production over the past year is the fact that the production of feature films for tv has been confined in the main to one firm, Princess Pictures. Considering the amount of coin that's been plunged into vidpix with considerable risk involved—both in getting a series on the air and selling it with a profit—fact that little of that coin has been used to try to supply new features to stations, constitutes something of an industry Ripley.

It's even more puzzling since Princess stands a fair chance to recoup its production coin on first-run alone. Series of 26 films, made by Balaban in Germany still shooting, incidentally, has already been sold by Vitapix to 61 stations, many of them in major markets. Fact that the pix are turned out for about $40,000 per, enables Vitapix to set a competitive price structure that's in line with the better theatrical product available.

Selling Points

Vitapix's price schedule, based on a formula involving the Class A time charge, puts the pix at a price level that while below the Bank of America package and some of National Telefilm's Harry Popkin pix, is nonetheless hefty enough to bring back a large chunk of production investment. Additionally, Vitapix has two selling points in its favor. One is quality, with the films stacking up as better shows than most of the theatrical shows now available. The second is exploitability, with stations and sponsors eager to use that "made for television" tag.

Breakeven point is similar to that involved in half-hour syndicated shows, i.e., sale to some 25 major and 50 minor markets would meet production costs. Similarly, while the features cost more to produce, their higher prices bring the breakeven point to about the same level. And selling the features may prove easier, for example, than the selling by Television Programs of America of the "Halls of Ivy" series, which with its $45,000-a-week budget, will be pulling down prices considerably higher than the normal half-hour syndicated segment.

Vitapix, the station-owned distribution outfit, started peddling the pix some time back, but has had prints of the pix only since March 1. Of the 61 stations, it's sold about half of them in that two-month period, which would appear to indicate a larger market than previously anticipated for freshly-made feature films.

'Our Gang' Comedies As Interstate Vidpic Entry

Interstate Television recently acquired video rights to 100 of the original "Our Gang" comedy titles plus a package of 20 Jimmy Wakely features. Retitled "The Little Rascals," the kid shorties have already been sold on the Coast to KNXT, the CBS-TV o&o.

Besides the new acquisitions, Interstate is distributing 63 westerns, the second 39 of "Douglas Fairbanks Presents," "Ethel Barrymore Theatre" and tales of Hans Christian Andersen.

Ready 2d, 3d Cycles On Demaret Golf

Cornell Films is starting production on the second and third cycles of its golfing series, "The Jimmy Demaret Show." Initial batch of 13 have been completed, with the budget for the entire series of 39 quarter-hours earmarked for $300,000. Cornell is now dickering a distribution deal on the series.

Series, emceed by Demaret, includes such golfing stars as Bobby Jones, Sam Snead, Ben Hogan, Byron Nelson, Lloyd Mangrum, Frank Stranahan and Gene Sarazen, with amateurs Bing Crosby, Bob Hope, Ted Williams and Jerry Colonna. Format includes seven minutes of instruction by Demaret along with film clips of past tourneys, animated sequences and slow motion material. Series is being filmed in color at golf courses throughout the country. Cornell prexy J. Milton Salzburg is producing, with ex-N. Y. Daily News sportswriter Bob Brumby scripting.

ZIMMERMAN MAESTRO ON ZABACH, LAINE PIX

Harry Zimmerman has signed as musical conductor of Guild Films' Florian Zabach and Frankie Laine half-hour telefilm shows. Vet arranger-conductor has been active in pix and radio-tele, but this is his first telepix assignment.

Duke Goldstone, director of both segments, flew in to New York over the weekend for a quick series of huddles with Laine and with Guild prexy Reub Kaufman. Pilot on the Zabach show is in production, but Laine series won't start shooting till June.

Barclay Allen Saga Tees Lutheran Video Series

Minneapolis, May 11.

Seeking a wider field for its religious message, the Evangelical Lutheran Church is embarking on a tv experiment. First of a series of 13 dramatizations of experiences of real people with its title, "It Happened to Me," has been produced and will be available for video this week.

Initial offering concerns the embracing by pianist-composer Barclay Allen of Christianity after the former bandleader was injured seriously in an auto accident. While professional actors play the various roles, Allen himself appears at the finale to be interviewed by the Rev. Norman Hammer who has been assigned by the producers as "tv evangelist" for the church.

Initially the film is being shown to church leaders in the various church circuits and to congregations, with the aim of obtaining financial support to permit further production. The ELC Brotherhood is in charge of the film's scheduling.

Drama Anthology For Heinz Splurge

H. J. Heinz, last of the top 20 food manufacturers to enter tv, will make its big splurge this fall with a half-hour dramatic anthology vidpix series to be produced for the firm by MCA's Revue Productions. Heinz, which last week made its first tele bid with a participation buy on NBC's "Today," will sponsor the series on a spot basis in some 40 markets, with MCA-TV presumably syndicating the series elsewhere.

Pix, as yet untitled, go before the cameras this summer. Series will have a host, not yet selected. Deal was set via the Maxon agency.

Age of Flight Pix

Chicago, May 11.

Series of 52 half-hour films depicting the age of flight is being prepped for fall production by Flight Lore Inc., new vidpix outfit organized by R. J. Cunningham and Douglas Ingells.

Project, which has the Dept. of Defense okay, will be filmed on location around the country, with the final editing to be done in Hollywood.

VARIETY City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This **VARIETY** *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors handle the national spot for which the film is aired.*

BOSTON — *Approx. Set Count*—1,150,000 — *Stations*—WBZ (4), WNAC (7)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	APRIL RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	40.5	78	55.9	Life With Father	WNAC	15.1
2. I Led Three Lives (Adv)	WNAC	Ziv	Mon. 7:00-7:30	32.6	85	38.2	Hopalong Cassidy	WBZ	5.1
							Nightly Newsletter	WBZ	6.1
3. Superman (Adv)	WNAC	Leo Burnett	Fri. 6:30-7:00	29.8	87	34.2	Hopalong Cassidy	WBZ	4.4
4. Liberace (Mus)	WBZ	Guild	Sun. 3:00-3:30	25.8	86	30.2	Channel 7 Theatre	WNAC	4.4
5. Kit Carson (W)	WNAC	MCA	Mon. 6:00-6:30	24.4	80	29.2	Magic Window	WBZ	6.8
							News—V. Best	WBZ	2.4
6. Badge 714 (Myst)	WNAC	NBC	Sat. 2:00-2:30	23.1	96	24.1	Young Ideas	WBZ	1.0
7. Gene Autry (W)	WNAC	CBS	Mon. 6:30-7:00	22.7	70	32.4	Hopalong Cassidy	WBZ	9.7
8. Annie Oakley (W)	WBZ	CBS	Sat. 6:00-6:30	21.2	60	35.3	Abbott and Costello	WNAC	14.1
9. Cisco Kid (W)	WNAC	Ziv	Thurs. 6:30-7:00	20.7	81	25.6	Life With Elizabeth	WBZ	4.9
10. City Detective (Myst)	WBZ	MCA	Tues. 10:30-11:00	19.3	62	31.1	Favorite Story	WNAC	11.5

WASHINGTON — *Approx. Set Count*—575,000 — *Stations*—WNBW (4), WTTG (5), WMAL (7), WTOP (9)

1. Superman (Adv)	WNBW	Leo Burnett	Tues. 7:00-7:30	24.8	68	36.3	Mark Evans	WTOP	6.7
2. Wild Bill Hickock (W)	WNBW	Leo Burnett	Thurs. 7:00-7:30	22.5	63	35.5	Mark Evans	WTOP	7.3
3. Badge 714 (Myst)	WNBW	NBC	Wed. 7:00-7:30	20.1	65	30.7	Waterfront	WTOP	6.2
4. Foreign Intrigue (Dr)	WNBW	J. W. Thompson	Thurs. 10:30-11:00	19.0	57	33.1	Racket Squad	WMAL	8.6
5. Annie Oakley (W)	WTTG	CBS	Sat. 7:00-7:30	18.6	48	38.9	Red Skelton	WTOP	12.2
6. Hopalong Cassidy (W)	WNBW	NBC	Fri. 7:00-7:30	16.8	51	33.0	Amos 'n' Andy	WTOP	12.1
7. Boston Blackie (Myst)	WTOP	Ziv	Tues. 8:30-9:00	13.8	24	57.0	Milton Berle	WNBW	32.0
8. Range Rider (W)	WTOP	CBS	Sun. 6:00-6:30	13.2	38	34.1	Meet the Press	WNBW	14.7
9. Life With Elizabeth (Com)	WNBW	Guild	Sat. 6:00-6:30	13.0	50	26.3	Capital Caravan	WTTG	6.5
							Place the Face	WTOP	6.5
10. Cisco Kid (W)	WNBW	Ziv	Sat. 6:30-7:00	11.3	35	32.2	Ramar of the Jungle (Adv)	WTOP	10.9

MINNEAPOLIS-ST. PAUL — *Approx. Set Count*—415,000 — *Stations*—WCCO (4), WTCN (11), KSTP (5), WMIN (11)

1. Badge 714 (Myst)	KSTP	NBC	Mon. 9:30-10:00	29.5	58	50.9	Studio One	WCCO	18.4
2. The Unexpected (D)	WCCO	Ziv	Thurs. 9:30-10:00	25.0	53	47.5	Life Begins at 80	KSTP	13.0
3. Hopalong Cassidy (W)	WCCO	NBC	Sat. 6:00-6:30	24.7	76	32.5	Mr. Wizard	KSTP	3.8
4. I Led Three Lives (Dr)	KSTP	Ziv	Tues. 9:30-10:00	21.8	39	55.6	Liberace	WCCO	19.3
5. Kent Theatre	KSTP	Ziv	Wed 9:30-10:00	19.3	33	59.0	Blue Ribbon Bouts	WCCO	37.4
							Fights Follow Up	WCCO	31.5
Liberace	WCCO	Guild	Tues. 9:30-10:00	19.3	35	55.6	I Led Three Lives	KSTP	21.8
7. City Detective	WCCO	MCA	Thurs. 10:00-10:30	18.5	45	41.1	Today's Headlines	KSTP	27.1
							Weather, Sports	KSTP	13.0
Foreign Intrigue	KSTP	J. W. Thompson	Sun. 9:30-10:00	18.5	34	53.8	Masterpiece Theatre	WCCO	27.7
9. Racket Squad	WCCO	ABC	Mon. 10:00-10:30	17.6	48	42.4	Today's Headlines	KSTP	30.6
							Weather, Sports	KSTP	14.8
10. Ramar of the Jungle	WCCO	TPA	Sun. 2:30-3:00	15.9	71	22.4	Charlie Chan Theatre	WMIN	3.8

ATLANTA — *Approx. Set Count*—340,000 — *Stations*—WSB (2), WAGA (5), WLW-A (11)

1. Superman (Adv)	WSB	Leo Burnett	Wed. 7:00-7:30	27.8	85	32.8	Inside Outdoors	WAGA	2.9
2. Boston Blackie (Myst)	WLW-A	Ziv	Wed. 9:00-9:30	22.5	36	62.5	Strike It Rich	WAGA	24.7
3. Badge 714 (Myst)	WLW-A	NBC	Wed. 9:30-10:00	21.6	34	64.1	I've Got a Secret	WAGA	27.3
4. Racket Squad (Adv)	WSB	ABC	Sun. 7:00-7:30	20.2	49	41.0	You Asked For It	WLW-A	18.4
5. Kit Carson (W)	WLW-A	MCA	Sun. 6:00-6:30	18.3	69	26.5	Meet the Press	WSB	6.5
6. Liberace (Mus)	WLW-A	Guild	Mon. 7:30-8:00	16.8	50	33.8	CBS News	WAGA	8.4
							Perry Como	WAGA	11.6
7. Annie Oakley (W)	WSB	CBS	Sat. 6:00-6:30	13.7	75	18.2	Variety Plus	WLW-A	4.5
8. Favorite Story (Dr)	WAGA	Ziv	Tues. 7:00-7:30	13.5	64	21.2	Kartoon Korner	WLW-A	4.5
							News—J. Daly	WLW-A	3.5
9. Wild Bill Hickock (W)	WSB	Leo Burnett	Sat. 5:30-6:00	11.6	72	16.1	Lucky 11 Ranch	WLW-A	4.1
10. Foreign Intrigue (Dr)	WAGA	J. W. Thompson	Mon. 7:00-7:30	11.5	59	19.7	Kartoon Korner	WLW-A	6.5
							News—J. Daly	WLW-A	3.9

HOUSTON — *Approx. Set Count*—290,000 — *Stations*—KPRC (2), KNUZ (39), KGUL (11) (Galveston)

1. Amos 'n' Andy (Com)	KPRC	CBS	Sun. 9:00-9:30	51.7	82	63.2	The Web	KGUL	1.3
2. Waterfront (Dr)	KPRC	UTP	Wed. 8:30-9:00	46.3	72	64.7	I've Got a Secret	KGUL	18.2
3. I Led Three Lives (Adv)	KPRC	Ziv	Thurs. 9:30-10:00	39.2	75	52.4	Place the Face	KGUL	12.4
4. Cisco Kid (W)	KPRC	Ziv	Mon. 7:00-7:30	38.8	71	54.7	Burns and Allen	KGUL	15.7
5. Range Rider (W)	KPRC	CBS	Sat. 5:30-6:00	37.0	96	38.6	Film Short	KGUL	1.2
6. Foreign Intrigue (Dr)	KPRC	J. W. Thompson	Thurs. 8:00-8:30	29.4	51	57.7	Lux Video Theatre	KGUL	26.3
7. The Visitor (Dr)	KPRC	NBC	Wed. 10:00-10:30	28.3	85	33.2	Colonel March	KGUL	4.4
8. Racket Squad (Adv)	KPRC	ABC	Sun. 10:00-10:30	26.5	81	32.8	Sunday News Special	KGUL	7.4
							Dr. I. Q.	KGUL	3.1
9. Crown Theatre (Dr)	KPRC	CBS	Mon. 9:30-10:00	25.3	62	41.2	Studio One	KGUL	15.5
10. Superman (Adv)	KPRC	Leo Burnett	Fri. 5:30-6:00	23.2	85	27.2	Frontier Theatre	KGUL	3.9

SALT LAKE CITY — *Approx. Set Count*—140,000 — *Stations*—KDYL (4), KSL (5)

1. Badge 714 (Myst)	KDYL	NBC	Tues. 9:30-10:00	50.0	70	71.5	Godfrey and Friends	KSL	21.5
2. Liberace (Mus)	KDYL	Guild	Thurs. 8:30-9:00	38.5	57	67.3	Place the Face	KSL	28.8
3. Favorite Story (Dr)	KSL	Ziv	Sun. 9:00-9:30	38.0	66	57.5	Purity Playhouse	KDYL	19.5
4. I Led Three Lives (Dr)	KDYL	Ziv	Sat. 9:00-9:30	36.5	59	62.3	Jackie Gleason	KSL	25.8
5. Death Valley Days (W)	KDYL	McCann-Erickson	Mon. 9:30-10:00	28.8	47	60.8	Burns and Allen	KSL	32.0
6. Superman (Adv)	KSL	Leo Burnett	Fri. 5:30-6:00	28.0	79	35.3	Coke Time	KDYL	8.0
							News Caravan	KDYL	6.5
7. Boston Blackie (Myst)	KSL	Ziv	Wed. 9:00-9:30	27.0	46	59.5	TV Premiere Playhouse	KDYL	32.5
8. Waterfront (Adv)	KDYL	UTP	Thurs. 9:00-9:30	26.0	46	57.0	H-Bomb Film	KSL	31.0
9. Annie Oakley (W)	KSL	CBS	Thurs. 6:30-7:00	25.0	61	41.3	Abbott and Costello	KDYL	16.3
10. Cisco Kid (W)	KSL	Ziv	Fri. 7:00-7:30	24.5	51	48.0	Big Story	KDYL	23.5

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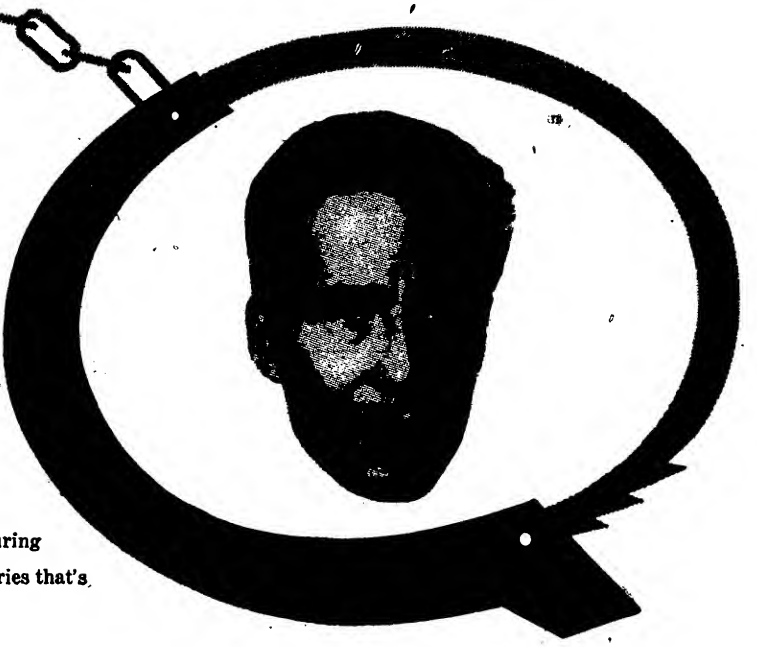

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A success in every mass medium In print . . . on the screen . . . on the air—"Ellery Queen" has consistently spelled "box-office." On TV live—on a handful of DuMont-cleared stations—"Ellery Queen" demonstrated an amazing ability to dominate its period, without any "inheritance". . . against any competition. Now, specially filmed for TV . . . starring the man who created the radio role, "Ellery Queen" is marked for new highs.

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A show that can't miss To the proved commercial impact of mystery shows, "The Adventures of Ellery Queen" adds the power of a great name . . . the prestige of fine dramatic programming. Call, write or wire for the full story, and for franchises in areas where you need a show that can't miss.

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Sharp Cutback in Live Programming On 7 L.A. Stations; Trend to Vidpix

Hollywood, May 11.

There's been a sharp cutback in live programming on the seven Los Angeles telestations, with a hypoed interest in telefilms, particularly the half-hour segment, a survey of the channels discloses.

More and more live programmers are being axed in favor of the half-hour vidpix segment, which channel ops feel is the most profitable. Only one channel, KHJ-TV, has more live programming than film, and that's a temporary situation due to its baseball telecasts, the station normally having more film shows.

Operators give varying reasons as to the enthusiasm for the telefilm, but it all boils down to economics. Some say live shows have increased so much in cost they just can't find a profitable way of staging them. Indie stations say that the vidfilm packages provide their best opportunity of competing with the webs. Situation in some channels is so drastic on the cutback on live programming, that at least one manager reports his employees are demoralized because of the advent of film. "We can't keep them interested as they were when we had mainly live shows," he observes.

KNXT program chief Don Hine says it's strictly a matter of economics, and adds, "We are very definitely on the lookout for good syndicated telefilm programming for the fall, when we expect to have a half-hour cross-the-board open up. There is a tremendous trend toward syndication. The feature film market is down here; only a few new film packages are being offered, and the prices they ask are too high for us. Particularly so, since our Class A and B time is sold out, and such pictures would have to be in the Class C time, where we couldn't pay such prices. Figure our kines in with our telefilms and feature film, and that's 70% or 80% of our programming. I need projectors—not directors."

Helps Compete With Webs

KTTV, which has long led in telefilm programming and still does today, has about 55% of its programming on celluloid, either through the vidpix or features. Program director Bob Breckner comments, "We were the first to see the light on tv film as a natural competitor for audiences. We find it our best means to compete with the networks. As a result, we're always watching for new tv film shows, and are on top of every one from the breathing stage on. Price is down on feature films." Channel has more than 30 vidfilm shows.

At KABC-TV, manager Frank King notes an increase in film the past year, and like some of his colleagues, says it's due to economics. "Unions have increased the cost of live shows, and since the buyer of such shows has a static budget in a seven-market area, it's discouraged live tv considerably. In L. A. the tv pie must be cut seven ways. If the sponsor finds tv too expensive, he will go back to radio, so we must be careful not to price ourselves out of the market. We have bought feature films, and rerun them five nights in a row. We're sold out on this segment, and find it an economical way of programming. We're also looking for tv film."

A KCOP spokesman estimates 60% to 65% of the programs on channel 13 are film, either telefilm or features. "Increasing costs of live shows have caused a trend to film. We're almost forced to it," he states.

KNBH program chief Dean Craig feels a lot of it has to do with tv being a new medium, that "readjustment on live tv is foreseeable a year from now. We find elaborate syndicated packages in telefilm for a fraction of the cost of a live show," he says. Craig is reluctant to see the trend to film, asserting "immediacy is an important factor in tv. We're not going to all-film programming by any means." He feels there is a definite place for certain types of shows live, mentioning panel programs as an example.

KHJ-TV general manager John Reynolds comments, "It's the old story—you can't do live what you can do on film." He says his channel normally has 51 film programming, but with the baseball season on, it's 75% live. However, Reynolds is already on the lookout for telefilm to run when the season's over. "We find the half-hour television film the best deal, and we're shopping for it," he reports.

At KTLA, it's 55% film programming, and pretty much the same old story as that told by the other channels.

WABC-TV's Saturation Run With 'Ruggles' Telekines

WABC-TV, ABC flagship station in New York, continues to set records for the frequency with which it uses film. Station just concluded a deal for 26-week unlimited use of 26 "The Ruggles" telekines from United Television Programs, and plans to run the film twice daily, cross-the-board, at 5:30-6 p. m. and 11-11:30 p. m.

Station will be using the films 260 times in the 26-week period, and with only 26 pix involved, it means each film will be used 10 times over the six-month period. Deal for the pix was set by Aaron Beckwith, UTP Gotham veep.

BBC-TV Ups Reel Fee

London, May 4.

BBC-TV has upped its minimum price for film rental is £15 ($42) a reel. The previous minimum was £5 ($14), with $42 as the ceiling.

Increased film rental rates were the results of representations by the Assn. of Specialized Film Producers. Under the new pact, there is no stipulated maximum and that figure is open to negotiations.

Distribs Unhappy In Campbell Pitch

That eight-week summer replacement Campbell Soups is planning for its Friday night NBC "Campbell Soundstage" is causing a good deal of consternation among telepix distribs. While virtually all the major distribs are pitching for the segment, none is too happy over the price BBD&O is offering for a package. The hooker, of course, is fact that the agency is shopping for a permanent replacement for "Soundstage" for the fall, and all the telepix outfits are angling for the inside track.

Understood Campbell is willing to pay only $8,000 net for a rerun film series, a price which most telepix outfits consider way out of line. Regular deal on a running network series usually calls for the sponsor to pay half the original price for reruns, which means about $12,000 commissionable for the average half-hour series.

What makes the Campbell proposition particularly painful to the distribs is that it's an eight-week run, making the series a tough one to syndicate after the network run. Campbell network is expected to run 60-80 markets, with virtually every one of these markets tough to sell because of the eight-week factor. But the lure of that fall availability is keeping the distribs in pitching.

Princeton Center Preps Three Industrial Pix

Three industrial pix for tv are on the production agenda of Princeton Film Center. Firm has started production on an as yet untitled half-hour show for the Bureau of Independent Publishers & Distributors and is prepping pix for Ingersoll-Rand Co. and Structural Clay Products Corp.

Publishers' pic, being shot in color with Martin Jones directing, deals with magazines and the part they play in American life. Ingersoll-Rand, also in color, shows use of pneumatic tools. Structural Clay film demonstrates use of burnt clay products in construction.

Telepix Followup Comment

FIRESIDE THEATRE
(Beyond the Cross)

There's a good deal of interest generated in this offbeat vehicle with a touch of the supernatural. Interest is focused on an amnesia victim, a man who doesn't know his past, but knows he has a mission to perform, and the strange manner in which he eventually suceeds provides the basis of the well-constructed teleplay penned by Curtis Kenyon, and based on an original by Dana Burnett. Producer-director Frank Wisbar, tackling a difficult subject, has reined it with a sensitive, firm understanding of the emotions involved.

An American, a World War II flyer, goes back to France on his honeymoon, and it's there he meets the amnesia victim, a dead-ringer for a buddy killed in the war. Falteringly, reluctantly almost, the stranger tells of his amnesia, that he knows he has a mission to do and it's here in France that he will solve the mystery. Eventually, the stranger meets the French girl the man he resembles loved, and he convinces her the dead man did love her. That's the reason he came back from "beyond the cross." And then the stranger vanishes.

John Hudson as the amnesia victim gives a realistic performance, while Peter Graves, Suzanne Dalbert and Beverly Tyler are fine in lesser roles. *Daku.*

SCHLITZ PLAYHOUSE
(Dawn at Damascus)

This spool of celluloid opens and closes with Paula Corday and that's recommendation enough for anyone to enjoy the brief feast of beauty. She's also through the picture with Gene Raymond, so that gives both wings of the family a visual delicacy to tempt the emotions. They light up "Dawn of Damascus" pictorially to atone for the play's dramatic shortcomings, plotted dramatics that have been around longer than the oil gushing from Arabian wells, the revolving situation of this tale.

Miss Corday is not only a looker but can act more than a little and reads her lines with a slight accent, which is not out of line in the oily milieu of the Far East. She's the femme fatale of the piece and a two-timing dame that most guys wouldn't mind because of her fatal charm. Raymond, an American engineer among the Arabs, gets caught in her web and is all primed for a spinning when his manservant exposes the plot on his life by eavesdropping on her diary. She's not a smart dame or she wouldn't write about it or leave her diary lying around loose. Given a gun to shoot with, she gets trigger-happy when her bedroom is invaded and the slug intended for Raymond gets bedded in her husband's anatomy.

Donald Murphy and Harold Gordon abet the handsome leads with competence, and the direction of Jus Addis mounts a fairish suspense down to the last double cross. Schlitz gets good impact for its beer by tying in with the locale. *Helm.*

PEPSI COLA PLAYHOUSE
(The Sound of Silence)

If Gene McDonald, prexy of Zenith, knew about this young girl's plight, he would have sent her a hearing aid long before she was led out of her world of silence. It's on this premise that a romance is threaded through a succession of obstacles that would discourage most swains but not our artist hero, who climbs walls and defies all authority to win over his deaf friend after a whirlwind courtship. If not taken too seriously, it can be enjoyed with limitations.

Within the walled confines of her father's mansion; Sallie Brophy is kept a virtual prisoner. Her longing for a friendly face or an ardent kiss comes to pass when Jack Kelly takes his pallet and brushes to the grounds to put her on canvas. The father, Carl Benton Reid, shags him away and finally has him jailed for trespassing, but love like theirs can melt iron bars. He finally relents and exposes his own selfishness as a simulated deaf mute to share his daughter's own closed world of silence. In the wrapup he tells of the auto accident that killed his wife and caused the girl to lose her hearing.

Kelly is plausible enough as the persistent lover even if the script is lacking in believability. Miss Brophy gives her part an appealing warmth, and Reid's stern demean or carries an authoritative punch. Richard Irving mixed the poignancy and emotional eruptions well in his direction. *Helm.*

Vidpix Review

ADVENTURE IN FREEDOM
With Sir Cedric Hardwicke, others
Producer-Director: Victor Vicas
Writer: Michael Elkins
Six quarter-hours
UNITED JEWISH APPEAL

"Adventure In Freedom" is a package of half-a-dozen vidpix made under United Jewish Appeal aegis to hypo its current campaign throughout the U. S. In addition to WABC-TV, N. Y., where first show was viewed Sunday (9), several other telestations have the series in tow.

First pic, "Jerusalem, My City," was basically a smooth travelog about the ancient town. However, to emphasize the job being done by Israel since gaining its freedom, the "before and after" theme was repeated too often.

In near rapid-fire sequences, all artistically photographed (although the grain was a little fuzzy at times), the stanza moved from markets to conservatories, factories, buildings, religious feasts, etc., in each case pointing to improvement over the past. Though the motif was strained, the places shown make interesting matter for tv audiences.

Film clips of Sir Cedric Hardwicke introducing and closing the "Adventure" were included to remind the purpose of the series—the UJA's need for funds.

Charlotte, N. C.—Lacy Sellars, assistant program director and film supervisor for Jefferson Standard Broadcasting Co.'s television station, WBTV, Charlotte, has been named television program supervisor, replacing J. William Quinn, who has been appointed managing director of the broadcasting company's Florence, S. C., television station.

say
fellows!

. . . another year has gone by and the NARTB convention is with us again.

REMEMBER THE MM CALENDAR?

Watch for this space in the next issue . . .

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MUSICAL MAYHEM

It's about time the music publishers, as the technical copyright owners, called a halt to the wild wave of "modern" arrangements of musical comedy and pop standards. It's well and good to pick up "new" revenue from the sundry revivals of oldies, and in actuality most of the "modern" arrangements are not too bizarre, but some of them of late are fast reaching the limit.

When it does, it borders almost on desecration. These perversions of the original melodies in themselves are technically a legal violation, which is where the copyright owner has excellent opportunity to curb the malpractice. It's one thing for a "modern" Johnny Mercer lyric being appended to "Glow Worm" for a post-midcentury renaissance, or the happenstance of the 4 Aces endowing "Amor" with new rhythmic values. But a just-released, screeching version of Jerome Kern's "They Didn't Believe Me" is a sharp example of some screaming-meemy arranger letting himself go. "The Girl From Utah," original musical comedy source, will never be the same if this (per)version of its charming duet ballad ever catches on.

It is presumed that the wilder the screeches and flat-notes, that pass for "modern" vocal quartet arrangement, the greater the appeal. But you gotta be real reefer-happy to stand off some of 'em. It's time to lower the boom on this musical mayhem. A fast buck or two from a "surprise" disk seller can't offset the assassination of a durable melody which should have accumulative values in other directions for public performance—albums, anthologies, synchronization, and the like. *Abel.*

TV's Hit-Making Potential Blocked By 'Play-It-Safe' Policy on New Songs

TV isn't yet making use of its potential as a new medium for making song hits, according to several top music execs.

These pubbers claim that tv singers already have fallen into an "old hat habit" by programming their shows in the familiar "current hits and standards" pattern. They add that tele's crooners and warblers aren't leaving their doors open for the introduction of new material. "It's practically the same stuff on every show," one pub said, "and they are all suffering by comparison, especially when the tune was made into a disclick by someone else."

The music men assert that shows on video can be developed into a potent song-making medium if the artists would carbon some of the radio techniques of the 1930s. Singers on radio used to take new songs from publishers for an exclusive kickoff on the airlanes. The plug established identification between the singer and the song and usually stimulated sheet sales as well as disk coverage.

Tele's importance as a song showcase is steadily developing, while other outlets are diminishing. Pubs as well as diskery execs are squawking that their tunes and platters are not getting sufficient exposure on other media. The disk jockeys, who've been prime movers of wax material for the past five years, claim that the overload of new releases every week prevents them from giving each new song proper airing. Some the deejays

(Continued on page 46)

Gee

Richmond, Cal., May 11.

Repetition doesn't insure success, as the Crows found out on a Gene Norman-sponsored date here. Outfit's recording of "Gee" on the indie Rama label has been a big hit on the Coast and the Crows have been singing it everywhere on a personal appearance tour.

On stage here, the Crows started the tune—and forgot the lyrics.

Need 40,000 Disk Sale to Pay Off

Record companies have to peddle around 40,000 disks of an average pop release before the etching moves into the profit column. Even at this comparatively low figure, the bulk of the platters fail to pay themselves off. Diskery brass, especially on the major company level, however, chalk the "misses" up as "expendables" and figure

(Continued on page 46)

DENY JOHNNY MERCER JOINING ALLIED'S A&R

Report in last week's VARIETY that Johnny Mercer had joined Allied Records on the Coast as artists & repertoire director is denied by Allied execs. Glenn Wallichs, prexy of Capitol Records, also entered a denial. Mercer, one of the founders of Capitol, is still a member of its board of directors. Mercer also once sang for Capitol, but not for the last couple of years.

Original report stemmed from the fact that Mercer is a close friend of several Allied toppers and has been advising them on some matters. Ned Herzstam is currently head of Allied's a&r operation.

Borscht Belt Belter

MGM Records reached into the borscht belt for its latest pactee, Harvey Norman. Diskery brass inked the crooner to a longterm pact after hearing him work at a hotel in the Catskills. He's 19 years old.

Norman's initial release, due May 21, will be a coupling of "By My Side" and "A Dim Cafe."

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
141st Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THE MAN WITH THE BANJO
Vocals by Larry Hooper
and
UNTIL SUNRISE
Vocals by Alice Lon

X Inks Williams

Hollywood, May 11.

Label X, RCA Victor subsidiary, is grooming Andy Williams, formerly one of the Williams Brothers (Kay Thompson &) as a platter single. He cut his first sides over the weekend with Ed Kissack coming out from the east to supervise the sessions.

Two of the four sides were ballads. Others were special material tunes written for Williams by Miss Thompson.

Merc Wants a Place In The Fun; Inks Lieberman For Special Gag Disks

Mercury Records is getting in on the comedy-on-wax binge. In an unusual move, the diskery has pacted gagsmith Jerry Lieberman to an exclusive longterm writer's pact. Lieberman will pen special song satires, original vignettes and comedy sketches which the diskery will assign to different performers. He works on a flat fee for each session. Platters will be tagged "A Jerry Lieberman Presentation."

Lieberman will be paid for each session as well as receiving a royalty deal on each platter. He also retains rights to the comedy material and can assign it to any publisher.

Lieberman broke into shellac comedy writing last year with "Dregnet," Yiddish satirization of "Dragnet" etched by Happy Lewis on the indie Jubilee label. Merc's pact calls for the release of eight sides a year.

Lieberman, incidentally, was bequeathed Joe Laurie Jr.'s old gag file in latter's will.

Tape Industry Steadily Unwinding Into Major Music Business Factor

Victor-Magnecord Tieup

RCA Victor finalized a deal last week with Magnecord, Chicago tape machine manufacturers, for distribution of a Planned Music Service to industrial establishments. Service will comprise some 4,000 selections culled, it's believed, from the RCA Thesaurus, transcription service for radio outlets.

Music will be placed on 8-hour tape reels for playback on machines designed by Magnecord for continuous service.

The tape revolution for the music biz, while not on the immediate horizon, is now taking form as a definite factor to be considered in longrange calculations. Along with the steady growth in the number of tape machines in circulation, estimated by McGraw-Hill at 1,000,000 or more, there has been a corollary increase in the number of firms releasing prerecorded tapes for the consumer market.

Latest to enter the packaged tape field is Webster-Chicago Corp., which is debuting a line of longhair works on tape this week. Minnesota Mining & Manufacturing Co., leading producer of the raw magnetic tape, is also in this market with an initial release of the "Desert Suite," by Paul Smith, from the score of Walt Disney's current film, "The Living Desert." At the present time, the tape market is afflicted by a speed problem, similar to that of the disk industry, and all works have to be released on a variety of speeds, from 3¾ inches per second to 7½ and 15 ips.

Paul W. Jansen, MMM sales manager, foresees continued expansion of music on tape, but does not regard it as being competitive to music on disks because of its higher price. On a cost basis, he says, plastic tape is not now, and never has been, competitive with the vinyl plastic that goes into a disk.

Several Outfits In Biz

At the present time, companies turning out music tapes for home

(Continued on page 43)

Give Hillbillies 'Red Seal' Mdsing.

As result of the click "Country Caravan" promotional tour of RCA Victor's hillbilly artists, the diskery is planning to revamp its country & western releases along Red Seal lines. Instead of a weekly release, the company will henceforth probably go a monthly hillbilly package such as was tried out last month.

Steve Sholes, Victor's c&w chief, sees the monthly releases as permitting a more advanced promotion program with greater field concentration and more selling opportunity for distribs in covering their territories. Last month, in conjunction with the "Caravan," hillbilly disk sales amounted to nearly five times as much as the total voume racked up by any of the touring artists in their regular releases. Three hillbilly disks were among the company's top 10 for the month.

The "Caravan" wound up its run of 14 cities last Sunday (19). Troupe consisted of Hank Snow, Minnie Pearl, Davis Sisters, Hawkshaw Hawkins, Betty Cody, Hal (Lone) Pine, Chet Atkins, Charline Arthur and Eddie Hill.

BERGMAN BUYS OUT INDIE BENIDA LABEL

Dewey Bergman took over as prexy of Benida Records last week with the buyout of the indie diskery from Ben Kulick. Bergman will also double as firm's artists & repertoire topper.

Under Bergman's aegis, the diskery will move into the rhythm & blues field as well as set up a kiddie line. A move into the classical field is being prepped for next spring. Meantime, Bergman will take off on a European tour next month.

Decca Needs IBM Help To Total Crosby's Sales; Near 100,000,000 Mark

By the time Decca celebrated its 20th anniversary in August, Bing Crosby may have reached the 100,000,000 mark in record sales. Statisticians are trying to work out the details now, but there's some confusion since a lot of the early figures are lacking.

Meanwhile, Crosby has been presented a plaque marking sales of around 36,000,000 records on just 19 releases. Of these, three sides alone come close to 20,000,000—"White Christmas," which has topped 8,000,000, "Silent Night," which is around 7,000,000, and "Jingle Bells," which has topped 4,000,000 thus far. Plaque was handed Crosby by Decca sales exec Joe Jerry and Sonny Burke, label's Coast recording director.

REELECT CHAS. TOBIAS PRESIDENT OF SPA

Charles Tobias was reelected president of the Songwriters Protective Assn. Monday (10) along with all other incumbent officers. Louis Alter continues as vice-prexy; Sam H. Stept, second v.p.; Abel Baer, treasurer; Joseph Meyer, secretary; and Milton Drake, chairman of the council.

In balloting for seven out of 21 SPA council members last week, Stanley Adams, ASCAP's prez, received the highest number of votes, 1,008. He was reelected along with Richard Rodgers, Ira Gershwin, Milton Ager, George W. Meyer, Geoffrey O'Hara and John Jacob Loeb. Alex C. Kramer was elected to fill the spot held by Fred E. Ahlert, who died last year.

RCA's A.C. Braintrusting

Executive staff of RCA Victor's disk division will hold their annual meeting in Atlantic City June 4-7 to spotlight upcoming product and formulate plans for the coming fall-winter season.

Top field personnel will also attend the conclave.

Ray Walker's Colo. Date

Ray Walker, vet tunesmith, has set his nostalgic songalog turn for a summer-long run at the Thunderhead Ranch, Woodland Park, Col.

He'll be occomped by thrush Dolly Edwards. Duo tees off June 24.

Gene Krupa Trio into the Embers, N. Y. eastside nitery, May 24 for five weeks.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Rochester—(Nelsner Bros.)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Minneapolis—(Schmitt Music)	Los Angeles—(Preeman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	1	*Wanted (Witmark)	2	1	1	5	1	2	10	1	1	1	1	3	1	113
2	2	†Young at Heart (Sunbeam)	1	2	2	1	4	1	1	7	3	4	2	1	5	109
3	4	*Cross Over Bridge (Laurel)	4	8	4	4	3	5	3	3	4	6	4	5	6	84
4	5	*Make Love To Me (Melrose)	..	3	5	..	2	4	6	..	2	2	3	8	3	72
5	3	*I Get So Lonely (Melrose	..	4	7	9	5	3	..	2	5	3	8	10	2	63
6	7	*Answer Me, Love (Bourne)	7	..	..	7	6	6	..	..	8	7	7	2	7	42
7	6	*Secret Love (Remick)	..	7	10	..	7	8	7	..	6	5	5	9	10	36
8A	8	†Here (H&R)	8	9	8	2	9	10	..	10	7	10	9	..	8	31
8B	9	†Man With the Banjo (Mellin)	..	..	..	6	10	7	..	..	9	..	6	4	4	31
10	13	*Things Mean a Lot (Feist)	3	..	9	8	..	..	..	4	..	..	..	..	..	20
11A	12	†I Really Don't Want (H&R)	..	6	3	..	..	..	..	..	..	8	..	..	9	18
11B	10	†Jilted (Sheldon)	5	5	6	10	..	..	..	..	..	..	..	..	..	18
13	..	†Really Love Me (Duchess)	6	..	..	3	..	..	..	..	10	..	..	..	..	14
14	..	†Man Upstairs (Vesta)	9	..	..	..	..	..	5	..	..	..	..	6	..	13
15	11	*A Girl, A Girl (Valando)	..	..	..	..	8	..	..	9	..	9	..	7	..	11

Jocks, Jukes and Disks

By MIKE GROSS

Georgia Gibbs: "Wait For Me Darling"-"Whistle and I'll Dance" (Mercury). "Wait For Me Darling" can't miss getting Georgia Gibbs back on the hit lists. Tune has a captivating country-styled beat and Miss Gibbs belts it with the kind of fervor that nabs jock and juke plays. "Whistle and I'll Dance," on the other hand, won't mean much to the spinning trade.

Sunny Gale: "Goodnight, Sweetheart, Goodnight"-"Call Off The Wedding" (Victor). Give Sunny Gale a driving melody with a lyric to match and the chances are strong that she'll push the platter to the top. "Goodnight, Sweetheart, Goodnight" is that kind of a song. "Call Off the Wedding" is a Tin Pan Alley-Nashville concoction that builds little excitement.

Frank Sinatra: "Rain"-"Three Coins I The Fountain" (Capitol). Sinatra has a strong coupling here and it's virtually a tossup as to which side will step out. Since the wax competish on "Hernando's Hideaway," the better of the two sides, is too strong for the thrush to buck. It rates spins, though. She projects a solid beat on the reverse which should win some turntable time.

Mantovani Orch: "Dream, Dream, Dream" - "Bewitched" (London). Mantovani is back again with more of his lush and tasty instrumental interpretations. He scores solidly with "Dream, Dream, Dream" but misses out on "Bewitched." "Dream" is right up Mantovani's alley and his rich rendition of the charming melody makes it the kind of instrumental biscuit that goes over in current market. Should hit a big payoff on all levels. In Mantovani's arrangement and orch workover "Bewitched" loses some of its bright and brittle quality which dissipates overall impact.

Marga Benitez: "Man Love Woman"-"Wino's On Parade" (Decca). Marga Benitez, recent thrush addition to the Decca stable, gets off to an okay start with a pair of Calypsongs. She has a flair for the Calypso beat and knows how to get the most out of the catchy rhythmic beat. "Man Love Woman" has the best takeoff chances.

Billy Eckstine: "Seabreeze"-"No One But You" (MGM). "Seabreeze" is an above-average ballad entry that shows Eckstine off in tiptop warbling form. Crooner projects an ingratiating warmth. "No One But You," from the Metro pic, "The Flame and the Flesh," is a pleasant ballad that Eckstine works over in a relaxed manner.

Red Buttons: "Oh! My Mother-In-Law" - "The Buttons Bounce" (Columbia). "Oh! My Mother-In-Law" is a good comedy-on-wax effort that should get a fair share of jock and juke spinning time. It's a cute idea and Buttons helps it along via his boyish charm. The oomp-papa beat makes it good coinbox fodder. "The Buttons' Bounce," on the flip side, is a less successful effort.

Ella Mae Morse: "Happy Habit"-"Goodnight, Sweetheart, Goodnight" (Capitol). "Happy Habit" is a gay and breezy item from the Broadway musical, "By The Beautiful Sea," and perfectly fits Ella Mae Morse's warbling style. Blending of catchy melody, smart lyric and top performance will nab plenty of action for the slice on all levels. Miss Morse also does okay by "Goodnight, Sweetheart, Goodnight."

Paul Burkhart, Swiss composer of the recent hit, "O, Mein Papa," arrived in N. Y. yesterday (Tues.).

Best Bets

GEORGIA GIBBS ..... **WAIT FOR ME DARLING**
(Mercury) ..... *Whistle and I'll Dance*
SUNNY GALE ... **GOODNIGHT, SWEETHEART, GOODNIGHT**
(Victor) ..... *Call Off the Wedding*

market already is overloaded with "Three Coins In The Fountain" etchings, the edge could go to "Rain." It's a good ballad entry that gets a nifty Sinatra interpretation. Although it's a bit pretentious in production, it still could rack up a big score. Sinatra also gets a lot of appeal into "Fountain," one of the top ballad entries of recent months.

Mills Bros: "Go In And Out the Window"-"Carnival In Venice" (Decca). When the Mills Bros. have sprightly material to fool around with, they invariably turn it into delightful shellac. Point in case is "Go In and Out the Window," a lilting item with a catchy lyric. Their attractive harmony techniques are excellently showcased on this slice. A surefire entry for the coinboxes. **Sy Oliver's** orch supplies a topflight backing. Bottom deck has similar appeal and it rates spinning attention.

Karen Chandler: "Out In The Middle of the Night"-"Why Didn't You Tell Me" (Coral). Karen Chandler has another noisemaker in this release. She knows how to peddle both rhythm and ballad tunes and this coupling lets her show off her stuff to advantage. "Middle of the Night" has a pounding melody and a neat rhythmic flair. Her ballad styling on the bottom side is tops but the tune and lyric is in a familiar groove and will need a lot of pushing to get off the ground.

Dolores Hawkins: "Hernando's Hideaway"-"Hey There" (Epic). Coupling of tunes from the upcoming Broadway legituner, "Pajama Game," gets an infectious Dolores Hawkins reading. However, the

Best British Sheet Sellers

(Week ending May 1)
London, May 4.

Happy Wanderer ..Bosworth
Secret Love...Harms-Connelly
I See the Moon.....Feldman
Changing Partners ....Mellin
Don't Laugh At Me.....Toff
Heart of My Heart...F.D.&H.
Bell Bottom Blues .....Reine
Bimbo ..... Macmelodies
Friends, Neighbors ....Reine
Make Love to Me .....Morris
Someone Else's Roses..Fields
The Book .....Kassner

Second 12

Tennessee Waltz ..F. D. & H.
Oh My Papa .....Maurice
Such a Night .....Sterling
Cross Over Bridge..New World
Swedish Rhapsody ..Connelly
Ebb Tide .....Robbins
Shadow Waltz .....Sterling
D'dw'd Stage Harms-Connelly
I Get So Lonely .....Maddox
The Jones Boy .....Wood
Luxembourg Polka ....Dash
Heartless .....Kassner

MPCE Demands Sheldon Hike Pay of Parttime Pluggers to $50 Wkly.

The exec board of the Music Publishers Contact Employees Union will reject Moe Gale's associate membership plan if the pub does not meet MPCE's basic salary demands. Union insists that Gale up the pay for the parttime pluggers on his Sheldon Music roster to $50 weekly from the current $25 stipend. Negotiations will resume next Tuesday (18).

Longtime hassle between the MPCE and Gale revolves around latter's hiring non-union pluggers for his Sheldon firm. At last week's meet, Gale proposed an associate members' program which, he claimed, would not be in competition with the MPCE pluggers. He stipulated that associates would not be permitted to work in New York, Chicago and Los Angeles or contact live plugs whether they originate from a studio or a remote. Program also provided that a $50 initiation fee would be paid by the pub after the associate has had a three-month trial period.

The exec board balked on the salary and initiation fee provision. Union is demanding the regular $100 fee, but is permitting it to be made in partial payments.

Although Gale left for a six-week trek to Europe April 30, the MPCE committee plans to take action against the firm if its demands are not met. Andy Feinman, attorney for Gale, is negotiating for Sheldon with the union.

Feldman's ASCAP Post

Samuel E. Feldman has been named assistant sales manager for ASCAP under Jules M. Collins, Society's sales chief.

Feldman, an 18-year vet on ASCAP's field staff, has been eastern division manager for the past five years. He'll now specialize in the radio-tv field.

Longhair Disk Reviews

Berlioz: L'Enfance du Christ (Columbia, 2 LP; $11.90). Berlioz's triptych is a gentle, lyrical Christmas oratorio, for reduced ensemble in sharp contrast to the orchestral fury of other Berlioz works. Its many beautiful passages and sections, both vocal and instrumental, are heard to splendid advantage in this skilled, very affecting performance by Thomas Scherman, the Little Orchestra Society and the soloists who've done it for several seasons now in N.Y.

Brahms: Alto Rhapsody & Four Songs (London; $5.95). Reissue of the impressive recording by recently-deceased Kathleen Ferrier, aided by the London Philharmonic under Clemens Krauss. Contralto's lustrous vocal beauty, warmth and expressiveness stand out in this clear, unsentimentalized version which, however, is just a little slow-paced. Sonority and wide range of voice, plus fine musicianship, also appear in four varied songs that accompany: "Gestillte Sehnsucht," "Geistliche Wiegenlied," "Sapphische Ode" and "Botschaft."

Fiedler's 25th (RCA Victor; $5.95). Graceful tribute on the 25th anni of Arthur Fiedler and the Boston Pops presents 16 familiar light concert pieces, waltzes, marches, overtures, etc., played with spirit, skill and flavor.

Mendelssohn: Symphony No. 5 & Beethoven; Symphony No. 8 (Decca; $5.85). L. A. Philharmonic under Alfred Wallenstein in a dramatic, forceful reading of Mendelssohn's "Reformation." Also do a clean, lively job on the sunny, spirited Beethoven, with first movement a little too gaily-paced.

Nathan Milstein Recital (Capitol; $5.70). Half-dozen pleasant encore pieces, varied in mood but all appealing, played with fine style and musicianship by the violinist. Baroque charm of a Pergolesi sonata and the facile "Paganiniana" stand out.

Lord Berners: Piano Music & Lambert: Concerto (MGM; $4.85). Berners' satirical light pieces and Lambert's intriguing jazz study dished up warmly and skillfully by pianist Menahem Pressler, with assists. • *Bron.*

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of April 30-May 6, 1954

A Dime And A Dollar—†"Red Garters" ..... Famous
Am I In Love ..... Miller
Answer Me, My Love ..... Bourne
Bell Bottom Blues ..... Shapiro-B
Cross Over The Bridge ..... Laurel
Don't Worry 'Bout Me ..... Mills
Dream, Dream, Dream ..... Feist
From The Vine Came The Grape ..... Randy-S
Happy Wanderer ..... Fox
Here ..... H & R
I Get So Lonely ..... Melrose
I Love Paris—*"Can-Can" ..... Chappell
I Really Don't Want To Know ..... H & R
I Speak To The Stars—†"Lucky Me" ..... Witmark
I Went Out Of My Way ..... Broadcast
Isle Of Capri ..... Harms
Jilted ..... Sheldon
Knock On Wood—†"Knock On Wood" ..... Famous
Little Things Mean A Lot ..... Feist
Lost In Loveliness—*"Girl In Pink Tights" ..... Chappell
Make Love To Me ..... Melrose
Man With The Banjo ..... Mellin
Poor Butterfly ..... Harms
Secret Love—"Calamity Jane" ..... Remick
South ..... Peer
There'll Be No Teardrops Tonight ..... Acuff-R
Three Coins In Fountain-†"Three Coins In Fountain". Robbins
Under Paris Skies ..... Leeds
Wanted ..... Witmark
Young At Heart ..... Sunbeam

Second Group

A Girl, A Girl ..... Valando
Alone Too Long—*"By The Beautiful Sea" ..... Morris
Amor ..... Southern
Anema E Core—†"Three Coins In The Fountain" ..... Leeds
Baubles, Bangles And Beads—*"Kismet" ..... Frank
Cuddle Me ..... Vincent
Goodbye ..... Southern
Hernando's Hideaway—*"Pajama Game" ..... Frank
I Understand ..... Jubilee
If You Love Me (Really Love Me) ..... Duchess
It's A Wonderful World ..... Robbins
Joey ..... Lowell
Lazy Afternoon ..... Chappell
Little Lucy ..... Roncom
Man Upstairs ..... Vesta
Melancholy Me ..... Sheldon
My Restless Lover ..... Chappell
No One But You ..... Feist
Stranger In Paradise—*"Kismet" ..... Frank
This Must Be The Place ..... Lantern
Till Then ..... Pickwick
Wedding Bells (Are Breaking Up That Old Gang) ..... Mills

Top 20 Songs on TV

(More In Case of Ties)

Answer Me, My Love ..... Bourne
Back In The Old Routine ..... Famous
Come Back To My Arms ..... Morris
Cross Over The Bridge ..... Laurel
Easy Come, Easy Go Lover ..... Midway
Here ..... H & R
I Get So Lonely ..... Melrose
I Really Don't Want To Know ..... H & R
Jilted ..... Sheldon
Lost In Loveliness ..... Chappell
Make Love To Me ..... Melrose
Man With The Banjo ..... Mellin
Oh That'll Be Joyful ..... Ludlow
Secret Love ..... Remick
Steam Heat ..... Frank
Stranger In Paradise ..... Frank
There'll Be No Teardrops Tonight ..... Acuff-R
Three Coins In The Fountain ..... Robbins
Wanted ..... Witmark
Young At Heart ..... Sunbeam

† *Filmusical.* • *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1. **WANTED** (10)	*Perry Como*	*Victor*
2. **I GET SO LONELY** (13)	*Four Knights*	*Capitol*
3. **LITTLE THINGS MEAN A LOT** (2)	*Kitty Kallen*	*Decca*
4. **MAN UPSTAIRS** (2)	*Kay Starr*	*Capitol*
5. **HERE** (6)	*Tony Martin*	*Victor*
6. **YOUNG AT HEART** (11)	*Frank Sinatra*	*Capitol*
7. **MAKE LOVE TO ME** (15)	*Jo Stafford*	*Columbia*
8. **CROSS OVER THE BRIDGE** (11)	*Patti Page*	*Mercury*
9. **JILTED** (2)	*Teresa Brewer*	*Coral*
10. **IF YOU LOVE ME (REALLY LOVE ME)** (1)	*Kay Starr*	*Capitol*

Second Group

ANSWER ME, MY LOVE	*Nat (King) Cole*	*Capitol*
MAN WITH THE BANJO	*Ames Bros.*	*Victor*
A GIRL, A GIRL	*Eddie Fisher*	*Victor*
SECRET LOVE	*Doris Day*	*Columbia*
I'D CRY LIKE A BABY	*Dean Martin*	*Capitol*
HAPPY WANDERER	*Frank Weir*	*London*
ISLE OF CAPRI	*Gaylords*	*Mercury*
I REALLY DON'T WANT TO KNOW	*Les Paul-Mary Ford*	*Capitol*
MY SIN	*Georgia Gibbs*	*Mercury*
CUDDLE ME	*Ronnie Gaylord*	*Mercury*
AM I IN LOVE	*Joni James*	*M-G-M*
HERNANDO'S HIDEAWAY	*Archie Bleyer*	*Cadence*
NO TEARDROPS TONIGHT	*Tony Bennett*	*Columbia*
SOMEWHERE	*Lou Monte*	*Victor*
ANEMA E CORE	*Eddie Fisher*	*Victor*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 17 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music)	Albany—(Van Curler Music)	Philadelphia—(A. Williams Co.)	Pittsburgh—(Nat. Record Mart)	Miami—(Florida Music Shops)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Ayres)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music)	St. Louis—(Ludwig Music House)	Phoenix—(Recordland)	San Francisco—(Columbia Music)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**PERRY COMO** (Victor) "Wanted"	5	9	10	1	2	..	1	1	1	1	..	1	1	1	1	1	1	128
2	7	**KITTY KALLEN** (Decca) "Little Things Mean a Lot"	1	1	1	4	1	1	..	4	7	6	1	..	7	..	10	9	..	90
3	2	**PATTI PAGE** (Mercury) "Cross Over the Bridge"	..	3	..	3	6	..	5	6	2	3	9	7	4	3	4	4	4	89
4	3	**FRANK SINATRA** (Capitol) "Young at Heart"	..	..	..	2	..	..	2	2	5	2	..	6	2	4	5	2	6	83
5	4	**JO STAFFORD** (Columbia) "Make Love to Me"	..	5	..	7	..	..	3	8	3	..	..	10	5	..	2	3	2	62
6	5	**AMES BROS.** (Victor) "Man With the Banjo"	2	6	..	6	..	..	10	9	..	..	3	..	..	5	..	7	3	48
7	8	**NAT (KING) COLE** (Capitol) "Answer Me, My Love"	..	7	..	8	..	..	9	3	4	4	..	..	6	..	7	6	..	45
8	6	**FOUR KNIGHTS** (Capitol) "I Get So Lonely"	..	8	..	..	..	..	6	5	6	..	2	..	..	..	3	5	9	44
9	14	**FRANK WEIR** (London) "Happy Wanderer"	6	..	2	..	..	..	..	..	..	7	4	3	..	..	..	..	..	33
10A	9	**TONY MARTIN** (Victor) "Here"	..	..	..	5	..	7	..	..	9	..	6	..	8	2	9	..	..	31
10B	13	**KAY STARR** (Capitol) "If You Really Love Me"	3	..	..	..	3	3	..	..	..	9	..	..	10	..	..	10	8	31
12	12	**DORIS DAY** (Columbia) "Secret Love"	..	..	..	..	4	..	4	7	8	..	..	..	..	..	..	6	..	7	30
13A	10	**EDDIE FISHER** (Victor) "A Girl, A Girl"	4	..	..	..	..	..	7	..	10	..	..	..	..	..	..	8	8	5	24
13B	11	**KAY STARR** (Capitol) "Man Upstairs"	..	2	4	..	..	..	..	..	..	..	8	8	..	9	..	..	..	..	24
15	15	**TERESA BREWER** (Coral) "Jilted"	7	4	..	..	..	9	..	10	..	..	7	..	..	8	..	..	..	21
16	23	**GAYLORDS** (Mercury) "Isle of Capri"	..	..	5	..	..	4	..	..	..	..	..	..	..	..	..	..	..	13
17	18	**ROY HAMILTON** (Epic) "You'll Never Walk Alone"	..	..	..	..	..	..	8	..	..	..	..	2	..	..	..	..	..	12
18	..	**SLIM WHITMAN** (Imperial) "Rose Marie"	..	..	9	..	..	2	..	..	..	..	..	..	..	..	..	..	..	11
19A	..	**ARCHIE BLEYER** (Cadence) "Hernando's Hideaway"	10	..	3	..	..	10	..	..	..	..	..	..	..	..	..	..	..	10
19B	22	**EDDIE FISHER** (Victor) "Anema E Core"	..	..	..	..	..	..	..	..	..	3	..	..	9	..	..	..	..	10
21	16	**RONNIE GAYLORD** (Mercury) "Cuddle Me"	8	..	..	..	..	..	..	..	..	..	..	9	..	7	..	..	..	9
22A	23	**CREW CUTS** (Mercury) "Crazy 'Bout You, Baby"	9	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	7
22B	..	**FOUR ACES** (Decca) "Three Coins in the Fountain"	..	..	..	..	..	5	..	..	..	10	..	..	..	..	..	..	..	7
22C	17	**VERA LYNN** (London) "If You Really Love Me"	..	..	6	9	..	..	..	..	..	..	..	..	..	..	..	..	..	7
25	..	**HILLTOPPERS** (Dot) "Poor Butterfly"	..	..	..	..	..	..	..	..	..	..	10	..	..	10	..	..	..	2

SIX TOP ALBUMS

1	2	3	4	5	6
GLENN MILLER STORY Film Soundtrack Decca DL 5519	GLENN MILLER MEMORIAL Glenn Miller Victor LPT 3057	SONGS FOR YOUNG LOVERS Frank Sinatra Capitol H 488	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H 352	ROSE MARIE Film Soundtrack M-G-M E 229	PARDON MY BLOOPER Kermit Schafer Jubilee LP 2

Vet Names Push Newcomers Off Bestseller Lists

With the fade of gimmicked sounds in the last year, the veteran singers have firmly reasserted their dominance on wax. Without the impetus of some offbeat engineering trick to help them, the newcomers have been finding it increasingly tough to break through into a market which, for the past few months at least, appears to have stabilized around established names.

Rundown of the recent bestselling disks reveals the vet talent hegemony. On top for the past couple of months have been Perry como, Frank Sinatra, Jo Stafford, Patti Page, Kay Starr, Tony Martin, Nat (King) Cole, Eddie Fisher, Ames Bros., Doris Day, Tony Bennett, Les Paul-Mary Ford, Teresa Brewer and Dean Martin.

Several new wax names have been developed in the past year, and these also are coming back with repeat clicks. In this category are the Hilltoppers, Four Knights, Georgie Shaw and Kitty Kallen. Even Lou Monte, who had a flash novelty in his Italo version of "Darktown Strutters' Ball," has been holding up in the straight ballad groove.

Comeback into the hit lists of Como, Sinatra, Martin and Miss Day has radically changed the diskeries' attitude towards name stars. A couple of years ago, the diskers were going allout with the newcomers and tended to brush the vets, especially those who wanted substantial guarantees.

Nowadays, however, the major labels are no longer signing up everyone in sight with the hope of developing an overnight sensation. This route has turned out to be more expensive in the long run than riding with established names which, though they may have extended slumps, have the necessary talent to bounce back to the top.

BAYLESS, PLANT MGR., UPPED TO CAP VEEPEE

Hollywood, May 11.

Election of James W. Bayless, general plant manager, as a vice president of Capitol Records, Inc., was announced by prexy Glenn E. Wallichs after a meeting of the board of directors. Promotion will not effect his duties, which include executive administration of recording, studio operation, manufacturing and engineering.

Bayless joined Capitol in 1949 and supervised modernization of the company's plant in Scranton, Pa., supervising conversion of the factory to handle manufacture of all three speeds. He has since directed development of Capitol's "Full Dimensional Sound" recordings and the installation of the firm's Quality Control System.

Bayless entered the field of audio engineering in 1929 with the advent of motion picture sound and worked with the major studios for six years, joining RCA Victor in 1935. He remained there, rising to the post of manager of record manufacturing, until he joined Capitol.

Mambo Fete in Pitt Pulls Snappy $6,000

Pittsburgh, May 11.

Mambo Rumba Festival did all right for itself in a one-nighter here last week at Syria Mosque, drawing around 2,500 people and over $6,000. Setup of show was such that figure enabled the attraction to turn in a healthy profit.

As with most of these offbeat concerts here during the past season, this one had to get off the hook on the last-minute boxoffice rush. Advance sale was very discouraging, but the hour before curtain-time, line at ticket window was a block long and that proved the payoff.

Mambo Rumba Festival featured Pupi Campo, Joe Loco, Miguelito Valdes, Tito Puento, Michael & Nilda Terrace, Annia Rodriguez, Gilberte Valdes, Candido, Annia Valdes and the Sevilla Port Dancers.

Tape Industry Steadily Unwinds

Continued from page 41

use are A-V Tape Libraries, Tape Recording Industries, Concertapes, Tempo Tapes, Hack Swain Productions, Webster-Chicago, Audiosphere and Celestial Tapes. It's known, moreover, that several of the major disk companies are watching the tape market very closely with an eye towards packaging a limited catalog in this form. Among the indie labels, Westminister Records, a highly successful longhair operation, is planning to release some 50 selections on tape shortly. Folkways Records also may debut in this market in the fall.

Heaviest concentration for tapes currently is in the background music field. Capitol Records, for instance, has leased its entire transcription library of some 3,000 selections to Magnatronics, Inc., for duplication and distribution in the background music field only. Muzak is planning to franchise firms to duplicate its library of 7,000 selections for background music. Other firms are also prepping entry into this field as result of new longplaying tape equipment suitable for industrial establishments.

Big drawback for home use, up to recently, has been the high price of playback equipment. That problem, however, is being licked with machines that now retail at under $100. The high-fidelity aspect of tapes is mostly lost on the cheaper equipment, but it's regarded as an important entry into the mass market. Last year, some 275,000 machines were bought, mostly in the lower-priced bracket.

As for the speed standardization problem, the recently organized Magnetic Recording Industry Assn. has put it at the top of the agenda for future sessions. At the present time, 7½ inches per second is the dominant speed and may be adopted for universal use.

Haley's Comets to Decca

Philadelphia, May 11.

James E. Myers, head of Myers Music here, set contract with Milt Gabler, of Decca Records, for Billy Haley and his Comets. Pact calls for guarantee against royalties of 5% and a minimum of 12 sides a year.

First Decca release is "Rock Around the Clock" and "13 Women and Only One Man."

Thomson, 'Peck's Bad Boy' Of Music Critics, Seen Leaving N.Y. Herald Trib

Virgil Thomson, composer-author-music critic and "Peck's Bad Boy" of N. Y. longhair reviewers, is reported leaving his longtime post as N. Y. Herald Tribune No. 1 music scribe end of this season. Several prominent figures have been mentioned as successors, including NBC music exec Samuel Chotzinoff, onetime N. Y. Post critic.

Thomson's lecturing, guest-conducting and other outside chores, taking him out of N. Y. sometimes for weeks at a time (he's currently in Europe, where he recently attended a contemporary music festial in Rome), are reported to be the Trib's main reason for wanting a change. Thomson's caustic tongue and brutal attacks on high music figures in the past decade, however, which brought many complaints to the Tribune, are believed to be a factor in the breakoff.

Thomson took the N. Y. Philharmonic (or at least its then conductor, John Barbirolli) apart in his very first review of this season. And in his first review of this season, last fall, he roasted the orch's maestro again. This time it was Dimitri Mitropoulos, whose "personal excitement," according to Thomson, "bordered on hysteria."

"For the most part," Thomson added, "he did everything to the orchestra but conduct it. He whipped it up as if it were a cake, kneaded it like bread, shuffled and riffled an imaginary deck of cards, wound up a clock, shook a recalcitrant umbrella, rubbed something on a washboard and wrung it out. Really, there were very few moments when a film taken of the conductor alone, without sound, would have given any clue to the fact that he was directing a musical composition."

Thomson similarly attacked Leonard Bernstein's conducting a few seasons ago, terming him "a musical Dick Tracy." Perennial quip in music circles is that Thomson, who occasionally gets guest-conducting assignments with orchestras playing his works, just doesn't like other conductors.

Coral Inks Dale Orch

Coral Records has added the Fred Dale orch to its talent roster. Band has also been set for an eight-week stand at Gold Springs Resort, Hamilton, Ind., beginning June 13.

Prior to start of the summer engagement, band will play several dates with Vaughn Monroe, who's working as a single.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP. †BMI.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Murray Kaufman—WMCA—New York	Ed Reilly—WBEY—Waterbury	Milt Grant—WOL—Washington	Howie Leonard—WPOR—Portland	Hugh Wanke—WCAO—Baltimore	Bud Wilson—WTXL—W. Springfield	Alan Owen—WMID—Atlantic City	Doug Smith—WTNJ—Trenton	Jack Dugan—WOKO—Albany	Jack Deal—WHCU—Ithaca	Mort Nusbaum—WHAM—Rochester	Bud Brees—WFEN—Philadelphia	Joe Deane—KQV—Pittsburgh	SOUTH: Frank Tucker—WCOV—Montgomery	Pat Chambers—WFLA—Tampa	Bob Watson—WQXI—Atlanta	Harry Nigocia—WJBW—New Orleans	Bill Dawson—WAKE—Greenville, S. C.	Jimmy Lowe—WRR—Dallas	Dave Walshak—KCTI—Gonzales	Ken Johnston—WVEC—Norfolk	Ray Schreiner—WENL—Richmond	MIDWEST: Bill Evans—WGN—Chicago	Larry Gentile—WJBK—Detroit	Carl Shook—WJIM—Lansing	Steve Cannon—WMIN—Minneapolis	Sandy Jackson—KOWH—Omaha	Bill Dawes—WCFO—Cincinnati	Tom Edwards—WERE—Cleveland	Maurice Jackson—WVKO—Columbus	Bill Baer—KRSD—Rapid City	Bob Benson—KELO—Sioux Falls	Bob Larsen—WEMP—Milwaukee	FAR WEST: Eob Harris—KFRE—Fresno	Johnny MacShane—KMPC—Hollywood	Russ Coglin—KROW—San Francisco	Ray Perkins—KIMN—Denver	Len Ross—KORK—Las Vegas	Bill Preyfitt—KDEF—Albuquerque	Bruce Vanderhoof—KDYL—Salt Lake	TOTAL POINTS
1	1	13	Perry Como	Victor	*Wanted	2	3	2	1	2	2	1	2	3	2	1	..	6	1	5	1	1	1	1	2	4	..	3	4	1	..	1	..	1	1	..	1	2	6	1	1	1	2	1	..	305
2	2	15	Frank Sinatra	Capitol	†Young at Heart	1	2	1	..	1	5	..	9	1	3	..	3	..	..	6	8	..	..	9	..	..	..	..	..	..	..	..	3	..	5	5	..	1	4	2	4	1	5	..	152
3	4	8	Tony Martin	Victor	†Here	7	..	4	3	..	..	9	1	10	..	4	5	..	6	3	7	2	6	10	..	3	..	1	3	7	7	10	..	..	5	8	3	..	..	2	6	8	..	..	..	146
4	3	8	Kitty Kallen	Decca	*Little Things Mean a Lot	5	..	6	4	..	..	4	4	2	..	6	1	1	9	..	9	8	..	5	..	..	9	..	2	6	8	4	3	..	6	..	10	4	9	..	..	..	..	..	..	125
5	7	13	Patti Page	Mercury	*Cross Over the Bridge	9	..	3	2	7	1	3	3	..	6	..	..	..	2	..	..	10	..	8	5	..	..	4	..	2	..	..	9	..	..	..	..	6	..	3	3	..	8	4	..	122
6	5	12	Ames Bros	Victor	†Man With the Bango	4	..	7	..	..	..	..	..	..	..	..	..	..	3	10	..	..	..	6	7	..	..	10	..	..	..	6	2	..	2	2	7	..	2	..	5	6	5	9	..	94
7	6	16	Jo Stafford	Columbia	*Make Love to Me	..	4	..	..	..	8	..	7	7	8	..	..	..	4	..	..	..	..	..	..	5	4	..	..	..	..	..	..	..	..	..	..	..	..	5	4	3	3	..	..	70
8	13	5	Kay Starr	Capitol	†If You Really Love Me	..	1	9	..	..	..	2	5	..	..	..	..	4	..	..	..	..	..	..	..	..	3	..	5	..	..	1	8	..	..	..	8	..	..	..	..	..	6	..	..	69
9A	10	5	Teresa Brewer	Coral	†Jilted	..	8	8	..	9	..	..	6	..	..	..	2	..	..	..	..	..	5	..	6	..	2	..	..	3	..	9	..	..	..	..	8	..	..	7	..	10	..	6	65
9B	10	4	Frank Weir	London	*Happy Wanderer	..	10	..	5	..	..	..	..	..	..	..	..	..	..	1	..	4	..	..	..	..	..	..	..	..	..	3	4	..	10	1	9	1	8	..	..	..	..	..	..	65
11A	12	15	Nat (King) Cole	Capitol	*Answer Me, My Love	..	..	10	..	..	..	..	..	8	4	..	..	..	8	9	2	..	..	1	..	..	..	..	..	..	..	..	5	..	7	..	6	..	..	..	5	7	8	..	..	63
11B	8	9	Eddie Fisher	Victor	*A Girl, A Girl	6	6	5	..	/	..	5	..	9	10	..	..	..	..	..	..	..	..	10	..	..	8	..	4	..	..	..	..	..	..	4	2	..	..	..	7	4	..	..	63
13	14	18	Four Knights	Capitol	*I Get So Lonely	..	7	..	..	..	..	..	..	4	..	..	..	..	5	..	9	..	..	6	..	..	..	..	8	..	..	..	3	..	..	..	..	..	..	2	9	3	..	..	54
14	9	25	Doris Day	Columbia	*Secret Love	..	..	..	..	6	10	..	..	5	7	2	..	10	..	..	4	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	4	..	..	..	9	..	..	..	..	45
15	36	5	Doris Day	Columbia	*I Speak to the Stars	..	..	..	..	4	..	10	..	6	..	3	..	..	..	..	3	3	7	..	8	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	47
16A	16	5	Kay Starr	Capitol	†Man Upstairs	..	9	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	2	..	..	8	..	..	..	..	..	..	2	..	..	38
16B	15	9	Four Aces	Decca	†Amor	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	5	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	38
18	38	3	Henri Rene	Victor	*Happy Wanderer	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	10	..	2	1	..	3	..	..	..	..	..	..	..	..	..	3	..	..	..	..	3	38
19A	21	3	Betty Madigan	M-G-M	†Joey	8	..	..	6	..	4	..	..	..	..	..	..	..	2	..	9	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	32
20	17	5	Hilltoppers	Dot	*Poor Butterfly	..	..	..	..	..	..	..	8	..	..	..	..	..	..	5	..	4	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	31
21	36	8	Joni James	M-G-M	*Am I in Love	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	7	..	..	1	..	..	..	..	..	6	..	6	..	..	..	..	..	..	..	..	..	..	..	..	30
22	19	11	Tony Bennett	Columbia	†No Teardrops Tonight	10	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	7	7	..	5	..	..	..	..	8	..	..	..	..	..	..	..	6	..	..	6	..	..	29
23	41	2	Four Aces	Decca	*Three Coins in Fountain	..	..	..	..	..	6	..	..	..	..	7	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	10	..	..	..	28
24A	33	4	Georgia Gibbs	Mercury	*My Sin	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	7	..	..	..	5	..	..	10	..	..	..	..	22
24B	23	3	Jeff Chandler	Decca	*I Should Care	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	9	3	..	..	..	..	..	..	..	..	..	..	21
26	22	3	Gaylords	Mercury	*Isle of Capri	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	1	21
27	..	1	Burl Ives-Jenkins	Decca	*True Love Goes On	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	6	4	..	..	..	..	..	..	8	..	..	..	..	..	20
28	..	4	Four Aces	Decca	*So Long	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	5	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	16
29	..	1	Jack Richards	Coral	*Hers and His	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
30A	..	2	Four Tunes	Jubilee	*I Understand	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	14
30B	..	1	Crew Cuts	Mercury	†Crazy 'Bout You, Baby	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	10	..	..	..	..	..	..	..	..	..	..	13
30C	42	9	Hugo Winterhalter	Victor	*Latin Lady	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
33A	..	1	Gaylords	Mercury	*Love I You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	13
33B	..	2	Hi-Lo's	Trend	*Baby Just Cares for Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
35A	18	6	Charlie Applewhite	Decca	*This Is You	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	5	12
35B	..	1	Tony Bennett	Columbia	†Until Yesterday	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	10
35C	..	3	Joni James	M-G-M	*Maybe Next Time	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	10
38A	29	2	Archie Bleyer	Cadence	*Hernando's Hideaway	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
38B	44	2	Nat (King) Cole	Capitol	*Alone Too Long	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	9	..	9	7	..	..	..	..	..	..	..	9
38C	24	5	Nelson Riddle	Capitol	Brother John	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	9
41A	..	1	Nat (King) Cole	Capitol	*It Happens to Be Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41B	..	4	Lou Monte	Victor	†Somewhere	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
41C	42	9	Les Paul-Mary Ford	Capitol	†I Really Don't Want	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	8
44	..	1	Julius LaRosa	Cadence	*Three Coins in Fountain	..	..	9	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45	..	1	Four Aces	Decca	*Wedding Bells	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	10	..	..	..	..	..	..	..	..	..	..	7

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SUNNY GALE

GOODNIGHT,
SWEETHEART, GOODNIGHT
c/w CALL OFF THE WEDDING
20/47-5746

RALPH FLANAGAN

LULLABY OF BIRDLAND
c/w DID I REMEMBER
20/47-5741

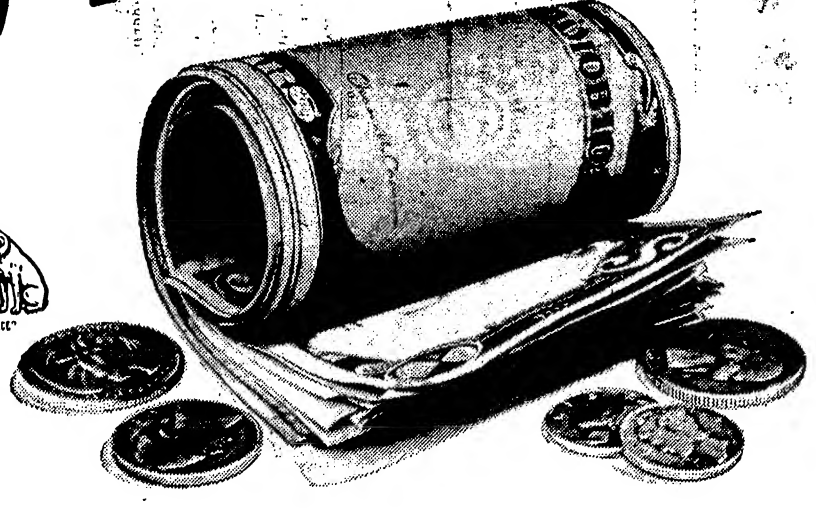
SPIKE JONES

I'M IN THE MOOD FOR LOVE
c/w SECRET LOVE
20/47-5742

money records!

RCA VICTOR
FIRST IN RECORDED MUSIC

"HIS MASTER'S VOICE"



Inside Stuff—Music

Publicist Virginia Wicks is agenting a "night" for client Ella Fitzgerald at Basin Street, N.Y. nitery, as "a long overdue tribute" on May 25. It marks the songstress' 19th anni in the music business; Decca will present her with the diskery business' now traditional "gold record," the occasion being Miss Fitzgerald's 18th year with the firm and the sale of her 22,000,000th platter.

Steve Allen will emcee and in drumbeating the event the pressagent suggests ". . . there will be others (awards) from trade and other publications. But the latter, more fittingly, ought to be of a personal nature, a token, such as a simple scroll or flowers from the magazine and its people expressing their thoughts on the special place Ella has occupied on the musical scene for the past two decades . . . am hoping that (blank tradepaper) and its staff, too, will want to pay their respects to Ella on the 25th." Miss Wicks concludes, "I hope I've gotten across that this is a sincere and justified tribute . . . and not a brassy promotion."

Coral Record is due to break out this week with a Jane Russell etching of a ditty tagged "Pamper Me." Also due to hit the the retailers this week is a new shampoo developed by the Toni Co. tagged Pamper. And the name plug in the song title is more than happenstance. When the Toni masterminders and one of their ad agencies hit upon the Pamper title for the new product they discussed ways and means for interjecting the tag into public consciousness. So they commissioned three song writers to put words and music under a "Pamper Me" title. The three ditties were then handed to Archie Levington's Midway Music publishing firm which selected an offering by Guy Carleton as the best of the lot.

The legend about the "little colored boy" who wrote Irving Berlin hits, which was kidded by Berlin at the 40th annual ASCAP dinner in New York last March, now is exploded from another corner. Andy Razaf, collaborator with the late Fats Waller and, on occasion, kiddingly mentioned as Berlin's alter cleffing ego, says in the N. Y. Amsterdam News that: "I, for one, would like to see this ridiculous legend placed in a coffin and given a permanent burial. Berlin, as a writer, is to Tin Pan Alley what Louis was to boxing, Edison to inventions and Einstein to science. This kind of genius comes along once in a lifetime." Razaf, who has numerous hits to his credit, stated that "if a little colored boy wrote Berlin's songs, then a 'white boy' wrote mine."

"Anema E Core," Italian tune which was cut by Eddie Fisher several months ago, is getting a new lease on life via a switch to an English title, "With All My Heart and Soul." RCA Victor has issued new disk jockey copies of the Leeds Music tune with the revised title. It was discovered that many jockeys were shying away from the number originally because they couldn't pronounce the Italian title.

Taking a cue from the click wax takeoff on the "Dragnet" video show by Stan Freberg for Capitol Records last year, an indie label, Barnet Records, has come up with a parody of CBS-TV's "You Are There" series. Disk has a dramatic cast in a burlesque of the Columbus-Queen Isabella incident. Script is by Al Gary, Jerry Silvers and Jerry Morse.

Raymond Scott, who dabbles in electronics as a sidebar to his other music biz activities, has come up with a new multi-track tape recorder for his Audivox Records firm. The machine can run seven different tracks simultaneously and independently. It's also possible to erase each track separately and to play them back in any combination.

BILLY ECKSTINE
sings
NO ONE BUT YOU | SEABREEZE
MGM 11712 78 RPM
K 11712 45 RPM
M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
1540 BROADWAY NEW YORK 36 N. Y.

Disk Companies' Best Sellers

	ARTIST
CAPITOL	
1. MAN UPSTAIRS	Kay Starr
I COULDN'T STAY AWAY FROM YOU	
2. I GET SO LONELY	Four Knights
IF YOU LOVE ME (REALLY LOVE ME)	
3. I COULD HAVE TOLD YOU	Frank Sinatra
THEY TELL ME	
4. I WAS MEANT FOR YOU	Four Knights
THEY TELL ME	
5. ANSWER ME, MY LOVE	Nat (King) Cole
DON'T WORRY 'BOUT ME	
COLUMBIA	
1. PLEASE DRIVER	Tony Bennett
UNTIL YESTERDAY	
2. HERNANDO'S HIDEAWAY	Johnnie Ray
HEY THERE	
3. I SPEAK TO THE STARS	Doris Day
BLUEBELLS OF BROADWAY	
4. THREE COINS IN THE FOUNTAIN	Toni Arden
WHERE THE ROLLING MOUNTAINS	
5. BEER BARREL POLKA	Liberace
TWELFTH ST. RAG	
CORAL	
1. JILTED	Teresa Brewer
LE GRAND TOUR DE L'AMOUR	
2. ISLE OF CAPRI	Jackie Lee
BY THE LIGHT OF THE SILVERY MOON	
3. BELIEVE IN ME	Don Cornell
LITTLE LUCY	
4. SWEET AUGUSTINE	Desmond-Dale-Greco
EAST SIDE, WEST SIDE	
5. GOODNIGHT, SWEETHEART, GOODNIGHT	McGuire Sis.
HEAVENLY FEELING	
DECCA	
1. THREE COINS IN THE FOUNTAIN	Four Aces
WEDDING BELLS	
2. LITTLE THINGS MEAN A LOT	Kitty Kallen
I DON'T THINK YOU LOVE ME ANYMORE	
3. GO IN AND OUT THE WINDOW	Mills Bros.
CARNIVAL IN VENICE	
4. EVEN THO	Webb Pierce
SPARKLING BROWN EYES	
5. I'M A STRANGER IN MY HOME	Welles-Foley
ONE BY ONE	
LONDON	
1. HAPPY WANDERER	Frank Weir
FROM YOUR LIPS	
2. IF YOU LOVE ME (REALLY LOVE ME)	Vera Lynn
C'EST LA VIE	
3. PICNIC FOR STRINGS	Frank Chacksfield
FIDDLERS' BOOGIE	
4. I LIVE FOR YOU	Mantovani
LUXEMBOURG POLKA	
5. CRYSTAL BALL	Johnston Bros.
MY LOVE, MY LIFE, MY OWN	
MERCURY	
1. CROSS OVER THE BRIDGE	Patti Page
MY RESTLESS LOVER	
2. CUDDLE ME	Ronnie Gaylord
OH AM I LONELY	
3. ISLE OF CAPRI	Gaylords
LOVE I YOU	
4. CRAZY 'BOUT YOU, BABY	Crew Cuts
ANGELA MIA	
5. PORT OF SPAIN	Richard Hayman
SPRING IS HERE	
M-G-M	
1. JOEY	Betty Madigan
AND SO I WALKED HOME	
2. AM I IN LOVE	Joni James
MAYBE NEXT TIME	
3. BLUE GUITAR	Sheb Wooley
PANAMA PETE	
4. NO ONE BUT YOU	Billy Eckstine
SEABREEZE	
5. WANDERLUST BLUES	Art Mooney
BAREFOOT DAYS	
RCA VICTOR	
1. MAN WITH THE BANJO	Ames Bros.
MAN, MAN IS FOR THE WOMAN MADE	
2. HERE	Tony Martin
PHILOSOPHY	
3. WANTED	Perry Como
LOOK OUT THE WINDOW	
4. LET'S DO IT	Eartha Kitt
SENOR	
5. MURIEL	Freddy Martin
LIFE CAN BE BEAUTIFUL	

CAPITOL SHUFFLES FIELD SALES SETUP

Capitol Records shifted its promotion and sales setup in the field early last week. The moves were made to strengthen and consolidate Cap's operation around the country.

Major shift took place in the southern territory with the opening of a Memphis branch. Area formerly had been handled by the Glenn Allen Co., distributing for Cap. The new Memphis branch, which will be headed up by Paul Igou, who was transferred from Dallas, also will include the Knoxville territory. Chapman Drug Co. previously repped Cap in Knoxville.

Switches in other areas include the takeover of the branch manager's spot in Hartford by Merv Amols. He's replacing Jack Warner. Si Paul, Cap's promotion man in Chicago, was shuttled to Boston to replace Chris Drake as branch manager. Joe Deters was moved from the diskery's Cincinnati branch to Atlanta, replacing Bob Burrell, who recently was named Cap's country and western promotion manager headquartering in Nashville.

Sound Studio Sets Subsid On Audio Equipment

Gotham Recording Corp., N.Y. sound studio outfit, has formed a subsid company, Gotham Audio Development, for design and manufacture of audio equipment for broadcasters and diskeries.

First client of the new company is Reeves Equipment Corp., which will distribute the products designed by Gotham.

Need 40,000

Continued from page 41

the hits will more than balance the score.

A disk's break-even point is due to initial high cutting session costs of arrangements, orchestrations and musicians. The promotion tab of advertising and cuffo deejay platters is also added to the overall cost.

Price for each date varies depending upon whether the artists & repertoire man decides upon a combo backing or a large orch and how much he's willing to shell out for an arranging job. In any case, it still adds up to a big nut.

Typical tab for a recording session, using about 25 men, would cost in the neighborhood of $2,000, during which time only a maximum of four sides can be cut. Other basic costs involve pressing, packaging, disk jockey promotion involving cuffo platters and mailing, and diskery overhead of recording and sales staffers.

TV's Potential

Continued from page 41

admit, don't even reach the turntable.

Since a tune on wax does not guarantee exposure, the pubs now are concentrating on cracking TV's iron curtain with attempts to convince artists to accept songs for tele spotting first.

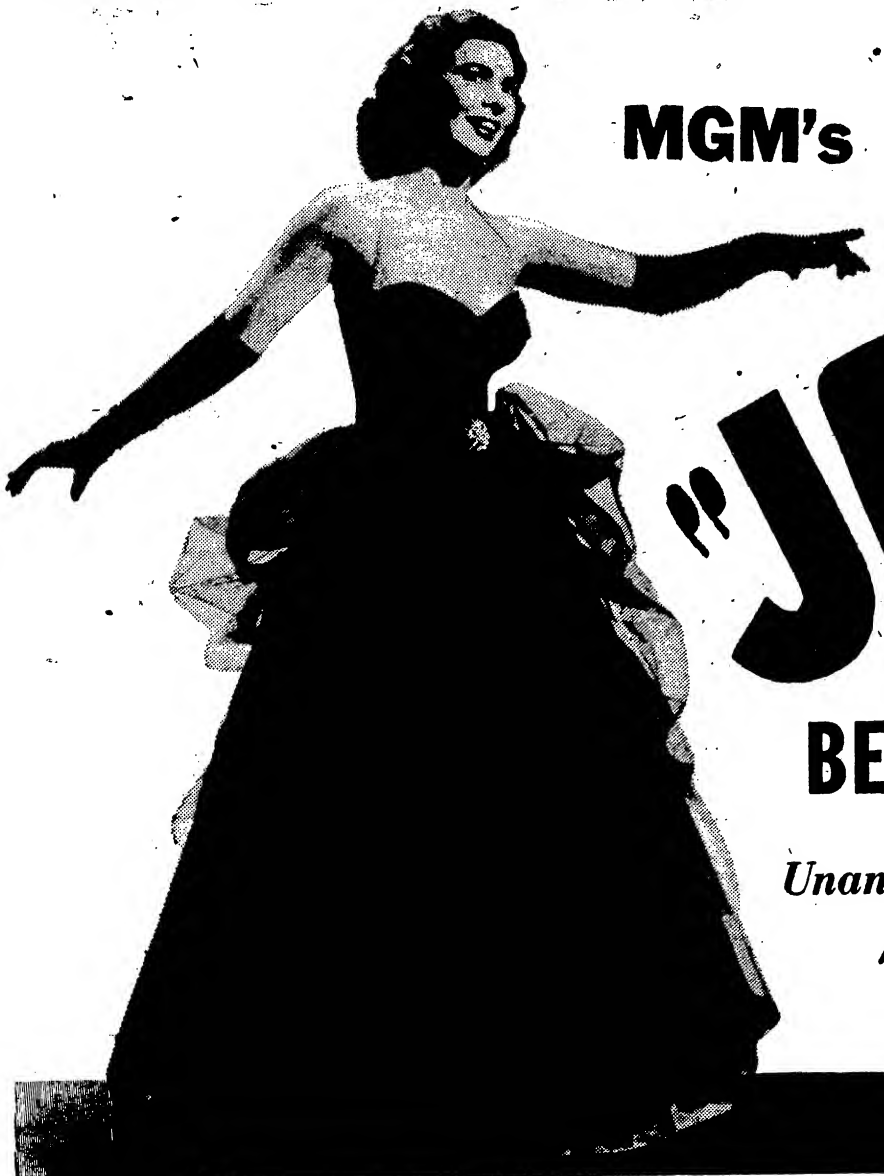
This season has seen a flock of recording names move into the tele fold. Each is capable of getting a new tune rolling with a big tv airing. Among the diskers now on tele are Eddie Fisher, Perry Como, Tony Martin, Jo Stafford, Dinah Shore and Jane Froman. The pubs' argument is pointed up by Miss Froman's kickoff of "I Believe" on her tele show last year. It later developed into a disclick for Frankie Laine on Columbia and a top sheet seller, as well.

OH BABY MINE,
I GET SO LONELY
Words and Music
By PAT BALLARD
Melrose Music
RECORDED BY:
4 KNIGHTS.....Capitol
CROSBY-LOMBARDO .....Decca
JOHNNIE and JACK.....Victor
KEN GRIFFIN.....Columbia
LARRY CLINTON .....Bell
ART SMITH .....M-G-M
BRIGADIERS .....Prom

TROUBLED RIVER
Recorded by
Matthews Brothers Quartet
WORD RECORDS
2920 Dutton, Waco, Texas

MUSICIANS ! ! !
No 10% Travelling Tax
No Local Taxes and Extra Dues
A New One Card Guild
Chartered by N.I.U.C.
ALLIED ARTISTS OF AMERICA
P. O. Box #345, Newark, N. J.

DECCA RECORDS
America's Fastest Selling Records!



MGM's *No. 1 BEST SELLER*

"JOEY"

Recorded by

BETTY MADIGAN

MGM #11716

Unanimous TRADE ACCLAIM

VARIETY —"BEST BET"
Billboard—"EXCELLENT"
Cash Box—"A HIT ALL THE WAY"

"THE STEPS OF ST. MARIE"

recorded by **BOB STEWART**
MGM 11699

PAT LAIRD AND BOB CREWE
ORIGINAL RECORD #507

Exciting Tango

"Desiree"

THE CORONET ORCHESTRA

conducted by Bruce Campbell

MGM 30845

Published By

LOWELL MUSIC CORPORATION

1619 Broadway, New York, N. Y.

Complimentary photographs of the above available to all D-J's upon request.

'Jazz Plus 5' Concert Clicks in Philly Date; Nitery Op, D.J. Promote

Philadelphia, May 11.

Cafe owner Lee Guber, owner of the Rendezvous Cafe, and deejay Frank Ford, WPEN, have a potent package in their "Jazz Plus 5" show which played two performances here Saturday night (8) at the Academy of Music. Both shows had near-capacity attendance with several hundred extra seats on stage, despite rainy weather and traffic snarl between performances when exiting patrons were unable to break through the waiting mob banked solidly outside.

Package included Dizzy Gillespie Quintet, George Shearing Septet, Gerry Mulligan Four, Sarah Vaughan and Gene Krupa Trio. Promoters also had show booked for Baltimore (without Shearing) Friday evening (7) at Coliseum, and Washington, D. C., Sunday night (9) at Uline Arena.

Names were prime factor in box-office pull. One slight deterrent here was $4.50 top, high for local jazz session, and all vacancies were in this bracket. Audience at second show topped opener and each group was vociferously received, with Gene Krupa acting as emcee.

Show kicked off brightly with Dizzy Gillespie's trumpet fronting a foursome that included sax, piano, bass and drums. Mulligan group came on second and proved most novel outfit of evening.

Sarah Vaughan, with her own trio, was in third slot and offered a half-dozen of her more familiar lieder culminating with always sock "Tenderly" and having to beg off.

Krupa's "Drumboogie" bit with his famous spotlighted traps cadenza made for lively finale, which was further frenzied by a finale of "Perdido," played by combo of all principals with Miss Vaughan's vocals. Second show ran almost three hours, breaking at 1:50 a.m.

Decca's 'Billy Thrush

Wanda Jackson, 16-year-old country singer from Oklahoma, has joined Decca's hillbilly roster.

She'll cut her first sides with Billy Gray's orch.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**PERRY COMO** (Victor)	Wanted
2	7	**KITTY KALLEN** (Decca)	Little Things Mean A Lot
3	3	**FRANK SINATRA** (Capitol)	Young At Heart
4	6	**KAY STARR** (Capitol)	Man Upstairs / If You Really Love Me
5	2	**PATTI PAGE** (Mercury)	Cross Over The Bridge
6	5	**FOUR KNIGHTS** (Capitol)	I Get So Lonely
7	4	**JO STAFFORD** (Columbia)	Make Love To Me
8	10	**AMES BROS.** (Victor)	Man With The Banjo
9	8	**TONY MARTIN** (Victor)	Here
10	9	**NAT (KING) COLE** (Capitol)	Answer Me, My Love

TUNES

(*ASCAP; †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*WANTED	Witmark
2	2	†YOUNG AT HEART	Sunbeam
3	3	*CROSS OVER THE BRIDGE	Laurel
4	5	*MAKE LOVE TO ME	Melrose
5	4	*I GET SO LONELY	Melrose
6	10	*LITTLE THINGS MEAN A LOT	Feist
7	9	†MAN WITH THE BANJO	Mellin
8	6	*ANSWER ME, MY LOVE	Bourne
9	7	†HERE	Hill & Range
10	..	†IF YOU LOVE ME (REALLY LOVE ME)	Duchess

Cincy Dixie Marathon Stomps for 11 Hrs. But Doesn't Draw Too Well

Cincinnati, May 11.

Dixieland marathon presented by Crosley's WLW radio and tv stations over the weekend in the Cincinnati Garden was the biggest thing of its kind ever offered in this region, but the turnout was below expectations. Less than 2,500 attended the 11-hour continuous session, which ended at 2 a.m. Sunday (9). Five bands participated. Admission was 50c from 3 to 6:30 p.m., then $1.

A midnight jam session by the 30 musicians was the crowning event for the cats. Most of the jazz fans viewed the proceedings from the seats section. Others danced in the big arena or milled close to the band platform.

Three out-of-town combos were brought in for the show: George Lewis's Ragtime Jazz Band from New Orleans, Saints and Sinners from Chicago, and Gen Mayl's Dixieland Rhythm Kings, Dayton. Dividing time with them were the popular WLW Dixieland groups headed by Cliff Lash and Esther Hanlon.

MERC DEBUTS 'MOOD' SETS; UPS JAZZ SKED

Chicago, May 11.

Mercury Records this month is initiating a new series of mood music albums on 12-inch LP's, kicking off with Billy Daniels' "This Is My Beloved" and Richard Hayman's "To My Love." Latter is an instrumental and the former a replica of Daniels' nitery act, continuous from beginning to end sans tracks on the disk. Merc program will have two such albums each month, with June's issue etched by Georgia Gibbs and the Gaylords.

On EmArcy label, Merc's tag for its jazz series, a 12-inch LP on Ethel Waters' "collectors items" goes into release this month, with keyboarding of Reginald Beane the sole accompaniment on the disk. Twelve brand new sides on the jazz label also are skedded to bow this month, among them a Sarah Vaughan newie.

All-U.S. Concert in Brit.

London, May 11.

Gail Kubik will baton the first all-American music concert in London since the war May 20 when he will conduct the London Philharmonic Orchestra at the Royal Festival Hall here.

Program will include works by Aaron Copland, Roy Harris, Kubik, Samuel Barber and George Gershwin.

Resurrect 'Parade' Tune For 'Show Business'

Hollywood, May 11.

One of the five additional tunes written by Irving Berlin for "There's No Business Like Show Business" at 20th is "Mr. Monotony," which was actually recorded by Judy Garland for "Easter Parade" but never used in the picture and never published. Now it has been assigned to Marilyn Monroe.

New songs are "If You Believe," to be warbled by Johnnie Ray; "Peach Blossom Time in Lichtenburg," by Ethel Merman and Dan Dailey; "A Man Chases a Girl Until She Catches Him," by Donald O'Connor, and a tune, still untitled, by Miss Merman and Mitzi Gaynor.

Angel For Brazil

H. E. Morris, administrative director of Industrias Electricas e Musicais Fabrica Odeon, Brazilian subsidiary of Electric & Musical Industries Ltd., of Hayes, England, flew in to New York from Rio de Janeiro last week.

He's discussing plans with Dario Soria, president of Electric & Musical Industries (U.S.) Ltd., to launch EMT's Angel Records label in Brazil.

Kings IV on Coral

Hollywood, May 11.

Coral Records has signed the Kings IV, combo which has achieved considerable prominence locally via an initial date at the Rag Doll in North Hollywood. Vocal-instrumental team was showcased on the Red Skelton television show last week.

Quartet cuts its first sides this week under the supervision of Coral artists & repertoire chief Bob Thiele, who's out here on an extended recording session.

A "HIGHLIGHT" For Every Program
JUNE NIGHT
LEO FEIST, INC.

Never Better!
TONY BENNETT
UNTIL YESTERDAY
on COLUMBIA RECORDS
HOLLIS

DICK CONTINO
ED SULLIVAN'S
Toast of the Town (May 16)
Followed by
CHICAGO THEATRE, CHICAGO
For TWO Weeks
Mercury Records Exclusively
Exclusive Management
ASSOCIATED BOOKING CORPORATION
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New York 745 5th Ave PL 9-4600 | Chicago 203 No Wabash | Hollywood 8619 Sunset Blvd

THE FOUR ACES
WEDDING BELLS
DECCA
MILLS MUSIC, INC.

I SPEAK TO THE STARS
Recorded by:
DORIS DAY
Columbia 40210
M. WITMARK & SONS

Another BMI "Pin Up" Hit
"HERE"
RECORDS
TONY MARTIN ..... Victor
FOUR BELLS ..... Bell
BETTY CODY ..... Victor
Published by
HILL & RANGE SONGS, INC.

Cold Payoff for Followup Ice Shows Cues Tighter Schedule Next Season

Current ice show tours indicate that the third show of a season playing most any given town is virtually guaranteed to lose money. As a result of some of the grosses in recent weeks, when the best part of the schedule has been played, there may be a tighter schedule in future seasons unless more arenas with their own refrigeration plants get into the blados show itinerary.

The current tour of Arthur Wirtz' "Hollywood Ice Revue" has been hitting bad grosses on their last four stops. Biz in Philly, Washington, Ft. Wayne and Toronto has been way off. Except in Washington, where he was the second icer to play there this season, he's been third in the other towns.

Frappe entrepreneurs explain that in these cases, the area has already been milked dry not only by two other shows of the same type, but also by other big area shows. All the money that can be spent on frozen entertainment has already gone out. In addition, there are situations where other big shows have played arenas during the season, and these also have detracted from the icers on the third lap.

Toronto, ordinarily one of the best ice show towns extant, hosted two icers that lost coin this year. "Ice Capades" followed a three-day run of Sadler's Wells Ballet, and Wirtz's tourer followed the others. Even Barbara Ann Scott, headliner on the Wirtz layout, who is an especially heavy Canadian fave, couldn't overcome the last show in jinx.

Atlanta Room Opens

Atlanta, May 11.

City's newest dine and dance spot, the Gypsy Room (formerly housed in Clermon Hotel), opened Monday (10) in new location with John Carmichael as the operator. Spot will be open from 5 p.m. to 1 a.m.

Singer Joe Paige is the entertainer during the cocktail hours.

Gallagher Bows As Single at Plaza, N. Y.

Helen Gallagher, who played the lead in the legiter "Hazel Flagg" has been signed to open at the Persian Room of the Plaza Hotel, N. Y., starting May 27. It's her N. Y. nitery bow as a single.

Miss Gallagher last week signed a persona' management deal with Lou Wilson, with William Morris Agency to do the booking.

TROUPERS GROSS 15G AT ANNUAL N. Y. DINNER

The Troupers, femme counterpart of the Friars, grossed around $15,000 in its annual dinner Friday (7) at the Latin Quarter, N. Y. Spot was almost a sellout with approximately 525 shelling out $25 per for the ducats. Rest of the gross is a result of the journal.

Entertainmentwise, turnout was excellent. Among those at the event were Gloria Swanson, Lanny Ross, Jackie Miles, Billy Vine, Myron Cohen, Carol Channing, Kay Armen, Benny Fields & Blossom Seeley, Nejla Ates, Bunny Briggs, Cass Franklin & Monica Lane, Phil Foster, Steve Allen, Eddie Fisher, Freddie Robbins, among others.

It's one of the most successful affairs run by this organization in its six-year history. Proceeds go toward the maintenance of hospital beds and other charities for the benefit of children of performers.

Bramson Back to WM

Sam Bramson, who has been away from his desk at the William Morris Agency, because of a heart attack, is resuming duties. Bramson will come into the office for short periods daily until he feels that he's able to resume fully.

Bramson is head of the agency's nitery dept.

Newman to Set Acts For Murray TV Show

The Leon Newman Agency was named last week to set the variety acts on the Arthur Murray show starting June 15 when layout starts its series on NBC.

The show was previously booked by Les Zimmerman, who will be upped to the production staff.

Georgie Price to Head N. Y. Delegates to AGVA June Conclave in Mont'l

Election returns for delegates to the American Guild of Variety Artists convention to be held starting June 7 in Montreal, gave Georgie Price the highest vote of all nominees. Comedian registered 852 votes. Price was one of the 43 nominated to the confab. New York with 11 delegates will have the largest contingent at the powwow. The Los Angeles area with seven delegates, and the Chicago branch with four follow next in line.

Baltimore will be represented by Mae Daniels; Boston by Charles Brett; Buffalo, Lenny Paige; Chicago, Billy Grant, Jack Gwynne, Harry King and Robert Sharpe; Cincinnati, Lester Lake; Cleveland, Jesse K. Scott; Dallas, Herbie Sells; Denver, Bob Damon; Detroit, Al Tucker; Kansas City, Dave Workman.

Los Angeles contingent will comprise Danny Beck, Glorea Dea, Joe Evans, Al Herman, Sid Marion, Harry Mendoza; Miami, Ralph Raboid; Montreal, Jacques Mormand; New Orleans, Jules Richard; New York, Dewey Barto, Roy E. Davis. Jack Gilford, Price, Archie Robbins, Wini Shaw, Joe Smith, Russell Swann, Allan Walker, Rex Weber, Sally Winthrop; Philadelphia, Joe Campo and Frank Richardson; Pittsburgh, Sylvia Walters; Providence, Dick Martin; St. Louis, Al Mack; San Francisco, Russell (Bob) Evans and Vince Silk; Sarasota, Earl Shipley; Seattle, Don George and Toronto, John Popaleni.

Per usual, election was held under the auspices of the Honest Ballot Assn.

AGVA Ultimatum to AFM Warns Of Complete Toronto Vaude Blackout

Toronto, May 11.

The American Guild of Variety Artists has given the American Federation of Musicians in Toronto an ultimatum that unless they dissolve their catchall auxiliary for performers and provide music for AGVA members, Toronto will be out of bounds for all performers. In the balance is the lush Canadian National Exhibition set for late August. Roy Rogers has been signed for that event. CNE execs have declared that unless a settlement was made in the squabble between both unions, they would cancel the show and substitute a rodeo.

However, should AGVA place the area out-of-bounds, Rogers will not be able to perform either with his usual act or as an headliner for the rodeo. AGVA has reportedly obtained support from the Screen Actors Guild in this tiff. Rogers most likely wouldn't antagonize SAG since infraction of these rules may result in his suspension from film work.

Jackie Bright, AGVA president, and union's national administrative secretary, Jack Irving, conferred with Walter Murdock, AFM international veepee, and head of the Toronto area. Murdock reportedly suggested a conference with Petrillo, who wants AGVA and AFM to resume its 1951 agreement which gave the AFM the right to stipulate whether acts playing musical instruments would belong to AGVA or AFM. AGVA refused to go back to that agreement, which was called off by AGVA last year because of alleged violations by the musicians.

It's expected that action by AGVA will be taken at the end of the week unless some resolution is made on this matter. Irving has been authorized by an executive board meeting to put Toronto and Hamilton on the unfair list at his discretion. The conference with Murdock is regarded as the last attempt at a peaceful settlement.

Goetz to Vegas For Airbase Show Lineup

Washington, May 11.

Col. Joseph Goetz, chief of professional entertainment for the Armed Forces, flew to Las Vegas past weekend to organize entertainers for three shows at nearby airbase from among the talent at the hotels and clubs.

U. S. Air Force personnel will be at the Las Vegas base week of June 7-13 for its first worldwide gunnery weapons meet.

LA VIE SHIFTING TO SHELTON IN SEPT.

La Vie en Rose is set to move to the Hotel Shelton, N. Y., with Sept. 17 set as the opening date. Monte Proser, spot's operator, will close at his 54th st. location early next month, at which time Gilmore's Steak House takes over the spot.

Lease between Proser and the inn is currently in the process of being drawn up. Nat Harris will again major domo the new location.

La Vie en Rose business lifted considerably with the engagement of Ben Lessy & Patti Moore and Billy Gray. This threesome, who came up via the Bandbox, Los Angeles, had never been in New York previously as a trio. Lillian Roth heads the new bill coming into La Vie tomorrow (Thurs.). She'll be getting $1,500. Joey Bishop and the Footnotes round out the slate.

Borge's $12,800

Victor Borge's one man show at the Golden Theatre, N.Y., hit an okay $12,800 for last week. Figure hovers around the average take for this effort, despite the bad weather which cut down the take considerably.

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Night Club Reviews

The Patio, Las Vegas

Las Vegas, May 4.

Josephine Premice, The Accents (4), Johnny White Orch (6), Horace Diaz Orch (7); no cover or minimum.

Newest nitery entry on Strip, designed by Tom Douglas, is site of former Red Rooster. Sid Slate (of Slate Bros.) is producing and first offering stars Josephine Premice who can belt a Calypso or ballad with equal aplomb.

Unfortunately deficient sound-system must be licked before star can be given proper presentation. As it is, she must sing above crowd noises in casino and bar. Holding 135 persons, closer to 400 at opening forced headliner to crowd against mike on few inches of stage (she's supposed to work from floor). Plans to glass out bar and casino immediately will be big help and when crowds taper to more comfortable proportions, talents of Miss Premice will be more clearly defined. "Charge It" and "Beat Me," are good offerings under handicaps listed.

The Accents registers lustily enough over crowd to rate applause and the Johnny White orch plays the show okay. Horace Diaz and his colorful Rhumba crew play most of evening for dancing in spot where Chinese cuisine is featured. Decor of blue sky and stars, with landscaping on lower walls, is clever in subdued lighting. *Bob.*

Moulin Rouge, Paris

Paris, May 1.

Rolly Rolls, Dorothy Costello, Lucienne, Bob & Astor, Trio Gypsys, Elizabeth & Del Adami, The 2 Mimos, Paul & Peta Page, 3 Manleys, The Carlettis (2), Canacan Chorus (10), Sylvain David Orch (12), Charles Carlier Orch (12); cover, $1.

Vaude policy in this immense nitery, plus pop prices, has paid off in making this into a definite stopover for tourists, and also a regular spot for the young Gallic set who get a show and dancing for a reasonable price. Current show has upped Rolly Rolls to star position, and in his return to his native shores, naturalized American Rolls has come home in blaze of recognition. After an absence of four years his clever pianology has caught on again, and after a fine two weeks at the Bobino Music Hall, he headlines the vaude show at this nitery with aplomb.

Rolls walks on and immediately goes into his hep piano imitations of the recalcitrant youngster forced to play, the near-sighted musician, the blase concert artist, the absent-minded type, etc., for click returns. Dorothy Costello brings a nice airy ballet number to the boite as she mixes classic and acro dance for good result.

Another terp act is an okay ballroom stint by Elizabeth & Del Adami with enough graceful whirling and intricate rhythming to make this a nice fill-in. Carlettis (2) do a comic dance routine with enough slapstick and pratfalls to make this pleasing. Lucienne, Bob & Astor click with a comedy apache routine. It's virtually the same routine as Lucienne & Ashour; this is said to be a splinter version of same.

Three Manleys do a cornball English act which is all right in this rather circusy atmosphere but when trio appear with bells on feet and hands to ring to "Missouri Waltz," it is evident that boys are rusting on their laurels, and need a change of content badly. Les Mimos (2) are an act who too blatantly imitate other acts in a record mime routine. Act is good with patrons who have not seen forerunners, but doesn't measure up for those who have.

Hep can-can chorus (10) scores with the usual flurry and colorful activity of this dance ritual. Jean Jaubert is standout as a loose-jointed male can-can dancer. Two orchs supply good dance music which crams the small dancefloor. *Mosk.*

Hotel Roosevelt, N. O.

New Orleans, May 1.

Henry Busse Orch (15), Archie Robbins, Nita Beiber Dancers (5), Alf Carlson; $2.50 minimum.

Busse and his crew, making one of their periodic visits to the plush Blue Room, dispense a topdrawer brand of rhythm marked with a distinctive and infectious beat. The affable maestro doesn't make any rafter-shaking sounds, but he turns out a variety of tunes in full, interesting arrangements that are tempting for dancers.

Grabbing top honors in the show is Archie Robbins, a comic with a fast line of gags and parodies. Songs and jokes collide in the pacing and there's little chance for listeners to sit back and munch on any one bit.

The Nita Beiber Dancers, four gals and a guy, contribute two colorful ensemble numbers to win a nice hand, tops being a tempestuous calypso turn. Alf Carlson tees off show with contortion offering with good showmanly touches. Bends and twists self into pretzel-like shapes, pours himself drink with his feet and performs other rubbery feats to garner hefty palm pounding. *Lluz.*

Waldorf-Astoria, N. Y.

George Gobel, Nat Brandwynne & Mischa Borr Orchs.

When he was reviewed in 1950 at the Pierre as a "new act," George Gobel was fresh from Chicago radio and the Air Force. VARIETY's *Abel* then commented that he was a little fellow with a big guitar (he still is) with a boyish quality (which remains) and some aviation palaver (also now included). But time has wrought great changes in professional stature for Gobel. That's not just a matter of getting some television breaks or being "discovered" by NBC. The essential point is that he himself has matured his delivery until he is capable of doing what very few monologists can do: hold the floor of a smart room for 35 minutes and rack up "natural" laughs with the rhythm of an efficient machine.

Oldtimers will recognize Gobel's claim to that description: monologist. There have never been many of the breed which is clearly distinct from mere standup merchants of yock. Gobel's technique is that of the storyteller. He is possessed in superlative degree of command over words. That he is also something of a mimic, very much of an actor, a passable guitarist and a comic songster, all add up to one theatrical term: headliner. Seldom does a performer make his case in so sock a fashion as opening night at the Empire Room. The customers not only were in continuous uproar, but they were converted on the spot into Gobel propagandists.

Will he do as well with a television show of his own? That's the question now under discussion in the trade. The answer is not obscure. Gobel has the talent. Who's got the long-pull format? Even a comic seasoned by many seasons in the boites and well stocked with alternate routines can run short, but short, in eight weeks on the air. Not even Smith & Dale, after 50 years in show business, have enough scripts for a 39-week cycle.

Meantime, Gobel can play any theatre or cafe in the world where English is understood. His humor is urbane, sly but never malicious, meaningful but never mean. He demonstrated that he is one of the great entertainers of the 1950s. *Land.*

Sahara, Las Vegas

Las Vegas, May 4.

Ray Bolger with Muriel Landis, Anna Maria Alberghetti, Hi-Lo Quartette, Saharem Dancers (12), Cee Davidson Orch (12); no cover or minimum.

Ray Bolger and Anna Maria Alberghetti are giving a 70-minute workout for the audience. When it isn't laughing and applauding for Bolger, it's cheering and whistling for his teenage costar.

Songs and jokes, while nimbly performing inimitable soft shoe chores, all score for Bolger. His warm personality is sprinkled throughout act as Bolger exhibits old-time grace in his leaps and well-known gyrations. Comedian-dancer does burlesque ballroom turn with hefty Muriel Landis for big yocks. Bolger, who opened the Sahara in 1952, responds to big welcome with Sad Sack sketch following Miss Alberghetti, after preceding the songstress with a couple of bits. His conception of Lili St. Cyr strip routine is firstrate and the inevitable "Once In Love With Amy" finds audience participating in plural choruses. Headliner winds with "We're Off To See the Wizard," in familiar terps on angles and knees. George Moro Dancers come on to emulate star in his own brand of dancing and get big hand for outstanding support.

Young singing star Miss Alberghetti fulfills promise shown here almost a year ago when she appeared with Red Skelton. Voice, figure and face have matured into beautiful entity of looks and sound. Trills and wide soprano range evokes bravos all the way. Poise and soft speaking voice indicate sound tutoring in underplaying and it pays contrast-dividends to resonant song delivery. Her sock repertory includes "Soules L'Bres," "Only Make Believe," "Showboat," "Italian Lullaby" and "Mama Mia," which leaves young diva with genuinely tear-streamed face. As last time, youngster pulls off surprise finish by belting a medley that includes "Thats Amore," "Your Cheatin' Heart" and "Ricochet Romance." Singer's mater, Vittoria Alberghetti, is at piano in fine support, while papa, Daniele, leads the Cee Davidson orch in manner that rates big hand, also.

The Hi-Lo Quartette backs up Miss Alberghetti in pair of numbers in okay style and do well in production spots. *Bob.*

El Morocco, Mont'l.

Montreal, May 4.

Pat Morrissey, Jerry Coe, Eddy Snyder, Maury Kaye Trio, Three Bars; no cover or minimum.

Montreal's apathetic nitery situation got biggest shot in the arm in several years with the opening of El Morocco to a heavy-spending SRO crowd. Until a few years ago, the original El Morocco operated in the downtown area as a click on the order of the N.Y. Copa till shortly after the war. Several spots have opened in the interim in a try to capture the trade and color of the first Morocco, but poor management, wrong shows, etc., resulted in quick closings or reduced what are left to little more than beer stubes.

This new $250,000 venture is a fourway partnership deal of Sam Labe, Eddie Quinn and Yvon Robert (pards in the first Morocco) and Peter Van Der North. All are experienced bonifaces and their combined restaurant and showmanship talents should make this new place a cincheroo.

For initial offering, Pat Morrissey has the headline slot. Blonde dynamo wows with her song stylings and establishes a level that is exactly right for this boite. Clad in a simple, but revealing black gown, she parlays her special arrangements of such numbers as "House of the Blue Light," "Goody, Goody," and a smash clincher of "Just You, Just Me" to a rousing climax and wisely gets off when the salvos are highest. Sophisticated patter that is sharp and concise boosts all intros and the fine interplay between chantootsie and the Maury Kaye Trio gives this lavish room just the right accent.

In the comedic corner, Jerry Coe makes friends with his offbeat impresh routines. Starting in easy fashion, he builds nicely, gauging room in solid pro style for such a young performer, with a few standards and then clicks heavily with more original material. Of the latter his best sequence—"Hated the Book, Hated the Picture"—shows youngster to advantage and gets him out of usual takeoff groove.

Between shows, music is continuous with the Three Bars and composer - pianist Eddy Snyder splitting the sets. Main room seats a near 160 and will be supplemented by the Can-Can Room for dancing later on. A small, attractive lounge off the foyer takes another 50 to complete this new cafe-restaurant. *Newt.*

Blinstrub's, Boston

Boston, May 8.

Frankie Laine with Al Derner, Johnny Morgan, The Rivieras (2), Jerri Adams, Edwards Bros. (3), Elaine Demming, Michael Gaylord Orch (12), Louis Weir at organ. $4.50 minimum.

Having set a house record during his previous visit to this huge bistro about a year ago, Frankie Laine's current stand should, judging from thronged opening night, come close to hitting his former mark.

Although he seems more subdued than in previous visits, his oldtime form breaks through occasionally to bag the usual hefty mitt reaction. His catalog is basically the same heard here previously, i.e. rhythmic oldies on the "Sunny Side of Street" and "Shine" kick plus his discklicks, "Jezebel," "Jealousy" and "I Believe," all of which add up to what the customers want. While he formerly sprinkled his stints with generous bits of chatter, at initialer this was held to a minimum, merely introing the songs, although pausing midway for a sober tribute to his late accompanist, Carl Fischer, and to present his new 88er, Al Lerner.

Surrounding lineup is on the beam with Johnny Morgan, one of the few comics to successfully play this expansive room, handling the emcee chores and nabbing the spotlight for a chuckle-provoking sesh. This is a tough room for comics but Morgan has apparently found the formula, this being his fourth time around in a couple of years.

Bill tees off with Elaine Demming, a svelte blonde, who clicks nicely with an acro turn featuring butterflies and flipovers. The Edwards Bros. follow with acro and balancing tricks, some of which are performed atop a grand piano. Newcomer Jerri Adam's song stylings are tailored for more sophisticated rooms than this spot. However, she displays knowhow on "Alone Together" and "Love for Sale," garnering okay mitt action. Bill winds with the Rivieras, faves in this room, whose reverse Apache and frantic jitterbug routines always score with the patrons.

Michael Gaylord's augmented band showbacks with elan and splits customer terp setting assignments with Louis Weir, at the Hammond. *Elie.*

Mapes Skyroom, Reno

Reno, May 6.

Pat O'Brien, Peggy & Ray McDonald, Skylets, Eddie Fitzpatrick Orch; no cover or minimum.

The big attraction here is the new look of the Skyroom. After

(Continued on page 52)

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Niteries, Without Casino or Hotel Backing, Facing Hazardous Future

Whether niteries are losing the ability to stand on their own without support from either gambling casinos or hotels is the subject of boniface debate these days. Close of the Florida season, generally disastrous for nitery owners, but on the upbeat for the hoteliers, has spurred these discussions.

It's long been known in the talent agencies that the hotel time was becoming increasingly more important than nightclubs. They have aimed for the development of more "genteel" talent that would have a hotel room air. If an act hadn't developed on disks, then intro of special material and classical numbers was sought in an effort to make the act suitable for the inns. In the case of dance teams, the crew-cut type of turn has been substituted for the slicked down brush.

Agency thinking, in many cases, has long veered to the hotel chains, even though it's known that the hotels will not pay the same tariff as the niteries.

The Florida season, in the opinion of bonifaces, has provided further proof that the cafe has succumbed to hotel competition. Few nightclubs wound up heavy winners this season. On the other hand, the hotels showed up better than in previous years despite the handicap of having to close earlier than the cafes. The hotelmen, according to the cafe men, are able to afford entertainment room operations because losses can be written off to advertising and exploitation. So long as the room sales are brisk, the inn has nothing to worry about even if the entertainment room fails to pay off on its own.

Of course, the Las Vegas and Reno operations enable those spots to buy top talent at top prices. Florida, until a few years ago, was able to support nitery operations on a similar scale because of green felt activity in the Broward County area.

Many nitery operators have reached the conclusion that it's difficult to operate alone under today's costs. They cite the decreasing amount of night clubs to support this conclusion.

CROSS & DUNN TEAM UP AGAIN, NITERY BREAK-IN

Hollywood, May 11.

The temptation obviously was too strong to overcome so the vet song team of Cross & Dunn is going back into business. Duo is tentatively slated to break in a revamped act at Top's, San Diego, June 16.

Last week, Henry Dunn decided to return to the performing end of the business after two years as AGVA exec sec and two years as an agent. He made a deal to record for Irving Mills' American Records and to break in at Top's.

Harry Delmar then put in a call to Allan Cross, who has been living in San Francisco. It took a great deal of persuasion—all of two minutes of conversation—and Cross agreed to resume the partnership that had been a top cafe attraction for several years.

Stripper Wants Jury Trial in Dayton Pinch

Dayton, O., May 11.

"Countessa Duval," a dancer at the Mayfair, Dayton burlesque house, is free on $100 bond in connection with charges filed against her of indecent exposure. Miss Duval pleaded innocent before Municipal Judge Cecil E. Edwards last week and asked for a jury trial.

She had been arrested by two vice squad men who saw the show. They charged that at the end of her number, she was wearing little except a G-string, a pair of shoes, and hose. Her trial is scheduled for next week.

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THIS ACT NOT TELEVISED

Night Club Revues

Continued from page 50

Mapes Skyroom, Reno

several years in a sort of carnival motif, the room has been converted into a warm and beautiful theatre-restaurant. The "Veal cutlets" on the ceiling which comedians have been cracking about for years are gone. Generally speaking, the decor is free of bric-a-brac and garnishings—and is now clean and clear.

As far as entertainers are concerned, the big improvement is the electrically controlled drapes which cover the big plate glass windows during the show. Most stars lost out entirely to flashing lights from the outside.

The stage itself has been widened and deepened and takes up practically the entire end of the restaurant. A double row of curtains offers a half stage and full stage for versatile use. The band sits at the rear of the stage, offering a good sized dance floor.

Considering the facelifting and the publicity it has received, it seems that the first show to play the new room should have been more than simply entertaining. The summer session is in progress and it would have been an excellent opportunity to launch the pastel-shaded room in real style.

Instead, the current show is only another good show. Pat O'Brien is playing his second engagement in a nightclub. A long-time screen fave, this alone will get him the attention he deserves. But an unknown with the scant material he brings would never see the inside of a club again.

O'Brien is a great teller of Irish jokes and this is the highpoint of the program. A couple of songs only serves to break up the stories.

Still in all, he is a likeable, pleasant guy for the job. He makes brief nostalgia with a little monologue from his role as Knute Rockne, but it's not well-enough remembered as that important. Probably, a melange of roles in his career would find more attention and appreciation.

Peggy Ryan & Ray McDonald give the show the zip it badly needs. Their fine dancing and Miss Ryan's uninhibited clowning build for good sendoff. The "Charleston" encore gets a good hand and laugh.

Production singer Herb Flemington opens this show with three songs, fitting well into the Irish motif of the show. Both the Skylet production numbers are ribboned in green with one jig after another.

Eddie Fitzpatrick's secrew sounds better in the new setting. *Mark.*

Martin & Lewis Tour Bows With 32G Gross

Houston, May 11.

Dean Martin and Jerry Lewis, with acts and Dick Stabile's orchestra, set a one-nighter record for Houston when they grossed $32,500 at the Sam Houston Coliseum here Friday (7). Troupe included the Carsoni Bros. and the Step Bros.

Coliseum has a capacity of about 12,000 on the set-up used and better than 8,500 attended. This was the premier show for Martin and Lewis on their current nationwide tour.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., May 11.

Ken Packer, manager-director of Saranac Lake Summer Theatre, has announced the 1954 season will open July 3, with "Arsenic and Old Lace," "Blithe Spirit" and "Our Town" will follow.

Louise Riso, of United World Films, back from N.Y. where she spent her 10-day leave from the hospital.

Elise Rivera, staffer of Major Film Laboratory, rated a final all-clear; took her eight months to regain her health.

Ruth Cockrill, of Charlotte, N.C., who mastered major surgery recently, hit an ace clinic report which upped her for meals and limited privileges.

Sylvia Lichtenstein, formerly with Du-Art Film Lab, registered in from N.Y. for rest period.

New arrivals are Mable "King" Hutchins, of IATSE, and Marion McCrea, formerly with Washington Square Players and vaude, both enjoy progress.

Sam Smith, of Stewart-Everett Circuit, Charlotte, N.C., and Dorothy Kendarich, staffer with Shubert Theatres in N.Y., both received their first good clinic; rates them mild exercise and bi-weekly pictures.

Write to those who are ill.

Vaude, Cafe Dates

New York

Lionel Hampton pacted for the Basin St., N. Y., starting June 8 . . . **Charlivels** go into the Moulin Rouge, Hollywood, in October . . . **Barry Sisters** start at the Copacabana, N. Y., May 20 . . . **Jack E. Leonard** signed with the William Morris Agency . . . **Dick Contino** into the Chicago Theatre, Chicago, May 28. . . . **Jerry Mulligan** set to do a concert at the Salle Pleyel, Paris, June 1, at the Jazz Festival there . . . **Juanita Hall** due July 8 at the Flame, Detroit . . . **Yvonne Menard** to come from Paris to start at the Latin Quarter, Miami Beach, next December . . . **Rosemary O'Reilly** booked for the Chez Paree, Montreal, June 4.

Christine Jorgensen to repeat at the Boulevard, Elmhurst, L. I., for a 17-day stand starting May 14 . . . **Ernsto Bonino**, Italian singer, to make his U. S. debut on the same bill . . . **Ruth Webb** current at the Casa Mia, N. Y. . . . **Eddie Fisher** set for an appearance at the Pops Concert at Carnegie Hall, N. Y., May 27 for the benefit of the N. Y. Heart Assn.

Chicago

Margie McGlory replacing **Ray Bourbon** on remaining three weeks of bill at Chi's Cafe Society . . . Club Hollywood embarking on new name and semi-name policy with **Charley Chaney** booked from May 31 through June 13 and **Harmonicats** playing two weeks beginning June 21 . . . **Four Lads** opening Chicago Theatre May 14 for fortnight . . . **Wally Griffin** into Eddys' in Kansas City for two frames beginning May 14, following with pair of weeks at Hollenden Hotel, Cleveland, on May 31. He's also set for four weeks at Colony Club, London, in August . . . **Jackie Kannon** pegged for Balinese Room in Galveston June 4 for two frames . . . **Three Lads & A Lass** return to Wharf, Wisconsin Dells, on June 25 for the summer . . . **Billy Devroe** into Larry's in Rochester, N.Y. on May 24 for two weeks with options.

Atlanta

Chirper **Frances Langford** and the **Fellas**, at Joe Cotton's Steak Ranch here opened Friday (7) for an eight-day run. Ranch has space for 1,000 patrons . . . Comedian **Denny Desmond** is headlining Henry Grady Hotel's Paradise Room. **James & Jardine Williams**, terp team, and **Holmes & O'Neill**, musicomics, round out bill. **Bob Leighton** orch is on bandstand. Grady's cocktail set hears the Duo-Tones in Dogwood Lounge . . . Biltmore Hotel's Empire Room featuring music by **Wade Creager's** crew . . . **Mildred Lee's** orch holding forth at Jennings Rose Room for dancing after the dinner hour . . . Sans Souci Restaurant Lounge in Darlington Apartments presenting the **Merry Mutes**, musical pantomimists **Dick Van Dyke & Phil Erickson**, plus **Nu Nu Chastain's** trio and pianist **Hubbell Pierce**. Mutes do a five-times per week 60-minute video stint on WLW-A . . . **Betty Blue**, blues chirper, is at Club Peachtree in midtown Atlanta . . . Danny Demetry's Zebra Lounge in Howell House lobby is holding over **Rena Esterbrooks**, warbling pianist.

Houston

Charlie Aaron opened here for a two-week stay at the Empire Room of the Rice Hotel. . . **Mel Torme** opened at the Shamrock Hotel for two weeks. Also on the bill is **Dolly Barr**, skater.

Omaha

Dinah Washington, **Chico** and his revue and **Walter Harrold** orch opened Friday (7) at the Off Beat . . . **Mimie Macs** filling in at Angelo's until arrival of **Art Tatum** Saturday (15) . . . Cave under Hill Hotel now featuring **Frank Pane**, singer; **Dorsey & Flore**; comics, and **Basi Given** orch.

Ethel Smith set for pop symphony concerts in Washington, June 23; Milwaukee, July 26, and Cleveland, Aug. 7. She's also skedded to open the new Patio at the Marott Hotel, Indianapolis.

ELECT KANER PREXY OF PUBLICISTS GUILD

Walter Kaner was elected president of the Publicists Guild at a meeting held Thursday (6) at the Warwick Hotel, N. Y. Spencer Hare was named first vice-president; Gerry Collins of the William Morris Agency, was named second veepee; Ed Mintz was reelected secretary, while Lillian Pickard was given another term as treasurer.

Election solves a situation within the Guild which was operating on a dual presidency. Kaner and Dick Linke shared that office since the last election held in December resulted in a dead heat between the two. The December balloting was an interim election because of the Guild's change of fiscal year.

New Palladium Revue Racks Up 300G Advance

With over $300,000 in the kitty before the curtain went up on opening night last week, there is no doubt of the boxoffice success of "The Palladium Show," starring Norman Wisdom, which has taken the place of the customary vaudeville season.

Much of the star's material disappoints, but his personal appeal is sufficient to keep business humming. There is also an array of specialty acts, many of them new to London.

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Inns Get More Convention Biz

Atlantic City, May 11.

Convention business is becoming better all over the U. S., but hotel business in general is not as good as it was five years ago, the New Jersey State Hotel Assn. convention here was told last week by Albert Pick Jr., president of the American Hotel Assn.

Pick said that airplane travel has cut into the hotel business, along with super-highways, affording the transits a faster means of getting from place to place and thus making fewer stopovers. The president advised the hotelmen to try to come up with a formula to increase their business, the seventh largest industry in the U. S.

Conn. Tug-o'-War Over 'Miss America' Contest

New Haven, May 11.

A sponsorship tug-o'-war is going on hereabouts in connection with the annual "Miss America" competitions held in this state. Hamden resident Al Patricelli has handled the affair for the past several years, but this year the State Junior Chamber of Commerce stepped into the picture and lifted the franchise out from under him, via the Atlantic City corporation.

Patricelli took the matter to court, claiming he had established property rights in the trade-name "Miss America Pageant to select Miss Connecticut," and he obtained an injunction preventing the Jaycees from using similar promotion.

Present standoff status is: Patricelli claims present Miss Connecticut will crown the winner of his contest, whom he will enter in the Atlantic City event by court order if necessary. Jaycees claim the current Miss America will be on hand to crown the winner of their finals in Norwich on May 29, and she will be the official entrant from this state.

Bob Crosby to Head Texas Charity Show

Houston, May 11.

Bob Crosby will head the entertainment for the 10th annual Pin Oaks Stables Charity Horse Show here June 2 through 6. The Modernaires will also be on the bill.

The show is held for the benefit of the Texas Children's Hospital at the Texas Medical Center.

Gray's Indoor Circus, Under Shrine Auspices, Launches Omaha Tour

Omaha, May 11.

Gil Gray's indoor circus, a unique unit that plays nine months under Shrine auspices only, is making its annual trek through the state to the usual topnotch biz. The Hastings and Grand Island stands, like last week's seven-day stay at Lincoln, brought near sell-outs for all performances. Show opened at St. Joseph, Mo., March 1 and is heading westward until its November closing.

Because Shriners provide all the ushers, ticket sellers and other personnel, Gray can limit his traveling troupe to 135—of which 75 are actual performers. Thus, he keeps his prices down to 75c for grandstand and $1.50 for box seats.

Gray and the Shriners split 50-50 from the first dollar and Gray asks no guarantee. Gray's overhead is around $9,400 per week, and his gross last week in Lincoln was in excess of $20,000. It was his ninth straight year in Lincoln—and he's played Aberdeen, S. D., every one of his 20 seasons.

Show moves on 16 trucks and performers drive their own trailers. Gray has three men on advance and a promotion crew of 20. The latter don't sell programs ads as other circuses do, but get local biz men to chip in money that will bring school kids to circus free.

Performance, handled by Cleo Plunkett, who is equestrian director, vocalist and announcer, runs a two hours and 25 minutes, including a 15-minute intermission.

Top acts include Joe Harwoth, working a group of lions and tigers; Mel Hall, unicyclist and his Whiz Kids, and the Flying Malkonians, a seven-person trap act that has six persons in the air at one time.

Vet circus acts include Pollenburg's bears; Wanda and her seal, Bobby; Jim Wong acro troupe, and Dolly Jacobs, who puts ponies, dogs and elephants through their paces. New additions are Aerial Dukes, Bob Hakes on sway pole; and Ricci, speed juggler.

Besides above-mentioned animals, there also are performing baby elephants, horses, camels and llamas. Horses number 28, elephants six.

Clown alley got a big boost when Paul Jerome left Ringlings after 34 years to join Gray.

Skinny Goe heads the band, with five pieces permanent plus local union help. Mildred Wilbes is at the Hammond organ.

'ICE CAPADES' PULLS 90G IN 6 L.A. SHOWS

Los Angeles, May 11.

"Ice Capades" hit a smash $90,000 for the first four days (six performances) of its run at the 6,000-seat Pan Pacific Auditorium, here. Show is running about $22,000 ahead of last year's figure and is approximately the equal of the 1951 record.

This marks the first time that this icer has ever had six consecutive sellout performances in Los Angeles.

Moss Empires' $321,710 Profit for Last Year

London, May 4.

Moss Empires, the company which controls the London Palladium and a string of West End and provincial theatres, has chalked up a profit of $321,710 for the year ended last Dec. 31.

Results were reported by Prince Littler, the chairman of the company, in the balance sheet issued to stockholders last week. The company is paying a dividend of 17½% on the year. Final payment of 10% is added to the interim distribution of 7½%.

Negro Volunteer Troupe Off on Korean USO Trek

Hollywood, May 11.

Troupe of 10 Negro volunteers, consisting of seven performers and three USO musicians left last week (5) to entertain servicemen at military posts and hospitals in Korea and Japan. Junket was arranged by the Hollywood Coordinating Committee.

Performers, headed by deejay Joe Adams, include Tommie Butler, Eddie Gomez, Amos Green, Suzette Harbin, Shirley Haven and Clarence Metcalf. Musicians are Eddie Beal, Eddie Davis and Gene Philips.

LATIN QUARTER SHOW MAY GO TO ORIENT

Deal is under way for a Latin Quarter, N Y., show to tour the Orient. Already, Lee Sharon, stripteuse in the current display, has been booked for the Latin Quarter, Tokyo, starting June 15, and from there will play Hong Kong, Singapore, Manila and Honolulu.

Presence of GIs in Japan has provided a healthy market for American talent. Other stops have proven profitable in the past for touring U. S. shows.

Vivian Blaine Starts Vaude Tour in Dublin

London, May 4.

A day after she quits the starring role in the London edition of "Guys and Dolls," Vivian Blaine heads for a Continental swing which will tee off with a week's vaudeville date in Dublin beginning June 6. She is skedded to ankle the Coliseum production on May 28, and leaves for Eire the following day.

Miss Blaine is also scheduled for concert dates in Copenhagen and Hamburg and also for a charity gala in Tel Aviv early in July for which she is donating her services. She will also be doing a one-nighter at the Monte Carlo sporting club on July 16, prior to heading for N. Y. On August 9, she will open a two-week Dallas season in "Panama Hattie" following which, if current negotiations are successfully completed, she will return to London to make a British film version of the Roger MacDougall comedy, "To Dorothy A Son."

Only Two Winning Weeks This Year Forces Demise of Havana's Sans Souci

Havana, May 11.

Sans Souci, one of Havana's top niteries, has closed after suffering heavy and continuous financial losses. The nitery is run by Americans—the only one in Havana that is.

Losses are believed to have run close to $35,000 per month. It was learned that during the past year, Sans Souci has had only two weeks in which it showed a profit.

The nitery had gambling, dining, dancing and two shows nightly. Present manager has been Norman Rothman, of Miami.

Sans Souci was among the niteries involved in the razzle-dazzle crackdown early last year. Razzle-dazzle (a game in which the house has little chance of losing) was being played at several places when complaints from tourists became so numerous that the Cuban government finally cracked down. Sans Souci was one of the niteries temporarily closed in April by the government, and several of its American employees were arrested and deported.

Although the government closure was lifted, Sans Souci remained shut for almost two months during the "dead" tourist season. Extensive renovations were carried out, including the installation of a big outside bar. The nitery reopened, but ran at a loss.

Cuba's entertainment biz, reflecting a general economic recession, has taken a number of bad blows recently. Heavy losses forced closure of the Blue (radio) Network, and late last month American-owned Television del Caribe station closed, also because it was in the red. Another nitery and another tv station are also reportedly in very bad shape.

With closure of Sans Souci and Television del Caribe, there are no major American interests in Cuba's entertainment biz. Cuba's entertainment biz, however, is still interested in Americans—as customers.

Vincent Jacoby Renamed Prexy of N. Y. Stagehands; Few Upsets in Election

Vincent Jacoby was reelected president of Local 1, Stagehands Union, of the International Alliance of Theatrical Stage Employees. More than 1,200 votes were cast, largest in the history of the local. Arthur Harvey was named vice-president; John C. McDowell, secretary; John Garvey, treasurer, and Solly Pernick, business manager.

There were two upsets in the balloting. George McCormack won over John Goodson, as business manager, and Myles McCarthy replaced Patrick Harvey as head of the replacement room. Both had been in their respective posts for many years.

Joseph Dwyer and Louis Yeager were reelected to the posts of television business managers; William Goebel, David Supple and John Horohan were named to the board of trustees, and Joseph McCarthy was named as sergeant at arms.

Pernick, who received the highest number of votes in the poll for delegates to the IA convention to be held in Cincinnati in August, will act as chairman of the N.Y. contingent. Others named as delegates are Dwyer, Jacoby, Yeager, McDowell, Garvey, Harvey, Goodson, Goebel, Horohan, McCormack, Supple, Jack Shapiro and William Gorey.

Bagatelle Reopens

London, May 11.

The Bagatelle Restaurant, in Mayfair, reopens Monday (17), with Linda Gloria as the cabaret attraction. The two bands in residence will be blind pianist Joe Saye and his Sextet, and singer-guitarist Tino Christidi and his quartet.

Christidi will double between the Embassy Club with the Bagatelle.

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of England, Scotland, Ireland and Wales
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Palladium, London

London, May 6.

Norman Wisdom, Jerry Desmonde, Gillian Moran, Walter Wahl & Johnnie Trama, Schaller Bros. (2), Florence & Frederic, Peiro Bros. (2), Teddy Hale, Three Monarchs, Bob Williams, Osborn Whitaker, Herbert Hare, Pat Dodd, George Mitchell Singers & Fay Lenore (16), Line (13), Eric Rogers & Skyrockets Orch.

Within a few years, Norman Wisdom has risen from comparative obscurity to become the wonder boy of the British boxoffice. His name on the marquee is a safe insurance and there is no question of the ultimate financial success of this production. Nevertheless, for the star personally it does very little to carry forward an unusually promising career. His material for most of his sketches is reminiscent of old-fashioned slapstick.

In some of his earlier shows, Wisdom displayed exceptional talent as a mime and in one ballet scene, where he is allowed to follow this natural bent, he excels. But the sketches were mainly of a juvenile quality frequently more suited to pantomime audiences. In most of these he appeared with Jerry Desmonde who, deservedly, has a reputation as one of the best comedy feeds in the country. Unfortunately, most of the comedy situations were patently obvious and there was little attempt at original scripting.

Apart from the colorful decor and the attractive costumes, the revue is enhanced by a series of quality vaudeville acts which are adroitly woven into the presentation. Walter (Dare) Wahl, with Johnnie Trama, scores heavily in the mime routine, which they do together with Norman Wisdom. Bob Williams, with the most independent-minded dog in show business, gets a boff reception for his immaculately timed routine, and Teddy Hale, a colored hoofer, does a fascinating stepping routine with ease and charm.

The Schaller Bros. make a hefty impact with their smash trampoline act, and Florence & Frederic give a dignified display of ballroomology. The Peiro Bros. have one of the slickest juggling acts seen around town and the Three Monarchs, a standard British harmonica turn, register heavily on the laff meter.

Gillian Moran, principal dancer in the ballet sequence, leads an efficient company with obvious skill. Alan Carter's choreography is one of the best features of the production. *Myro.*

Apollo, N. Y.

Tito Puente Band (16), Miguelito Valdes, Joe Loco Quintet, Jackie & Chino, Phillip Fort Dancers (6), Candido, Mambo Aces (2); "Pride of Maryland" (Rep).

The first Gotham pause for the "Mambo-Rhumba Festival" after a 16-week junket among eastern cities is the Apollo. This hour-long Latino stanza, headed by Tito Puente's crew, Miguelito Valdes, Joe Loco's five and with a generally healthy balance of secondary turns, is smoothly paced fare, especially for Harlem teenagers. It's unusual to see acts blended so slickly at the 125th St. base, for which producer Gene Frankel merits plaudits.

Puente launches with a lively Mambo Macco," but the brass segments here are too noisy for the house. It's the only number in the initial set, though midway he's back, this time at the vibes, in a distinctive brace, 'Autumn Leaves" and the new "Confucius Mambo." The Phillip Fort Dancers (three boys and three gals), segue into the deuce. Whoever did choreography knows his stuff, but the colored sixsome, bedecked as Haitians, shuffle through their mambo routines awkwardly, without a jot of confidence. Immediately after the bill picks up and doesn't lose its smoothness again, except for the brief return of the Fort troupe. Terping by lithe coppery Jackie and muscular Chino has a touch of Afro-Cuban authenticity in their kickoff. Backed only by a frantic drumbeat; they whiz through some tricky stepping. To close Chino does some difficult acro bits at a bang-bang pace for some feverish mitting.

Valdes is in the No. 4 slot. A big man, he doesn't do much with his body, but his vigorous vocalizing is rewarding. He chants, grumbles, shouts and sings his way through "Chiu-Chiu," "Babalu" and another. After the second Puente appearance, Negro precussionist Candido takes over. He pounds a variety of drums and bongos with little melodic aid. Pewsters react to clever flourishes, like a change in tempo or volume, with laughter and mitting.

The Joe Loco Quintet (piano, bass, vibes, drums and bongos) do a canny job. Numbers, like the novel "Slaughter on 10th Ave," and "Still of the Night," are bright spots containing variations on the rhumba and mambo theme. A bongo solo by little Joe Flash easily equals that of the preceding Candido.

Placing the relatively unknown Mambo Aces in the close instead of Valdes at first seems a strategic error in layout, but the male duo, comprised of an oiray and a Negro, definitely elicit the hottest reaction of the evening with their precision footwork. They're an unusual dance team, combining a knack of timing with some nifty rhythm. Steps are done with much fillip that impression is act has been around for years. *Art.*

Olympia, Miami

Miami, May 7.

"Red, Hot & Native" revue with Diosa Costello, Mario & Phil, Don Reynolds, Roberto & Alicia, Marquez Sisters (3), Brenda & Valenti, Eric Badicton, Les Rhode House Orch; "World for Ransom" (AA).

House bookers are back on the Latino kick this week with installation of Diosa Costello and her unit, which just concluded an engagement at the swank Saxony hotel, plussed by trio of acts for added novelty and native rhythms. Results are on the pleasant plane with overall pace fast and stubholder reaction warm.

Miss Costello is still the lithe, uninhibited hip-swinging, free-wheeling singer-dancer, with good portion of her work colorfully framed by Mario & Phil. It's authentic stuff that raises strong response; also essays a version of "Granada"—a tough assignment what with the vocal range called for, but salesmanship and staging sustained interest. Best of her act is the "Bloody Mary" sequence from "South Pacific" with songstar Don Reynolds and the boys joining. Garbed in wig and costume she used while portraying the part in the musical smash, Miss Costello whams them with "Bali Ha'i."

Don Reynolds is a handsome lad with a soft approach to the current pops, getting okay palming for his stint. Roberta & Alicia, with lively flamenco and Cubano weavings, rate strong returns. Couple are attractive and smartly costumed to add to eye appeal. Rounding out the proceedings: the Marquez Sisters are okay on the harmonizings, but negate matters when attempting some ill-advised dancing.

Brenda & Valenti set well with comedy-dance ideas, the terping on a barrel garnering sock reception. Eric Badicton makes for a socko pace setter with a mono-roller idea that has fresh novelty impact. Les Rhode and house orch handle the showbacks in usual strong style. *Lary.*

L'Olympia, Paris

Paris May 5.

Charles Trenet, Roger-Pierre & Jean-Marc Thibault, Daniele Dupre, Claire Feldern, The Reverhos (3), The Manetti Twins, The Joannys (3), Yvonne Solal, Gaston Lapeyronne Orch (12); Dany Revel; $1.25 top.

A well-integrated series of acts back the return of Charles Trenet to the Parisian boards. Trenet unveils a refreshed, refurbished look, and has dispensed with his tendencies toward overmugging to make his stint a boff comeback.

Trenet displays an inventiveness and insouciance that peg him as an artist and showman. Though song styles may have changed Trenet's simple, charming approach to songs is still in for sock appreciation here.

The Manetti Twins begin show with a good display of comic pratfalls larded with fine straight acro. The Joannys (3) do return here with their hand shadows that have them manipulating a bullfight. Incidents and characters are all done with a few fingers and a magic lantern. It is an excellent music hall turn.

The Reverhos (3), Claire Feldern and Daniele Dupre are reviewed under New Acts.

Roger-Pierre & Jean-Marc Thibault are a pair of dynamic, young performers nurtured in the post-war nitery traditions. Their spirited comedy expertly leaps the footlights and shows that there is a lot of untapped talent in the Paris niteries. Boys have blended a nice sampling of their nitery stints and emerge as a gay song-and-patter team. They take slaps at the existentialist crowd and commercial pix, and intersperse all this with creative bits with a rubber hose which transforms into various objects at will. This is a begoff. accomp. *Mosk.*

Palace, N. Y.

DuBarry Dancers (3), Viggo Jahn & Company (2), Strawberry Russell & Julia, Bob Hammond's Birds, Three Wiles, Mie & Mattie, Wally Vernon, The Kovacs (4), Jo Lombardi House Orch; "Laughing Anne" (Rep), reviewed in VARIETY *May 5, '54.*

Vet performer Wally Vernon, highlights the current session at the Palace. A versatile comedian, who shifts easily from standup patter to hoofing routines, Vernon displays an easy-to-take manner that approaches an "I don't care attitude." His material is not original, but to Vernon's credit, he tells the aud that he's presenting excerpts from old vaudeville acts.

There's the bit where Vernon thinks he's winning the pewholders with his singing when actually a gal stripper in the background is the attraction. Ginger Sherry, a blonde with a classy chassis, is the foil in this routine. She's obviously inexperienced in the art of pealing and, despite her charms, the number falls flat. Vernon fares better in imitating the soft shoe routines of Jack Donahue and Pat Rooney. Vintage vaude skit with Miss Sherry goes over okay.

Show opens with the DuBarry Dancers and is followed by Viggo Jahn, Sleight-of-hand artist (both under New Acts). In the third spot is Strawberry Russell & Julia. Negro act is a routine turn, including familiar comedy chatter and the use of a one-string homemade cigar-box violin. Bob Hammond's trained birds perk up the proceedings. Hammond has the creatures trained to do some amazing feats, including the ringing of a bell the number of times he designates.

The Three Wiles are a fair comedy act. They provide no yocks but are easy to take as they shift in 11 seconds from evening attire to wooden soldier costumes for a toy soldier routine. Mie & Mattie, Finnish acrobats, are impressive in their hand-to-hand biz and twists an turns. The Kovacs, trampolinists, are covered under New Acts.

Jo Lombardi orch backs up ably. *Holl.*

Civic, Honolulu

Honolulu, May 4.

Patti Page (with Ray Barr, Stanley Kay, Joe Sinacore), Jimmy Boyd, Delta Rhythm Boys (5), Gil Lamb, Jat Herod, Bal Balentine, Ray Tanaka Esquires (13); $2.40 top.

Combined talents of Patti Page, Delta Rhythm Boys and Jimmy Boyd add up as an impressive six-night bandwagon, but it takes comedian Gil Lamb to pull them into click bracket. While star and featured vocalists individually provide pleasing fare, hard-working master of ceremonies averts possibility of monotony over the 125-minute stretch at this auditorium which has hosted bigtime shows when available.

Lamb's mimicry of a one-man dance team and man who swallows a harmonica scores big.

Pleasant juggling by Bal Balentine opens bill, with Jimmy Boyd following. Erstwhile moppet, now a cocksure teenager, registers in the semi-hillbilly groove. Voice hasn't matured yet, but he's got his own style, good presence and a winning grin. He essays such numbers as "God's Little Candles," "I Saw Mommie Kissing Santa" and several Hank Williams numbers. Solo reprise of Boyd-Frankie Laine "Tell Me a Story" comes off only fair, but comic westerner, "Bessie the Heifer," gets top response.

Violinist Jat Herod, doubling from LeRoy's cafe, is on with a fast-paced fiddling exhibition, with exaggerated gestures, stance and technique a la Rubinoff. He's versatile but he might improve routine by making it look less strenuous.

Delta Rhythm Boys, doubling from South Seas nitery, have audience with them all the way. They impress even more now than they did in same auditorium last year. Boys garnish heavy plaudits with "Dry Bones," "One O'Clock Jump," "Young at Heart," "Wanted" and "Side by Side."

Only an equally magnetic artist could effectively follow Delta Rhythm Boys, and Patti Page does just that. Personable and beautifully gowned, Miss Page goes through a seemingly-leisurely, but actually fast moving routine of 10 songs, including "Changing Partners" and even "Tennessee Waltz." She uses a live puppy (not house-broken, incidentally) in "Doggie in the Window" number, and scores more impressively with "Johnny Guitar" (with an assist by her guitarist, Joe Sinacore) and "Cross Over the Bridge."

Miss Page carries her own musicians—Ray Barr, pianist-director; Stanley Kay, drummer; and Sinacore—with stage band coming in for final bars of each tune. *Walt.*

VARIETY BILLS

WEEK OF MAY 12, 1954

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit.. (I) Independent; (L), Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 13
Eric Hutson
Sahomi Tachibana
Irene Antal
Maria De Gerlando
Paul Knowles
Tony Bros
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 14
Sharkey the Seal
Gloria Ware
Jones & Wilbert
C Fernando Dncrs
Tarrini & Phyllis
Joe Phillips
Michael Chimes

CHICAGO

Chicago (P) 14
4 Lads
Rafaels P Models
Tony Leonetti
Pat Henning

MIAMI

Olympia (P) 13
Dean Murphy
Nancy Walker
3 to fill

BRITAIN

ASTON
Hippodrome (I) 10
Laurel & Hardy
Derek Rosaire
Harry Worth
Botando 3
Kayes Pekes
D Reid & Mac
Alan Rowe
M & M Mills

BIRMINGHAM
Hippodrome (M) 10
Eddie Calvert
Kordites
Authors & Swinson
Chas Warren & J Skylons
3 Hellos
Berry Lenner
Devere Cover Girls
Nixon & Dixon

BLACKPOOL
Palace (I) 10
Harry Lester Co
Hayseeds
Goofus
Tower Circus (I) 10
C Cairoli & Paul
Knies Animals
August Natsch
3 Craddocks
Vivian & Tassi
Knies R Horses
2 Cherkis
Harold Gautier Co
Fattini
4 Ramses
Douglas Kossmayer
3 Petroffs
George Ruzsa
7 Eagles
2 Rassos
3 Beer Barrel P
Little Jimmy
Jimmy Scott

BOSCOMBE
Hippodrome (I) 10)
Harry Rowson
Len Astor
Paul Rivers
Dickie Bird
Maureen Comfort
10 Valentine Girls

BRIGHTON
Hippodrome (M) 10
Seaton & O'Dell
Anne Shelton
Fred Atkins
Alfred Marks
Walthom & D
M & H Nesbitt
Stan White & Ann
Skating Sayers

BRIXTON
Empress (I) 10
Derek Roy
Diane Decker
George Meaton
Regon & Royal
Roy Belles
P Hatton & Peggy
Leslie Jones
Patricia

CARDIFF
New (S) 10
Frankie Vaughn
Joan Regon
Nat Hope
Morgan & Royal
Archie Glen
Keefe Bros & A
Jimmy Elliott
Lorraine

CHELSEA
Palace (I) 10
Derek Roy
Kirk Stevens
Dick Henderson
Audrey Jeand
Des O'Connor
Francois & Zandra
Claud Williams
Russmar 2
Syd Amoy

DERBY
Hippodrome (S) 10
5 Smith Bros
S & M Harrison
Williams & Shand
Beryl & Bobo
Rex Roper & Pat Girl Friends

EAST HAM
Granada (I) 10
Roy Murray
Morgan & Gray
Ricky Lingana
Trampomaniacs
Metropolitan (I) 10
Diane Dors
Max Bacon
Ronald Rogers
Pharos & Marina
Dave King
Edorics
Eddie Wilcox & Y Bridges Sis

FINSBURY PARK
Empire (M) 10
David Hughes
Peter Cavanagh
Alma Logan
Leonard Miles
M Mitchell 3
A & D Aldott
Iris Sadler
N & N Grant

GLASGOW
Empire (M) 10
Beverley Sis
A & L Ward
Tommy Fields
3 Lesters
Freddie Harrison
Rob Murray
Shane & La Mar
Alex & Nico

GRIMSBY
Palace (I) 10
Dan Young
Margi Morris
Gabrielle Webb
Gay Lamour
Dick Collins
Tony Merry
Syd Jackson
Fred Renwick
Bunny Reeves
Naughtigals

HACKNEY
Empire (S) 10
Syd Seymour Co
Johnny Lockwood
Constance Evans
Yvonne Prestige
Vocalettes

LEEDS
Empire (M) 10
Dickie Valentine
Jimmy James Co
Jack Crisp & Jeta
L Sharpe & Iris
Shipway Twins
Eldino Co
Frances Duncan

LINCOLN
Royal (I) 10
Gwen Liddle
Les Allen
Henri Vadden Co
Les Cyge 3
Ritz 3
Carozels

LIVERPOOL
Empire (M) 10
Max Bygraves
Richard Sis
Villenaves
Winton & Fielding
Larenty Tp
Hackford & Doyle
Rostando & Gerda
Reg Russell & S

MANCHESTER
Hippodrome (S) 10
Vic Oliver
B & A Pearson
Kitty Bluett
Sylvia Campbell
Harry Locke
Pierre Bel
Merle & Marle
Ernie Brooks
Lewis Henry
Stephanie Dane

Palace (M) 10
Billy Eckstine
F Bamberger & P
McAndrews & Mills
Roberti 3
Terry Hall
3 Loose Screws
Darlys

NEWCASTLE
Empire (M) 10
Les Traversos
Radio Rollers
Terry Scott
Jon Pertwee
3 Harvards
Semprini
Joyce Golding
P & P Page

NORWICH
Hippodrome (I) 10
Jimmy Malborn
Renee Dymott
Johnnie Marsh
Zena & Marlene
Olga Sanderson

PORTSMOUTH
Royal (M) 10
Rey & Ronly
Petula Clark
Tattersall & Jerry
Wilson Keppel & B
Rio Ron & Rita
Benny Hill
Harry & Betty
Albert Sturm

SCUNTHORPE
Savoy (I) 10
Harry Piddock
Pauline Penny
Kay McKendrick
Valerie Mathew
Audrey McFarland
Ann Godding
John Stewart
June Castle
Reg Da Ponte Co
20 Twirling Tassels

SHEFFIELD
Empire (M) 10
Tessie O'Shea
Ernest Wampola
Cyclo Bros
Bill Maynard
Lizzet & Eddie
Mimmo & Marie
Tommy Jover Co
Raf & Julian
Arthur Worsley
De Vic Girls

SUNDERLAND
Empire (M) 10
K Mackintosh Orc
Jimmy Wheeler
Freddie Sales
Conway & Day
Maurice French
Ronnie Collis
Sisto Co
Les Ricards

SWANSEA
Empire (M) 10
Katja
Lucys
Devine & King
Bob Andrews
Vogelbeins' Bears
Thea Alba
Radiana

Cabaret Bills

NEW YORK CITY

Basin St.
Erroll Garner

Blue Angel
Robert Clary
Sylvania Mello
Martha Davis
Bart Howard
Jimmy Lyons Trio
Leo De Lyon

Bon Soir
Jimmie Daniels
Thelma Carpenter
Oliver Wakefield
Kaye Ballard
Dolores Brown

Cafe Society
Treniers

Chateau Madrid
'Tropical Serenade'
Felo & Bruno
F Alonzo Orc
Sarita Herrera

Copacabana
Jane Froman
Geo De Witt
Kirby Stone 4
Lorraine & Brunner
Sandy Evans
'M Durso Orc
Frank Marti Orc

Hotel Ambassador
Jules Lande Orc

No. 1 Fifth Ave
Marion Harris
Don Adams
Bob Downey
Harold Fonville
Hazel Webster

Old Roumenian
Sadie Banks
Joe LaPorte Orc
D'Aquila Orc

Two Guitars
Vladimir Rozhen
Lubov Hanshaw
Misha Uzdanoff
Senia Karavaeff
Misha Markoff

Hotel New Yorker
Ed & Wilma Leary
Jo Barnum
Ben Dova
Steve Kisley Orc
Dee Drummond
Frank Somell

Hotel Pk Sheraton
Cy Coleman
Eddie Litwin

Hotel Pierre
Dorothy Kirsten
Russell Swann
Stanley Melba Orc
Chico Relli Orc

Hotel Plaza
Peter Lind Hayes
Mary Healy
Ted Streater Orc
Monte Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel St. Regis
Daniel & Baron
Milt Shaw Orc
Ray Bari Orc

Hotel Sherry-Netherland
Juliana Larsen
Lester Lanin Orc
Jan Brunesco Orc

Hotel Statler
Art Weems Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Novelites
L & M Murray
Mary Mooney
Darvas & Julia
Leo. Sharon
7 Ashtons
Ruby Richards
Art Waner Orc
B Harlowe Orc
La Vie En Rose
Lillian Roth
Joey Bishop
Footnotes
Van Smith Orc

Le Ruban Bleu
Julius Monk
Gabe Dell
Poston & Matthews
Ellen Hanley
Norvas-Dee Arlen
N Parris Trio

Town Country
Billy Williams 4
Fisher & Marks
Johnny Morris
LaPlaya 6

Versailles
'Nice Work If You See You'
Fay DeWitt
Don Liberto
Georgie Kaye
Al Norman
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Margy Duncan
Paula Stewart
Carol Ohmart
Salvatore Gioe Ore
Panchito Orc

Village Barn
Rachel Ellen
Norbits
Jack Wallace
Larry MacMahon
Joe Furst
Hal Graham Orc

Village Vanguard
Lord Burgess
Tribbe Adams
Marshall Izen
C Williams Trio

Waldorf-Astoria
George Gobel
N Brandwynne Orc
Mischa Borr Orc

CHICAGO

Blue Angel
"Calypso Magic"
Talley Beatty
Sam Manning
Lady Jamaica
Princess Orella
Lord Carlton
Lady Trinidad
D'Lacy Quartet

Black Orchid
Dwight Fiske
Dorothy Loudon
Jimmy James
R Kerpais Duo

Blue Note
Art Tatum Trio
B Russo Quintet

Cafe Society
Margie McGlory
Janet Brace
Bill Snyder

Chez Paree
Sophie Tucker
Mary Kaye Trio
Consolo & Melba
Brian Farnon Orc
Conrad Hilton Hot'l
Marcie Lee
Adele Inge
Lippe & Ballsch
Bobby May
Bob Bromley
Billy Griffin
N & J Waldo

Boulevar-Dears (7)
Boulevar-Dons (6)
F Masters Orc

Edgewater Beach
"S American Rev"
Lecuona Cuban B
Rudy Cardenas
Tina & Coco
D Hild Dcrs

Palmer House
Mata & Hari
Yvonne Adair
Prof Backwards
Channing Pollock
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Toni Arden
Carolyn Ayres
Benny Strong Orc

Band Box
Frances Faye
Lenny Maxwell
Rickie Layne

Bar of Music
Josh White
Sue Carson
Dick Hazard Orc

Biltmore Hotel
Dave Barry
Elsa & Waldo
Los Gatos 3
Hal Derwin Orc

Ciro's
E Albert & Margo
Dick Stabile Orc
Bobby Ramos Orc

Charley Foy's
W Smith & C Girls
Harry Stevens
Mary Foy
Marguerite Padula
A. Browne Orc

Mambo
Mary McCarty
Paul Hebert Orc

Moulin Rouge
B Minevitch H R
De Castro Sis (3)
Dominique
Chiquita & Johnson
Louise Hoff
Barbettes (5)
Gina Genardi
Tom Canyon
Fluff Charlton
Bob Snyder Orc
D Arden Dancers

Statler Hotel
Szonyi (2)
Jimmy Nelson
S Ennis Orc
Ron Perry Orc

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
Guy Rennie
Harvey Bell
Beth Chalfen
Gina Valenta
Ethel Davis
Fred Thompson

Birdland
Bill Harris
Don Elliot 5
Hendle Brock 3
Gracie Scott

Black Magic
Sammy Walsh
Jean Burkette
Lynn Taylor
Beverly Kenny

Clover Club
Betty Clooney
Jay Lawrence
Olga Suarez
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Lord Tarleton
Jack Stuart Orc
Jeannie Moore

Leon & Eddie's
Lois De Fee
Lynn Star
Arlene
Rita Marlow
Charlotte Waters
Malayan
Fabulous McLevity
Richard's C
Bahama Mama
Skip Nelson

Nautilus Hotel
Patsy Shaw
Andre D'Orsay
Antone & Ina
Sid Stanley Orc
Gracie Scott

Sans Souci Hotel
Sunny Gale
Sacasas Orc
Ann Herman Dcrs

Roney Plaza
Johnny Pineapple
Hawaian Rev

Saxony Hotel
Mandy Campo Orc
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Lord Tarleton
Jack Stuart Orc
Jeannie Moore

Leon & Eddie's
Lois De Fee
Lynn Star
Arlene
Rita Marlow
Helene
Tony De La Cruz

Vagabonds
Vagabonds (4)
Maria Neglia
Mary Ann Bentley
Mayo Bros
Russ Arno
Surf Riders
Frank Linale Orc

LAS VEGAS, NEVADA

Flamingo
Kay Starr
Jones Boys
Boy Foy

Last Frontier
Silver Slipper
Buster Keaton
Hank Henry
Gogi Grant
Dagmar
Bill Willard
Sparky Kaye
Jimmie Cavanaugh

Desert Inn
L Q Rey

Sahara
Ray Bolger
A M Alberghetti

Last Frontier
Dorsey Bros
Peggy Ryan & Ray McDonald
Asia Boys
El Cortez

Orioles
Pat Patrick
Tony Marks

Golden Nugget
Doodles Weaver

(Continued on page 55)

BILLY DANIEL & LITA BARON
Song and Dance
30 Mins.
St. Regis, N.Y.

The above is actually the more generous but realistic billing—the Maisonette's placecards at the St. Regis read: "Billy Daniel with Lita Baron." That's giving Miss Baron an artistic, and professional, not to mention ungallant, cut. She's as much of the act as the ex-Paramounteer.

And a good act it is too. It should be. What terp team has a full-fledged, top-drawer director like Mitchell Leisen as stager? The Leisen-Daniel association is another hark-back to Hollywood's Marathon St.—that's the address of the Par studio.

Leisen's direction miscued, however, opening night with its over-generous and betimes irregular presentation. It became anti-climactic. Cut 10 minutes, it would be an airtight song-and-dance turn.

It's quite a switch for the swank Maisonette with its succession of chantooseys and diseuses. The room almost took on the aura of the Copa rather than Pierre Bultinck's bistro. It's a good change of pace. More of it should occur next fall-winter, breaking up the high divas with some low-dive atmosphere—not too low, mind you. You can't—after all this is the St. Regis.

Anyway, this is the blowoff for the Maisonette (grillroom) and then August takes his expert waiter-catering crew upstairs, and Milt Shaw takes his ditto terping tunesters, and the St. Regis Roof (nee the Viennese Roof, with its soft-pasteled Josef Urban decor) becomes a fashionable summer retreat, a highlight in the metropolitan scheme of things.

Back to Daniel and/or with Miss Baron. They are slick, suave and professional in their multi-sartorial changes of pace and face. They run from polite to lowdown; from "Maisonette" (minuet) to "Shimmy Like Sister Kate"; from Lili St. Cyr influences to a touch of the Beale St. and Rampart St. as he acts up and gets lowdown in glorified black-and-tan getup. In between is some tongue-in-cheek "Mad About the Boy" (flapper & flipper) Jazz Age hoke; so-so "Old Black Magic" ("that's the wrong Billy Daniel(s)" ad lb); his bongo solo specialty; hers with a cute French pooch—withal a mad splash of terps and tunes that gives the Maisonette a lift not generally experienced in this posh atmosphere. P. S.—the customers love it. As an act, Daniel and/or with Baron are OK for sight and sound, a cinch for any saloon or salon. She's a Xavier Cugat alumna and some seasons back did an act with her husband, Rory Calhoun.

Abel.

TIMMIE ROGERS SHOW (8)
Songs, Comedy
50 Mins.
Cafe Society, N. Y.

Comedian Timmie Rogers is fronting an all-Negro unit that's got enough bounce and spirit to keep busy along the nitery route. There's nothing chic or subtle in the compote of comedics and songs. It's loud and frantic but it all adds up to close to an hour of fast-paced fun.

Rogers, of course, is the spark-plug. He's on throughout and virtually knocks himself out delivering patter, terp and song routines. He's an ingratiating clown and makes up for vintage gag lines and an average set of pipes with a determination and drive that wins the crowd.

He put this unit together only two weeks ago so there are plenty of rough spots that have to be ironed out. After a few weeks' playing time under its belt and some careful pruning, the turn will undoubtedly hit its stride.

Rogers' all-star musical crew pitches in with some nifty tooting, laying down a solid beat for the hectic goings-on. Combo includes vet tapster Buck (& Bubbles) at the keyboard; Dick Fullbright, bass; George Jones, drums; Austin Powell, guitar; Jonah Jones, trumpet, and George Nicholas, sax. Jacquie Starr, only femme in the troupe, supplies sharp eye appeal and shows off a pleasing vocal quality in one tune display.

Some of the all-stars get solo turns at bat and hit effectively. Buck, for example, does a briefie soft-shoe stint that shows he's lost none of his spark. He's off-base, however, on the gag assignments which includes a blue yarn that's more suitable for stag affairs. It's unnecessary. Jones takes a solo trumpet lick on "Tenderly" that's warm and exciting. Powell does an okay crooning bit with "I Miss You So" and Nicholas displays a sock rhythm & blues technique tooting and crooning "I Want to Roll All Night Long." Miss Starr's only warbling chore is a duet with Rogers on "Give Me a Little Kiss." She should get more to do in that department.

Rogers sets the pace all the way with his patter and songalog which includes "I Ain't Got an Openin' Blues," "Everybody Wants to Go to Heaven, But Nobody Wants to Die," "13 Women and One Man in Town" and "In Babylon." It's all done in a friendly manner and keeps the tablers' mitts busy. His open letter to President Eisenhower re making him the Secretary of Love adds nothing to the overall effect and should be cut.

Rogers has set the whole thing up with a keen eye for visual values. He keeps his team hopping around to the predominate r&b beat and his gimmicks with the kliegs add more eye-interest.

Gros.

SUZI MILLER
Songs
17 Mins.
Embassy Club, London

This might have been a case of local girl makes good. Suzi Miller first worked at this Bond Street nitery when she was a chirp in the Harry Roy orchestra and now she returns as a single making her cabaret debut. In spite of her past experience, her performance is disappointment. She has quite a way to go before she can justifiably grace the boards at a West End club.

Not that she doesn't try. On the contrary, she tries too hard and in her over-anxiety to please, fails to hold the audience. She has an irritating habit of overdoing the hip swaying; she gives the impression that she is constitutionally incapable of keeping still for more than one consecutive second. She is strictly a beat singer and has a personality which might be more effective on disks. She has, in fact, just branched into this field and one of her first Decca recordings, "Bimbo," is one of the best things in her act.

Miss Miller obviously has been too anxious to break into the top spots too soon. She needs grooming and more original material to justify bookings of this calibre. With the right encouragement she could be a popular bet for the cafe trade a year hence. At this point she is neither a b.o. lure nor a solid enough attraction for the customers who come in anyway.

The Sidney Simone combo gives solid backgrounding and effectively looks after the dansapation with the Tino Kristidi aggregation.

Myro.

DANIELE DUPRE
Songs
15 Mins.
L'Olympia, Paris

Young, well stacked gal registers in her first major appearance here. Possessing a belting voice and expressive bodily attributes, she knows how to emphasize and knock out a song. Drawbacks are the ordinary quality of the songs, and her uncanny vocal resemblance to a young Edith Piaf. Gal has to build up a more personalized rep and smooth out the throb and belt aspects before she can register as a personalized artist. As is she may develop into a first rate chanter in the near future. She is not ready yet for the big time U. S. niteries, but could be of interest for the more specialized boites. Time and work will tell. *Mosk.*

DUBARRY DANCERS (3)
Dancers
5 Mins.
Palace, N. Y.

Sister act, which has made nitery appearances in the midwest, is an okay turn when it sticks to hoofing. The routines are in the modern manner and reveal a knowledge of ballet.

Two of the gals are garbed in evening clothes while the third comes out in top hat and tails. Apparently the gals feel that dancing is not enough and they make a feeble attempt at comedy for the close. It has something to do whether the gal in the man's attire is a man or woman, contains a reference to Kinsey, and the now-familiar exaggerated swish gesture. It's a tasteless bit. *Holl.*

VIGGO JAHN & CO. (2)
Magician
5 Mins.
Palace, N. Y.

Despite the "& Co." billing, this is a one-man magic act. The "Company" apparently refers to his femme assistant. Jahn's distinction is that he works with black gloves. He's an experienced slight-of-hand artist, but concentrates his ability too long on one routine.

Business consists of making the white top of a black cane appear and disappear, winding up at different ends of the cane. It's an effective bit, but interest wanes because of the prolonged activity with one trick. *Holl.*

YVONNE ADAIR
Songs, Comedy
20 Mins.
Palmer House, Chicago

This tall, attractive musicomedy cutup is trying to restore her name on the nitery marquees after more than a year in legit ("Lend an Ear" and "Gentlemen Prefer Blondes"). She unreels a lively sampling of special material and Broadway tunes that have all the visual and vocal savvy her background bespeaks.

Looking fresh in a bronze suntan and Italian coif, blonde cuts a gangly but appealing figure on the floor as she slams her numbers home, sans mike, in resonant tones. No standup singer, she makes full use of the broad stage, circling the ring and making with comedics in her course. "Cry If You Wanna Get Rich" lyric, her opener, sets the general theme of her output, that of modern woman's strategy with men, and some amusing gab in between pave the way for succeeding numbers.

Slight case of nerves is overcome in a medley from "Blondes," in which she's entirely at home, and capper of "Rowdy Dow Rag," done in the absurd togs of the Roaring '20s, lands solidly. "I Believe," her sole letup tune, doesn't suit her pipes or theme and might better be swapped for a less tender ballad that is more in character.

Les.

THE KOVACS (4)
Trampolinists
7 Mins.
Palace, N. Y.

Importations from England are outstanding performers on the trampoline. Family group, three gals and a guy, perform amazing turns and twists in midair as they bounce off the trampoline. They also go in for breathtaking acrobatics on a tiny highperched platform. One of the gals is an excellent contortionist.

This is a good act for all vaude bills and for outdoor shows. They work fast and there is never a lull in the proceedings. They closed to a solid mitt at their first U. S. appearance at the Palace, *Holl.*

CASS & KEEGAN
Songs, Dance
9 Mins.
Empress, Glasgow

Mixed twosome come up solidly with satisfying mixture of song and dance, latter being in the novel erect-style Ireland fashion. Terping with which they wind, he garbed in brown un-pleated Irish kilt, has attractive novelty for eye and ear.

Distaffer is poised lissome thrush who smacks home the numbers with gusto if lacking in subtlety, opening act with "My Irish Song," little-known tune from Eire. She exits to allow male to hit the ivories with medley of pops and ballads. Keyboarding is well-contrasted item to offset sturdy nature of terping and songalog. Overall impact is fairly strong, act having much appeal to fans of ould Ireland in vaude material. *Gord.*

THE REVERHOS (3)
Acro-juggling-wire
15 Mins.
L'Olympia, Paris

This trio displays a fine acro versatility in performing juggling feats on a wire and keeping a bounding, eyefilling proceeding to all aspects of this fine turn. Toppers are one of them headstanding on a large rubber ball and employing his extremities for juggling and rotating hoops. He then repeats this on one foot atop the wire for fine aud reaction.

Two women and a woman are neatly costumed and compose an act of interest for U. S. circus, variety, nitery revues or tv.

Mosk.

EVELYN HENRY
Songs
7 Mins.
Empress, Glasgow

Sweet soprano offers pleasant thrushing in unsophisticated style, but needs to inject a little more feeling into her songalog, composed mainly of ballads and an occasional pop.

Attractive fairhaired singer has fresh appearance and asset of nice-looking eyes. If she can match her personality to sparkle in her orbs, she should have greater possibilities. Scores in the oldie, "Can't Help Lovin' That Man."

With better direction and wise choice of tunes, chirper has potential for tv and general run of vauderies in UK and Commonwealth. *Gord.*

CLAIRE FELDERN
Piano Impressions
20 Mins.
L'Olympia, Paris

Diminutive, pleasant-faced femme comes on, and in accented, but good, French says she is going to do an about-face and play pop music as the greats would have done it instead of the usual vice-versa. She then segues into her number and makes a pleasant impression on this takeoff, but this can be shortened to make her final bit as Charles Chaplin playing the "Hungarian Rhapsody," the main feature here. Gal displays an extraordinary mime display and doesn't only ape but uses the w.k. character for a series of gags and bits that have brio and yock quality.

More on the mime and a filling-out of the pianology content could make this Danish woman a neat entry for the more offbeat nitery slotting in the U. S. or for tv.

Mosk.

TWO M's
Songs
8 Mins.
Empress, Glasgow

Irish duo, w.k. in native vaude fields, put over a solidly satisfying stint of tunes and exit to good palming.

Lacking freshness of youth, middle-aged duo balance with ample measure of energy and robustness of approach, and win stubholders into nostalgic mood with oldies like "I'm Forever Blowing Bubbles" and "Wait Till 'the Sun Shines, Nellie." Garbed in green jackets, Irish-style, they both vocalize while one knocks out the melodies on the accordion. Breezy pace is sustained throughout 8-minute stint, which has potential for general run of vauderies in less sophisticated situations. *Gord.*

Minnie Coronation

Continued from page 2

atres throughout the country. Highlights also will be lensed in C'Scope for the 20th-Fox royal tour film, "Flight of the White Heron," which is set for world release June 7.

All major West End hotels and cafes are planning special galas (as they did on Coronation night) and many are hiking their normal rates for the occasion.

The royal return also sparks the new London season with a crowded calendar right through to the end of July. The seasonal banquets during the next two or three months will tax accommodations at major West End hotels.

All members of the royal family have crowded schedules, and engagements include the attendance of the Queen Mother at the Royal Academy of Dramatic Art's jubilee matinee May 31; the Duke of Edinburgh's attendance at "The Dancing Years on Ice" at Wembley July 8; and a week later the Queen will give her annual garden party at Buckingham Palace.

Moscow Ballet Nix

Continued from page 2

the Cabinet to put off the opening till Monday (10) because of fear of incidents. Other state-run theatres were shuttered in a gesture of mourning. On Monday morning, however, French Premier Joseph Laniel huddled with Soviet Ambassador Sergi A. Vinogradov before the official cancellation was announced.

Money for the SRO performances is being refunded but ticketholders who paid as high as 35,000 francs ($100) per stub from specs were left holding the bag, since they'll only receive a fraction of their investment back at the box-office.

Bills

Continued from page 54

Mercer Bros
Sands
Peggy Lee
Georgie Kaye
Don Cherry
El Rancho Vegas
Joe E Lewis

Lili St Cyr
Thunderbird
Mills Bros
Rey & Gomez
Patio
Josephine Premice

RENO

Mapes Skyroom
Pat O'Brien
P Ryan & Ray McDonald
Skylets
F Fitzpatrick Orc

New Golden
B Yost Royal G
Shecky Greene

Burns Twins & G
W Osborne Orc

Riverside
Lecuona Cuban B
Estrellita & Raul
Nelle Castell
Rafael Hernan
Fecundo Rivero Q
Riverside Starlets
Bill Clifford Orc

HAVANA

Montmartre
T P Rodriguez
Mata Perez
Rene Cabell
Teddy & Sons
Roxanna
Nancy & Rene
Rosando Rosell
Henry Boyer
Leonella Gonzales

Tropicana
S de Espana Orq
Celia Cruz
Rene & C Delaine
Mano Lopez
Marta & Alexander
Paulina Alvarez
Bertica & Rolando
Orlando de la Rosa
Kiko Gonsalves
Senen Suarez Orq
A Romeu Orq

Unit Review

Sentimental Journey

(IBEW HALL, CHI)

Chicago, May 3.

Vaude revue produced and staged by Frank Darling for AFL Local 1031, IBEW; stars Georgia Gibbs, Eddie (Rochester) Anderson, Homer & Jethro, Chris Cross, Janik & Arnaut, Finis Henderson, Don Norton, Frank Darling Dancers (12), Jack Cavan Orch (11).

Among the most consistently fat-budgeted club dates in this city are the extravaganzas tossed five or six times yearly by Frank Darling as a gratis giveaway to lure the 37,000 members of AFL Local 1031, International Brotherhood of Electrical Workers, to meetings, production costs for the present week-long revue topped $23,000, not counting hall rental and other expenses relative to monitoring the IBEW's own auditorium. The figure is as fancy as the nut on many Broadway legiters and certainly exceeds the cash outlay for most spreads at vaude presentation houses.

Opening night (3) of the spring edition was the first time in the eight year history of this club date that the show had been available to the general public. Benefit performance bagged roughly $3,000, with the house scaled at $4, and 100% of the gross was turned over to the Heart Fund.

Spread is elaborate in talent scenery, and lighting, being a mixture of professional and non-professional performers and having some 25 changes in backdrop. Embarrassing for an electrician's headquarters, the show caught was beset with electricity miseries.

Theme of "Sentimental Journey" doesn't figure in the layout, though the show opens and closes with a train motif. Presumably all the acts, doing their regular vaude turns, are to be arriving from diverse parts of the country at the same depot. Title has no other justification, except as it lends to a couple of production numbers.

It's a tough show for Eddie (Rochester) Anderson to wind up, the preceding acts are so strong. This comic is most successful as an amiable personality singing a few oldtime tunes through his sandpaper pipes and executing nostalgic dance steps and cakewalk. As a jokester, he's tepid, save when he crutches with a Jack Benny telephone bit (Benny's voice coming through on record), which has solid laughter impact.

Georgia Gibbs wows the crowd in socking over nine numbers in her highly animated fashion. Songalog has finger-snapping contagion, built largely from her store of Mercury discliks, among them "Seven Lonely Days," "Kiss of Fire," and "Somebody Bad Stole De Wedding Bell." Backdrops change for every song, giving the electricians of this union leave to demonstrate their own splendid showmanship. Trio of sets, involving myriad colored lights, win volleys of applause in themselves.

Homer & Jethro have a laudable slice as song satirists in the yokel idiom, engaging as well with their off-the-cuff gab as with their garbled, westernized singing. Homer, soberly deadpan, and Jethroe, singing on a 45-degree lean, smartly wade through a battery of hoked-up tunes for big returns. Bearded ventriloquist Chris Cross pitches voice with almost no perceptible lip movement and registers as refreshingly different from the run of ventro acts. He performs with two dolls, one a buxom lifesized femme, and doesn't fail to amuse.

Another highlight on the card is the uncanny snake ballet of Janik & Arnaut that hushes the house in awe while the snake-sheathed femme member fantastically slithers, curls and spirals about her partner. It's a captivating performance that explodes in applause at the close.

Non-pros comprise the rest of the bill, most of them cardholders in the IBEW. Best of the lot is Finis Henderson, regularly employed as doorman for the Gaslight Club, who has a brief moment at the show's outset in a flash tap segment. Don Norton, of the union, is very capable production singer and the Frank Darling Dancers serve up appealing chorus work on several occasions, clinching the show with an eyefilling precision display.

Locally known Jack Cavan orch cuts an agreeable show, but sometimes competes with the vocals for volume. *Les.*

N. Y. Drama Critics

Continued from page 1

improvement over last year, while the Journal of Commerce's Ethel Colby found it a good and stimulating one.

The Brooklyn Eagle's Louis Sheaffer, however, said "the season strikes me as both encouraging and discouraging in almost equal degrees," and the Nation's Harold Clurman was distinctly downbeat. "I cannot take a sanguine view of our present theatre situation," he wrote. "A few pleasant, or profitable, plays a season do not make a healthy theatre."

The Daily News' John Chapman treated VARIETY's query facetiously and a little cryptically. "How did the season strike me in general? Strike me? It barely touched me."

"I think there has been a definite improvement in productions in the last five years," advised the Associated Press' Mark Barron. "Broadway gets boxoffice failures in shows now just as they did 20 years ago. But, some of the failures now are productions of high merit, have players of excellent quality and playwrights who know better what to say and how to present it than they did 20 years ago. Some explanation, I think, for such boxoffice failures is due to the fact that audiences today are better judges of what is good entertainment because of talking pictures, television, radio and other mediums which have come up in recent years."

"The season just ending was more selective and, consequently, brighter," said the Morning Telegraph's Whitney Bolton. "If it did not offer as many new productions, it offered in the main better ones, as indicated by the many which are surviving through spring and will go on through summer. There seems to be no permanent significance in this upturn, since the costs of legitimate play production remain murderous and there are no discerible signs of yielding on the part of those who create the staggering costs."

No Great Weight

Kerr, who thought it a cheerful season, saw no great weight to it, however. "If there seemed to be any characteristic movement in any direction, it seemed to me to be in the direction of theatricality ("Teahouse," 'Cadillac,' 'Caine')—that is, the frank use of the theatre as theatre, with direct addresses to audience, front playing, stylizing backgrounds, some narrative freedom. This strikes me as fine."

"This season impressed me as the best since the war," wrote McClain, "with more good plays, several bright new stars and some memorable performances by supporting players. It was gratifying to follow the success of the Phoenix Theatre, especially their production of 'The Golden Apple,' which won itself a ticket to Broadway; likewise 'The Girl On the Via Flaminia,' which migrated from Sheridan Sq. to 42nd St. As opposed to same time in most recent years, we find ourselves on the brink of summer with a large and varied selection of attractions, two dozen at the writing, and not a real clinker in the lot."

"There has been a relative improvement in the New York theatre season by comparison to the last one," said Dash. "There are three reasons for this, in my judgment. First, Broadway itself seems to have had a high average of hits in relation to total productions. Second, the failures have been of unusual merit. We have been spared the usual procession of tripe. Plays such as 'Ladies of the Corridor,' 'The Trip to Bountiful,' 'In the Summer House,' 'Take a Giant Step,' 'The Burning Glass' and 'The Frogs of Spring' were worthy efforts, even if they failed to win unanimous critical approval or catch the public fancy.

"Some of these plays might have been successes if the public, in these troubled times, were not in an escapist mood. People this season did not elect to see anything suggesting a problem play or any work that was streaked with the realities of living. Third, the remarkable resurgence of the off-Broadway theatre contributed in great measure to the enriched theatre scene in New York as a whole."

Percentage of Good Productions Is High

"All in all," reported Cue magazine's John Keating," it seemed to me a good, lively season, one with a commendably high percentage of interesting works but without any really outstanding one." The season, he thought, was notable for the number of really funny comedies which came along, like "King of Hearts," "Solid Gold Cadillac" and "Oh Men, Oh Women."

The Eagle's Sheaffer was discouraging. "It certainly isn't heartening to learn that the total of productions sets a new low in Broadway's history. There's something else, however, I regret even more—the failure of quite a few serious plays which I thought deserved happier fates. It seems to me that there is something basically unhealthy about a theatre that can't be more hospitable to plays which, though faulty, rise above the level of smooth, even, inconsequential mediocrity. And it seems to me there is something wrong with our general state of drama criticism when a lacquered soap-opera affair like 'The Magic and the Loss' is treated more respectfully than an adult, original—though imperfect, it's true—piece of work like 'Mademoiselle Colombe'."

"Our theatre suffers from a wretched sameness," wrote Clurman. "That there is abundant talent in our country is an incontrovertible fact. That this talent is being very inadequately used is equally undeniable."

Chapman, who must have been feeling low, was pretty morose about the season. "If I see a big improvement, do I see any permanent significance in it? How can I see a big improvement in the dwindling and piddling number of plays we have had? Some of them have been very good, to be sure, but they have been pitifully few. Why, for Peter's sake, we didn't even have enough flops to represent a decent theatrical season. And I do see permanent significance: Next year it is going to be worse."

Not the Millennium

The UP's Gaver was more hopeful. "The season was an improvement over last season, certainly, but not exactly the millennium that some comments would seem to indicate. The musical stage was way off, for example. It's my opinion that these things come and go as do the seasons, and I see no permanent significance one way or the other in the improvement this season.

"It was encouraging to see some new names on some of the more promising plays. At the same time, I see no significance in the fact that some established playwrights were not represented. This, too, happens every season."

The Mirror's Robert Coleman said: "I thought the past season good from a commercial point of view. The hits seemed to be numerous and lucrative. But I was disappointed in the calibre of the clicks. I found it somewhat depressing to have to go off Broadway to see any Shakespeare. Shades of the days of the annual Players Club revivals, Walter Hampden, Mrs. Fiske, George Tyler and Winthrop Ames! They appeared to have the knack of successfully producing the classics with outstanding casts."

"Shows this year," advised the World-Telegram & Sun's William Hawkins, "have been meatier, easier to write about, more demanding of reaction, than those of the preceding couple. They have been more complex and richer in texture, without displaying any tremendous rise in caliber of brilliance or inventiveness.

"The improvements have been hopeful and welcome, but are hardly that great. I don't think there can be any permanent significance in the trends of the theatre without some fundamental originality. The plotless character study, derived from tv, is only great in the theatre when it is as great as Chekhov; the reading form is only effective for very definite types of material; nobody has written anything for the arena that goes beyond physical adaptation to the form into some emotional or spiritual use of its freeness."

Surge of New Talent Vs. Yet Playwright Dearth

VARIETY asked the critics if they saw any significance in the failure of established playwrights to come through with plays this season, and of the surge of new writing talent. Many saw no significance in the absence of top names. They had off years, and would be back next season, or the one following, several critics thought. "Maybe some of them are just rich and fat," said McClain.

Miss Colby believes that "established playwrights have undoubtedly been discouraged by diehard reviewers and lethargic audiences. They are also aware of tv's tremendous pull and lazily use their antiquated discards for this medium. New talents, younger men, are true to caste and use their energy more recklessly, lest it waste away."

Bolton feels that "the failure of established playwrights to come through with plays this season traces right back, again, to their discouragement over the cost conditions of theatre. Most of them have had their hits, have earned large sums, are aging, are tiring, haven't the enthusiasm or the drive to see a play through the painful course of finding a producer, shepherding the play and the producer through the discovery of backers, having to undergo the tormenting months of tracking down enough money to put the play on. New writers are young writers, filled with ambition, afire with determination, in some cases rowelled by dreams of fame and fortune. In any case, they are bright and young and the combination leads to more gusto than does being bright and old."

Sheaffer thinks "the failure of the established playwrights to offer new works this season, in the light of some young newcomers, seems to me to tie in with world affairs. The old writers are more likely than the young to be harassed, troubled and to feel overwhelmed by the vast, complicated and precarious level on which our lives are pitched today."

Hewes believes that "the established playwrights have worn out the old theatrical forms and are finding it hard to compete with the new young writer and his fresher point of view towards life as lived by his contemporaries."

Relative Dearth of Outstanding Musicals

The critics were asked if they saw any significance in the relative dearth of outstanding musicals this season. The Wall St. Journal's Richard P. Cooke saw none. "We can hardly expect a brood of great musicals every season," said the New Leader's Joseph T. Shipley. "Let's not be greedy."

"I do not think we should get too worried over the relative dearth of musicals this season," said Dash. "It seems that the song and dance shows today have become so elaborate and expensive that they require a two-year nurturing period, for the financing and the production. In musicals we are on a two-year cycle. One season we have lean cows, and the next one they are fatter. From the plans and blueprints as regards musicals, we should have a much richer season in 1954-55 than we have had during the current season."

Gaver reported: "I've heard that money isn't so easy to raise, which may account for the lack of musicals. Lord knows there were enough scripts around—still are around, too. If that is the reason, it seems that someone is lacking mightily in foresight and showmanship. It is possible to do smaller-scale musicals that, with the right ingredients, would be just as appealing as the $300,000 shows. A 'Gay Divorce,' for example, could be done for half that."

Barron feels that "the dearth of musicals has no special significance other than an economic one. Off-Broadway shows flourished, I think, because of costs of productions. And I think the dearth of musicals has been and is due to the same reason. Broadway cannot now look to the Wall Street sugar-daddies who financed the 'Follies,' 'Vanities' and other expensive revues which blossomed on stage, but

(Continued on page 61)

Desperate Critics

The N.Y. Daily News' John Chapman, who took a jaundiced view of the entire Broadway legit season, was particularly caustic in his VARIETY questionnaire on the subject of musicals.

"Any significance in the relative dearth of outstanding musicals?," he wrote. "None in particular. We just had dearth. We had so much dearth, that a Gilbert & Sullivan series whose music was played by one piano and one electric organ was covered with a straight face by critics who were desperate, but desperate, for something to do. We will have more dearth next season, and the critics will have to start covering Punch & Judy shows, New Jersey cockfights and 42d St. pitchmen."

Neglected Youth

"The theatre has been negligent in developing new audiences," says the N. Y. Mirror's Robert Coleman." It has done nothing comparable to baseball, music, tv and radio, for youth. The kids of today will be the ticket buyers of tomorrow. Why not special matinees at bargain prices for young people

"The kid with a quarter now is going to be the business or professional man of tomorrow, with dollars to spend. I, for one, want them to spend them on theatre tickets. So far, I haven't been abe to convince many of my Main Stem friends of the importance of this matter. They seem content to just muddle along as usual."

Critical Lowdown on Critics

VARIETY stirred up a little fuss in its Broadway legit questionnaire, when it asked the N.Y. drama critics, bluntly but without malice, this question:

"Do you feel that the critics leaned over backwards for the Kerrs on 'King of Hearts,' a la Wolcott Gibbs' 'Season in the Sun,' or by the same token, were too severe with Kronenberger's 'Colombe'?"

("Hearts," current Broadway hit, was staged by the Herald Tribune's drama critic, Walter F. Kerr, and co-authored by his wife, Jean Kerr. Gibbs, the New Yorker legit reviewer, had a hit three years ago with his "Season in the Sun." although the favorable attitude of the critics has been a point of controversy ever since. "Colombe," adapted from the French by Time mag drama reviewer Louis Kronenberger, was generally rapped by the critics and was a flop this season).

Gibbs was very terse in his reply, stating simply: "I dislike the implication in your question." At the opposite extreme, Kerr treated the query lightly by answering: "I thought the notices were honest, candid, perceptive and brilliantly written. I am speaking, of course, of the two good notices." The N.Y. Times' Brooks Atkinson admitted quite frankly: "I can't answer your question. I'm not in a position to judge my own state of objectivity towards any play."

Most of the other critics felt that they, and their colleagues, had been fair on "King of Hearts." There were a few exceptions. A couple scribes, in their replies, confirmed the impression that they still felt strongly about the "Season in the Sun" notices.

The critics were not too severe with Kronenberger's 'Colombe,'" said the United Press' Jack Gaver. "In fact, they tried to let the adapter down easily. Most of them need a chiropractor to straighten them out after their backbending in behalf of 'King of Hearts.' Admittedly, there are some smart and sharp lines in 'Hearts'; there are also some very sophomoric ones, and some of these were quoted in some of the reviews as examples of high class wit. That's the sort of thing we all turned out back in mid-highschool years when we were trying to be awfully funny for the school paper. As for the directing, the kudos were plentiful, whereas any director who would let a comedy of this slightness run to the extraordinary length that it did (on opening night at least—20 minutes too long) should have been chastised."

The Saturday Review's Henry Hewes felt that "most of those critics who didn't like 'Hearts' were more polite than usual in the way they said so. Those who liked the play . . . were possibly a bit fulsome in their praise."

Entirely Honest

But the Nation's Harold Clurman voiced the opinion of the majority when he wrote: "On the whole, I believe the reviewers were entirely honest in their reactions to 'Hearts,' as to 'Season in the Sun,' as well as 'Colombe.'" The Associated Press' Mark Barron advised:

"I don't think critics lean over backwards about shows which are acted or written by contemporary critics. In fact, I think critics lean the other way to be more severe about their fellow critics whether they are playwrights or players."

Said Cue magazine's John Keating: "I don't think the critics were influenced at all by the fact that colleague Kerr directed 'King of Hearts' or that colleague Kronenberger adapted 'Colombe.' I think, as a matter of fact, that the general judgments in both cases were a bit too harsh. Everybody went to great lengths to bat the basic book of the Kerr venture over the head, when it really wasn't that bad."

The Journal of Commerce's Ethel Colby thought that "the critical gentry proved themselves kind in reviewing both of their colleague's shows ('Season in the Sun' and 'King of Hearts') but those times, at least, they reflected a more popular viewpoint. The public buys light-hearted escapist stuff, and bypasses problem plays even when they are heartily recommended by the sages."

"I do not think," said Women's Wear's Tom Dash, "that the critics committed the same flagrant mistake in judging the work of the Kerrs and of Kronenberger this season as they did in the case of Wolcott Gibbs and 'The Season in the Sun.' The consensus on 'The King of Hearts' was that it offers a great many hearty laughs because of the brilliant and witty dialog, but that the play itself has a number of flaws. I think their verdict on Kronenberger's 'Colombe' was also fair and judicious."

'Beating Your Wife' Slant

The Morning Telegraph's Whitney Bolton said: "I do not feel that there is any tangible evidence that any critic leaned over backward in reviewing 'King of Hearts.' It is demonstrably a funny show with at least three attractive, personable young characters in it. All of the reviews made it clear that while it was thoroughly funny, it was far from being a perfect play, and some went so far as to say it wasn't much play at all. As a dissenter in regard to 'Season In The Sun,' a play I still consider unworthy of the attention and success it had, I feel free to say that the critics this time made two things plain: audiences would laugh long and frankly at 'King of Hearts' but no one need expect much of a play. In the case of 'Colombe,' it was clearly evident that the critics were not indulging themselves in a Marching & Chowder Society for Louis Kronenberger.

"This whole question is an unfortunate 'Are you still beating your wife' kind of thing, because to deny is to give credence of a minor sort to a seeming belief that the critics take care of their own. The blunt reviews on 'Colombe' and the candid reviews on 'King of Hearts' constitute their own best answers."

"I cannot speak for my colleagues," said the Mirror's Robert Coleman, "but I reviewed the plays of the Kerrs, Gibbs and Kronenberger with the same impartiality that I accord others. I found much to admire in 'King of Hearts,' though I didn't think it quite came off and said so. As for 'Season in the Sun,' I found it hilarious and diverting, and so reported.

"I think that when critics enter the theatre from the other side of the footlights—and they have every reason to do so—they should expect to be given the same treatment they accord others. The same critical standards should prevail for all."

Star Replacement

Joan Fontaine, taking over June 7 as femme lead in "Tea and Sympathy," succeeding Deborah Kerr, is believed to be the first instance in Broadway history in which a star has been replaced by a greater star. Both actresses are rated major names, but Miss Fontaine has been in Hollywood longer than Miss Kerr, has made more big pictures and is an Academy award winner. She is figured a strong boxoffice name, therefore, whether or not she proves to be as good an actress in the "Tea and Sympathy" role of the sadistic housemaster's compassionate wife who befriends a tortured young student.

Miss Kerr has received rave reviews and continuing audience acclaim for her performance, which constituted a return to legit after nearly a decade in films. She previously was on the stage in London. Miss Fontaine has had little stage experience.

Playwrights Try Two Extremes In Hit Show Subs; 'Fair' Is 'Experiment'

Playwrights Co. is trying out two extremes of business policy in casting replacements for the leads in two of its three current smash hits on Broadway. In the case of "Tea and Sympathy," it has engaged a major name in Joan Fontaine to succeeed Deborah Kerr, presumably on the same terms—10% of the gross. For "Sabrina Fair," in contrast, it has signed Leora Dana and Tod Andrews to succeed Margaret Sullavan and Joseph Cotten, obviously at substantially less money.

Casting of Miss Dana and Andrews is plainly an experiment. Assuming the pair will get straight salaries totalling about $1,000 a week, that will involve a saving of more than $5,000 a week (figured at capacity), as Miss Sullavan and Cotten each got 10% of the gross, which has almost invariably topped $30,000. Miss Dana and Andrews take over May 31.

The management is thus gambling that business for the Samuel Taylor comedy, which moves next Monday (17) from the National, N.Y., to the Royale, will sag less than $5,000 below what it might have if Miss Sullavan and Cotten (or name replacements getting 10% each) had played through the attendance-light summer months. The decision appears to have been a definite choice as stars were available as replacements.

In the case of "Tea and Sympathy," Miss Kerr exits her original starring role June 5, at the Barrymore, N.Y., with plans for a vacation and then the Metro film version of the Graham Greene novel, "The End of the Affair," to be made in England. Actress returns in the fall to head a second company of the Robert Anderson drama, which will tour under the Playwrights Co.-Mary K. Frank management for the entire season.

For the third Playwrights Co. hit, "Ondine," it's merely hoped to get an acceptable successor for femme star Audrey Hepburn, on whatever terms are necessary. Practically every possible name on Broadway, in Hollywood, London and Paris has been considered and approached for what appears to be an unusually tough assignment. Miss Hepburn is slated to leave July 1 for a film commitment and costar Mel Ferrer exits at the same time, thus requiring a double recasting problem. Meanwhile, the Maurice Valency adaptation of the Jean Giraudoux fantasy is playing to standee-limit trade at the 46th Street, N.Y.

EMPRESS, ST. LOO STOCK, BROKE EVEN IN '53-'54

St. Louis, May 11.

Audit of the books of the Empress Theatre for its third season as a legit house will show that it broke even financially, according to Joseph C. Ansell (who with his brother, Joseph, operates the house in conjunction with their film circuit. "We didn't lose any money, I don't think we made any either," he said.

Season ending two weeks ago comprised 18 productions, 12 of which were for two-week frames, giving the house a 30-week season. Best b.o. draw was "Affairs of State," with June Lockhart as star, with $34,000 gross for the two-week frame. Other pieces that wound up in the black were "Arsenic and Old Lace," "Mister Roberts," "Philadelphia Story," "The Lady's Not for Burning," "Gigi" and "Stalag 17."

The Ansels will continue the policy of a resident company and guest stars next season.

Brown Back to SR Legit Reviewing Stint in '55-'56

John Mason Brown, who's been concentrating on lecturing and a series of profiles of political personalities this season, will probably return to his regular stint as firststring drama critic for the Saturday Review season after next. That is, the 1955-56 stanza. Meanwhile, second-stringer and legit feature writer Henry Hewes is doing the regular Broadway reviewing.

Brown's article about political columnist Walter Lippmann has just concluded a three-installment run in the SR.

London 'Teahouse' Nets 3G a Week

London production of "Teahouse of the August Moon" is expected to bring about $1,500 a week additional revenue to the original New York company. John Patrick's Pulitzer and Critics Circle prize-winner opened April 23 at Her Majesty's Theatre to rave reviews and healthy biz. It's expected to build to capacity and have a lengthy run.

Under the deal with Williamson Music, Ltd. (Rogers & Hammerstein firm), and Prince Littler, producers of the West End presentation, 2% of the gross and one-third of the profits are payable to the New York production. Comedy can net an estimated $3,000-$3,600 on a weekly capacity gross of 5,000 pounds ($14,000), which would give the N.Y. company around $1,500.

Take from the West End production augments the approximate $6,500 currently being netted by the show on Broadway, where it's playing to standee-limit attendance. Backers also share in the income from the $150,000 Metro film deal.

JERSEY BUS SERVICE FOR B'WAY SHOWGOERS

Plan to hypo Jerseyite patronage of Broadway legiters was inaugurated Monday (10), with the first in a series of bus theatre parties from Newark to New York. Sponsoring the project are the Port of New York Authority, the Public Service of N.J. Coordinated Transport and the League of N.Y. Theatres.

Busses depart from the Newarker Restaurant, located at the Newark (N. J.) Airport, operated by the Port of N. Y. Authority. Plan includes special theatre dinners at the eatery.

Dicker Strawhat Tour For Beal-Stone 'Poster'

Pittsburgh, May 11.

John Beal and Carol Stone, costarring here at Nixon in "The Fourposter" last week, said a deal's on the fire for them to take the Jan DeHartog play on a strawhat tour of eight weeks or more this summer. It would be booked as a package by H. Clay Blaney and Si Merrick, who are presenting it on this tour, and would include stager Pat Foley.

"Fourposter" went from here to Philadelphia and may fold there if business doesn't pick up. Notice had already been posted before the show reached Pittsburgh after everyone involved had agreed to cuts.

Carey Exits Bristol

London, May 11.

Denis Carey is resigning as director of the Bristol Old Vic. He has held the job for four years and leaves July 10, at the end of the season.

Charles Landstone, member of the Theatre Royal management committee, says they hope to appoint a successor of "equal prominence" within the next two or three weeks.

Good Old Days of Tough Pressagents Are Gone; N.Y. Stunt Turns Watery

Publicity stunt involving cast members of two Broadway musicals, John Murray Anderson's "Almanac" and "Golden Apple," flivved last week because one of the pressagents involved was too "conscientious." Hokum involved a rowboat "race" between gal members of the casts of the two shows, and the project capsized when the captain of police of New York's Central Park appeared on the scene with nix orders from headquarters.

Pressagent Samuel J. Friedman, an old hand at such bogus "news," admits to jinxing the flimflam stunt by being too "legitimate." As he explained to fellow-conspirators, he made the mistake of applying to park authorities for a permit for the stunt, explaining it was merely a token race for photographic purposes.

A park official okayed the project, Friedman said, so he arranged for a bevy of "Apple" girls, in suitable costume, to show up for the "race," and pressagent Sol Jacobson dittoed with a crew from "Almanac." City desks of New York dailies, news services and crews from a newsreel company and a television syndicate service tumbled for the come-on, and the Central Park lake's boat landing was awash with photogs and film cameramen.

However, the captain of park police was on hand with the no-dice order and shrewdly short-circuited any evasion or outright flaunting of authority by explaining that he was on the spot personally, and that his job might be at stake if official orders weren't carried out. That fizzled the stunt. The newsreel and tele-film camera crews went back where they came from but, after some palaver, the assembled showgirls, pressagents, news photogs and assorted hangers-on went to the nearby Henry Hudson Hotel, where routine cheesecake pictures were taken in the indoor pool.

Friedman, fearing there might be a hitch after he'd made the tactical blunder of applying to park officials for a permit, tipped off the city desks that he was prepared to assault any official authorities, including police, who tried to interfere.

But as a veteran observer of Friedmanism suggested later, "Sam is mellowing. He let a cop talk him out of a publicity break with some soft soap on a personal-appeal basis. The Sam Friedman of old would never have applied for a permit, and if a cop had tried to interfere, Sam would have slugged him and wound up in the clink. The resulting press break would have been a thing of exquisite beauty."

CHICAGO OPERA GROUP SEEKING 2-YEAR FUNDS

Chicago, May 11.

Lyric Theatre of Chicago, nonprofit organization formed in 1951 to set up a local resident opera company, has launched a drive to raise $250,000 for the 1954-55 seasons. At the same time the backers announce a schedule of two performances each of eight operas for the upcoming season.

Carol Fox and Lawrence V. Kelly, co-directors, report they expect the actual productions to be self-supporting at the boxoffice, but explain that they are seeking the additional funds to take care of the year-around operating nut. Part of it will be used to develop a ballet group and a chorus training program.

For its new season starting Nov. 1, Lyric has lined up Eleanor Steber, Leopold Simoneau, Tito Gobbi, Giulietta Simonato and Maria Meneghini-Callas, the latter making her American debut with the company.

Duluth Mgr. Plans Legit Bookings On Guarantee for 13-Town Circuit

Minneapolis, May 11.

Jay Lurye, Duluth manager who booked "Stalag 17" for three weeks into 13 Minnesota towns, says he'll be in the market next season for a number of other such shows. By providing substantial guarantees for legit offerings, he hopes to be able to continue to bring stage shows to many of this area's small towns that have previously seen few, if any live drama.

If enough other such circuits could be organized elsewhere, Lurye believes, the "road" may be substantially revived because productions would be guaranteed against loss. "Stalag 17" is the first drama bought and promoted by Lurye, and his experience with it convinces him that the smaller towns are hungry for the legit and will support it adequately. As a result, he'll be seeking as many more such shows next season as are available.

He asserts he already has lined up "Caine Mutiny Court Martial" for three weeks next September under his guarantee plan and will promote it in his circuit's towns. Prior to "Stalag 17," Lurye had confined his bookings to concert artists, various entertainment units topped by film, tv and radio personalities and the like.

Lurye shares in the profits, if any, in excess of the guarantees paid to the shows he books. In some of his circuit's towns he has organized winter theatre groups to sponsor the offerings and put up the guarantees. Most of the bookings are for single nights. He and his backers eventually plan to get into Broadway production on their own. One of his next season's ventures, he says, will be a show built around cowboy singer Rex Allen, to be booked into the circuit and other towns. He has contracted Allen for 30 days with an option for 15 more.

Portland Gets 3 Dates After Season Famine

Portland, May 11.

William Duggan has scheduled three major shows for the Public Auditorium this summer, ending the legit famine here this season.

Jack Benny Variety Revue has been set for July 1-4. "Picnic" is due Aug. 2-4 and Yul Brynner and Patricia Morison "King and I" are set for Aug. 10-14.

Duggan has been promoting major musical shows here for the past several years. Evergreen's Mayfair Theatre used to house the legit shows locally, but it is undergoing renovations and will no longer have a stage.

Mai Zetterling As Hepburn Sub

Mai Zetterling, young Swedish-born film and legit actress, who's been active on the British stage, is a likely prospect to succeed Audrey Hepburn in the title role in "Ondine." She was approached about the assignment by Roger L. Stevens, a member of the Playwrights Co., producer of the show, during his recent visit to London, and is said to expressed willingness to make her U.S. debut in the part.

Matter is in the air, however, pending a decision by Miss Hepburn and Paramount, with whom she is under contract, as to whether she can get an extension to remain in "Ondine" beyond completion of her contract, July 1. That may be clarified this week, with the return from Europe of Kay Brown, who personally handles the actress' affairs for Music Corp. of America.

Virtually every conceivable name has been mentioned as possible successor to Miss Hepburn, whose personal click is generally credited with the sellout success of the Maurice Valency adaptation of the Jean Giraudoux fantasy. Among those suggested has been Renee Jeanmaire, on the possibility that "Girl in Pink Tights," in which she's currently starring on Broadway, might close in time to make her available. Leslie Caron is another name proposed.

Replacement for Mel Ferrer as male lead in "Ondine" is not considered such a serious problem. He is definitely leaving the show July 1, because of a film commitment in Italy. Among those mentioned last week as possible successor was Paul Schofield, a young London star who has never appeared in the U.S.

"Ondine" is currently in its 13th week at the 46th Street, N.Y.

BRITISH STAR WANTS TAX CHANGE FOR ACTORS

London, May 11.

Nigel Patrick, British film and stage star wrote last week to the Sunday Times urging preferential income tax regulations for actors. He urged a return to former practice of basing assessments on average three-year earnings, since the present arrangement is a "nightmare."

"Actors," wrote Patrick, "are like artists and writers and may be rated as casual laborers not receiving a weekly wage. No actor ever knows ahead what his full employment may be in any given year and even with full advice, is unhappy and bewildered as to how he stands on tax liabilities." The thesp also proposed that a sum should be taken from the weekly salary when the actor is in work and thus lessen the final liability.

(In the U.S., authors may average their income over a three-year period for tax purposes, but actors are not allowed to do so. Payment of tax in the form of weekly deductions from salary are standard in the U.S. under the withholding tax setup. Editor.)

Steep Prices Offset Theatre Renovations; Canadian Rep in Red

Ottawa, May 11.

Canadian Repertory Theatre bought a gold curtain, carpeted the aisles and upholstered the hard board balcony seats last fall. It also upped the salary top from $60 to $100 to get better talent. So what happened? Audiences diminished, the group wound up this 27-week season—its fifth—$3,000 in the red, and for the first time appealed to the public for aid.

Not public ingratitude, but various tangible factors were believed responsible. Television was competition for the first time, and CRT did some things which proved unwise. It doubled its main-floor price to a $2.50 top, raised the balcony from 60c to $1, quadrupled front-seat matinee prices by making them all the same as at night, reinstated the two-week-run policy which had worked dubiously the previous spring and failed to brighten its staid advertising. All except the last were corrected in March, when the top was cut to $2 (matinee $1), balcony to 60c and runs to a week.

With a weekly nut of at least $2,000, and capacity of only 672, it takes consistently well-filled houses to better operating expenses at LaSalle Academy, Roman Catholic school auditorium. The spot is out of the way, available only five nights a week and involves censorship, but is the only place CRT can get.

The only three real hits of the season were Miles Malleson's adaptation of Moliere's "Tartuffe," which ran three weeks; the closer, Philip King's "See How They Run" (a repeat) and Odets' "Country Girl," which built into a strong second stanza. Dorothy and Campbell Christie's "Someone at the Door" had a good single week.

During the second week of "See How They Run," a group of businessmen were invited. CRT President Charles Southgate, an industrialist and one of its backers (the other, H. S. Southam, died last month), spoke after the play, inviting financial support for next season, but stressing that farce should not be a theatre's only fare, and that serious work must have a place. Response was fair and campaign continues.

Benny, Coca, Ameche Set for Dallas; Hinsdale's Advance; Other Barns

Dallas, May 11.

State Fair Musicals' strong talent for its 13th season, June 14-Sept. 5, is laced with film and radio-tv names. Latter include Jack Benny, Imogene Coca, Pat Crowley, Don Ameche and Vivian Blaine. Six shows, each with a two-week run, are set for air-conditioned State Fair Auditorium. Charles R. Meeker jr., managing director, again will produce all book shows, with five skedded.

Season opens with a Benny revue, produced by Macklin Megley. Show will include Giselle MacKenzie; the Mill Mastin Trio, with Sammy Davis jr.; Nita & Peppi, and the Stuart Morgan Dancers, due June 14-27.

Next is "Wish You Were Here," starring Gale Storm, with Sheila Bond, Richard Allen, Sammy Smith, Pat Chandler, Sidney Armus and William Thourlby, June 28-July 11; "Hazel Flagg" has Miss Crowley, Ameche, William Frawley, Robert Wright and Arnie Freeman, July 12-25; "Naughty Marietta," with the tile role still to cast, has Jim Hawthorne, Jean Leslie, Bobo Lewis and Paul Ukena, July 26-Aug. 8.

"Panama Hattie" stars Miss Blaine, who leaves the London cast of "Guys and Dolls" for this engagement with support from Buddy Ebsen and Arthur Treacher, Aug. 9-22. Closer is "Wonderful Town," starring Miss Coca and John Tyers, with Arnie Freeman, Aug. 23-Sept. 5. Local staging will be the first off-Broadway production of the current Broadway musical.

First local dance auditions since 1946 were o.o.'d last week by Edmund Balin, new dance director. Singing auditions are set for May 24, when Franz Allers, musical director, and George Schaefer, stage director, return for the new season.

Musicals will have their own costume designer for the first time this season. Joe Crosby, who heads Manhattan Costume Co., N. Y., will coordinate costuming of the shows with Peter Wolf, technical director and scenic designer in for his eighth straight season.

Suburban Chi B. O.

Chicago, May 11.

Advantage of locating a summer theatre in an established community rather than a resort area is pointed up by the advance subscription take already in the till at Salt Creek Theatre in suburban Hinsdale. Prior to the announcement of any productions or name headliners, the strawhatter operated by Marshall Migatz last week reported nearly $12,000 in subscription sales and sale of 10 of the Monday night theatre parties for the 14 week season starting May 31.

It's the house's fourth summer in the western suburb. Fact that its patronage comes from a year-round community rather than a resort makes possible for the pre-season cushion, Migatz figures. Producer, on the basis of his success at Hinsdale, is shopping around for a second theatre to tap the western communities.

Again this year Migatz is planning seven shows, each to run two weeks. Air-conditioned 838-seat theatre can gross $14,000 a week at the scale.

Repair Olney Theatre

Washington, May 11.

Rush repair job last weekend got the Olney Theatre taken off the "unsafe" list a little more than one day after it was condemned by a suburban building inspector. The theatre, about 25 miles from Washington, is the best known strawhatter in this part of the country. It will be operated this summer, as last, by Players, Inc., the graduate group of the Catholic University school of speech and drama.

Inspection was made past Thursday (6) in advance of the theatre's use by the Little Sandy Spring Theatre Group, for a weekend of benefit performances. The one-day rush job saw the installation of 10 forty-foot steel rods to straighten and reinforce buckling timbers.

Cohasset Readies

Boston, May 11.

South Shore Music Circus, at nearby Cohasset, opens its fourth season June 28 with the first silo presentation hereabouts of Rodgers and Hammerstein's "Oklahoma." Rights to produce the musical in New England were obtained last January for what is reportedly the highest prices the Cohasset group has ever paid for a musical property.

David Marshall Holtzmann, N.Y. attorney, has been reappointed managing director, with Clyde Evans continuing as prez of the tent group.

Barn Notes

Joseph W. Kapfer and **Leonard Soloway** will operate the Deer Lake Theatre, Orwigsbury, Pa., which begins a 10-week season June 28, employing the star system . . . Kennebunkport (Me.) Playhouse begins its 21st year of operation July 5, with 10 weeks skedded . . . Camden Hills Theatre, Camden, Me., will conduct its annual Shakespeare Festival Aug. 3-8, presenting "Two Gentlemen From Verona" and "All's Well That Ends Well" at the al fresco Bok Garden Theatre, Camden. Regular season at the strawhatter will tee off early in July.

Peggy Wood, Derwent in 'Clerk'

Westport, Conn. May 11.

Major portion of the last act of T. S. Eliot's "The Confidential Clerk" will be presented Sunday afternoon, May 23, at Lucille Lortel's White Barn Theatre here, following the presentation of the New York ANTA Chapter concert reading of Euripides' "Ion," the play which was the source of the Eliot opus.

Local showing of "Clerk" sequence, in which Peggy Wood and Clarence Derwent will appear in the roles currently played on Broad by Ina Claire and Claude Rains, was arranged by permission of Henry Sherek and the Producers' Theatre.

Putch Gets Fayetteville, Pa.

Pittsburgh, May 11.

William Putch, head of the Playhouse School here, will take over the Totem Pole Playhouse, at Caledonia State Park, Fayetteville, Pa., this summer. He launches a 10-week season June 21 with "Those Endearing Young Charms."

Others listed are "Glad Tidings," "Peg O' My Heart," "For Love Or Money," "Time of the Cuckoo," "Gramercy Ghost," "Uncle Tom's Cabin," "Separate Rooms," "Laura" or "Dial M for Murder," "French for Love" or "Time Out for Ginger" and "Clutterbuck."

Hyde Park Opens June 15

Poughkeepsie, N.Y., May 11.

Polly McCulloch and George Quick open a new summer stock theatre June 15 at Hyde Park, N.Y. Strawhat is in a remodeled barn on the former Vanderbilt estate and will accommodate 650 patrons in upholstered seats. Stage will be 30 feet wide and 40 feet deep, same as most Broadway houses.

Resident company of six Equity players will be used, with additional actors jobbed from New York. Ray Boyle is listed as director, with 12 productions scheduled.

Margaret Truman's Tour

Margaret Truman will make her legit bow at the Pocono Playhouse, Mountainhome, Pa., the week of June 21 in a touring production of "The Church Mouse." Play will be staged by Ezra Stone and will be the second offering of the season at the barn. Tee-off offering, June 14, will be Cornelia Otis Skinner in "Paris '90."

Playhouse will run a 14-week season, which will include at least two new plays. Rowena Stevens is producer at the barn, while John O'Shaughnessy returns as resident director. Staff also includes David Ballon as scenic designer and Barnett Ownen as stage manager.

'Boat' Opens Finger Lakes

Syracuse, May 11.

"Show Boat" will be the opening production June 19 at the Finger Lakes Lyric Circus, Skaneateles, N. Y. Other musicals skedded include "Oklahoma" and "Where's Charley." Walter Davis and his son David are co-directors of the operation. Virginia Henning will handle promotion.

Williams Studes' Spot

Williamstown, May 11.

Highfield Theatre, Falmouth, Mass., has been leased for a 10-week summer season by Cross Right Stage, Inc. Outfit, formed by a group of undergraduates at Williams College, will begin operation June 28. Starting with an initial $15,000 capitalization, the 319-seat strawhatter will be staffed with a non-Equity resident company drawn principally from Williams undergraduates and alumni.

David C. Bryant, director of the Adams Memorial Theatre at Williams College, will serve as prexy of the company.

'Carousel' at Fort Wayne

Fort Wayne, May 11.

Several performers have been signed by the Fort Wayne Light Opera Festival for its season opening June 24 with "Carousel." Paul Ukena, Robert Emmett, Eddie Bruce, Norris Barrnstrom, Mimi Kelly, Marilyn Delaney, Donna Andre, Lew Bolyard, Carol Mason and Joan Ellen Droslin are among professionals already signed. Lou Culp, business manager, reports that other shows will be "Sweethearts," July 15-18; "Brigadoon," Aug. 5-8, and "Where's Charley?", August 26-29.

All performances will be in the Outdoor Theatre in Franke Park.

Canadian Group Plans

Ottawa, May 11.

Julia Murphy, pro director of amateur Saturday Players and frequently of Ottawa Little Theatre shows, will direct the semi-pro Caravan Theatre at Bright's Grove, a summer resort outside Sarnia, Ont.

Opening July 1, group expects to do "Ring Round the Moon," "Man Who Came to Dinner," "Moon Is Blue," Moliere's "The Miser" and three others.

'Norway' Opens Spa

Saratoga, May 11.

"Song of Norway" will be the opening production June 28 of John Huntington's eighth season at the Spa Summer Theatre here. Spot will run 12 weeks.

Klaus W. Kolmar will return for the seventh season as resident director and press representative. He also probably will direct at least two shows. Peg Crossfield (Mrs. Kolmar) will again be scenic designer. Beatrick Rice returns as treasurer, and Robert Pryor will be stage manager.

Feature of the Summer lineup will be a tryout of John Cecil Holm's "The SouthWest Corner," adapted from Mildred Walker's book of the same name, starring Eva Le Gallienne. It is slated for Aug. 9. Following the week's engagement in Saratoga, a tour of four other summer theatres is being arranged, with the idea of a Broadway production next winter.

On Sharing Terms?

Something new in service is being offered producer-members of the Stage and Arena Guild. The Irving Strouse operation moved last week (Thurs.) to a new headquarters in N. Y. to serve in the dual capacity of office and living quarters for visiting Guild producers.

New office, in an apartment house converted for commercial enterprises, is equipped with sleeping quarters and kitchen facilities. Incoming Guild producers are being offered the use of the quarters by Strouse so as to cut down on their expenditure for hotel accommodations.

CARSON QUITTING MET 'PRESS; ROBINSON IN

Margaret Carson, Metropolitan Opera press director for the last 10 years, is leaving June 1, when her annual contract expires. Francis Robinson, one of the Met's assistant managers, in charge of boxoffice and of tours, will take over as press head, in addition to his other duties. Robinson was a longtime legit pressagent, including a term with Katharine Cornell, before joining the Met.

Miss Carson is credited generally with getting Rudolf Bing some unusual, extensive coverage (including cover stories in several national magazines) when he became general manager of the Met four years ago. Relations between the two have deteriorated, however, during the past season, although her popularity with the press has always been high. Miss Carson plans a long sabbatical, then will consider whether to rejoin her husband, Carl Ruff, in his pub relations office, Carson-Ruff Associates.

Equity Shows

(May 10-23)

Jacobowsky and Colonel—Lenox Hill Playhouse, N.Y. (12-16).

Inside Stuff—Legit

A touching tribute to his associate, Vernon Rice, drama editor of the N. Y. Post, who died last week, was written by Richard Watts Jr., drama critic of the paper. Piece, headed "In Memory of a Friend," read in part, "There are cynics who say that those who write about the theatre do not really care for it deeply. Vernon Rice was the complete refutation of any such cynicism. He loved it so completely and unselfishly that not even the most skeptical could fail to see the truth of his devotion. Nor did he confine his love for the drama, as most of us do, to writing about it. If there actually is any such thing as a 'constructive' critic, he was one, and his activities, so practical, selfless, generous and imaginative, in the best interests of the summer playhouses, the off-Broadway stages and Equity Library Theatre, will not soon be forgotten.

"I could write at length about his virtues as a critic and as a constructive force in the theatre, but I would rather speak about him as a friend . . . It would be impossible for me to forget the endless courtesies and kindnesses he showed me, or his value as a wise adviser, a treasured confidant and a most long-suffering listener. But what I will remember about him chiefly was his delightful humor . . . Above all, he was a man of rarest integrity. And there couldn't have been a more complete gentleman."

Donald Cook, costar and male lead of "King of Hearts," Jean Kerr-Eleanor Brooks comedy at the Lyceum, N. Y., got off several eyebrow-raising remarks in an interview with Ward Morehouse, published last week in the N. Y. World-Telegram. "I can only guess as to which of our authors wrote all those funny lines in our play," he was quoted as saying, "but I do know that Jean Kerr talks the way our dialog sounds and she doesn't mean to be funny. Walter Kerr (husband of the co-author: Ed.) is a very gentle and thorough and patient director. We have two kids and a dog in the play and all of that never got him flustered. He's a very knowledgable guy. Walter, in his role as drama critic (for the N. Y. Herald Tribune: Ed.), has never covered me in a play but that day will surely come." Readers who know Mrs. Kerr as not only a wit but a keenly alert and aware woman, may have wondered if the actor was ribbing or, perhaps, was misquoted. And the coupled references to Kerr as director and critic seemed to have implications of a needle.

It'll be a little bit different this season for Carl Low, an actor, when he returns to Pittsburgh for another summer at the White Barn Theatre, which Low and Clay Flagg operate together. Last year Low was signed for a small role in "Touchstone" and specified that if it was a hit, he'd have to leave around middle of May to return to his strawhat. He could have saved himself the trouble, since the play folded in just a few performances. This year, when Low was signed for the Eleanor Brooke-Jean Kerr comedy, "King of Hearts," it was with the same understanding. However, he'll be leaving a success now in a few weeks when the White Barn gets going again.

Eastern money has been hard to find for Coast legit productions since the "My L. A." fiasco several years ago soured potential investors. In the last decade, a minute fraction of all the shows tried out on the Coast have become hits. The current revival production of "White Cargo," is an exception, therefore, getting most of its coin from the east. Los Angeles syndicate known as Famous Plays put up a portion of the coin, but Phil Gershon, New York realty operator who has long been partial to the Leon Gordon script, provided most of the backing.

Legit Bits

Eva Le Gallienne and **Parker Fennelly** are set for leading roles in "The Southeast Corner," **John Cecil Holm's** dramatization of the **Mildred Walker** novel, to be produced on Broadway next winter by **John Huntington**, after a tryout this summer at his Spa Theatre, Saratoga, N.Y. . . . "The Minotaur" by **Robert Tom**, has been optioned by **Jose Quintero, Ted Mann, Emilie Stevens** and **Jason Wingreen**, partners in the Circle-in-the-Square, N.Y., for a Broadway production next season . . . **Frances Coty** will be partnered with **Paul Vroom** in the Broadway production next fall of **Sheridan Gibney's** "A House in the Country." It will follow "The Fragile Fox," by **Norman Brooks**, on Vroom's schedule.

"Confidential Clerk" looks set for the Erlanger the first week of June as the eighth and final Theatre Guild subscription play for the 1953-54 Chi season . . . **Herman Bernstein**, Leland Hayward's general manager, flew into Chi last week for the opening of "My 3 Angels." . . . **Jules Pfeiffer** into Chi from the road to set the booking of his revival of "Tobacco Road" into the Harris in September . . . **Peter Donat**, from "My 3 Angels," and **Will Hussung**, from "Time Out for Ginger," doubling into the cast of the Chi-produced NBC-TV serial, "Hawkins Falls."

Russ Brown rejoined "South Pacific" recently in Pittsburgh after missing the Richmond, Va., engagement on account of illness. He went on to Pitt ahead of the troupe and spent four days there convalescing at the Montefiore Hospital. Alan Baxter subbed for him as the naval commander in Richmond, with an understudy taking over Baxter's role . . . Film actress-singer **Gale Storm** returns to her native state to make her legit musical debut as femme lead in "Wish You Were Here," opening June 28 at the State Fair Auditorium, Dallas . . . **Betty Kean** will star in the **Howard Hoyt** strawhat package of "Band Wagon" this summer.

New play with music, "Mountain Fire" (formerly titled "Sodom, Tennessee"), will be presented May 17 by **Peter Cotes** at the Royal Court Theatre, Liverpool. Joint-presenter is Broadway producer **Anna Deere Wiman**. Play is by **Howard Richardson** and **William Berney**, and will mark the legit debut of singer **Julie Andrews**. Other main roles go to American singer **Jerry Wayne**, **Andrew Cruickshank, Gillian Lynne** and **Charles Irwin**, and music is by **Stefan De Haan** . . . New **Noel Coward** operetta, "After the Ball," will open at the King's Theatre, Glasgow.

Archibald James, named as author of "Meeting At Night," skedded to open May 17 at the Citizens' Theatre, Glasgow, covers identities of late **James Bridie**, w.k. Scot playwright, and **Archibald Batty** . . . **Alexander Scott**, author of "Right Royal," musical play at Citizens', Glasgow, is lecturer in Scot literature at Glasgow U.

Robert C. Schnitzer has been appointed New York representative for the Pacific Coast Festival at Santa Barbara, Cal., June 24-July 4, and is lining up guest artists. He has also arranged a Festival Institute there. Schnitzer is currently manager for **Gilbert Miller**, and previously handled **Cheryl Crawford's** "Camino Real."

Producer-composer **Albert Selden** made a quick hop to London and back last week to o.o. "Waiting for Gillian," in which he and **Morton Gottlieb** are partnered with **Laurence Olivier** . . . **Peggy Ann Garner** back from a road tour in "Moon Is Blue" and mulling a strawhat season in "Dead Pigeon" . . . **Eddie Albert** is being considered for the title role in "Hizzoner the Mayor," **Donald Ogden Stewart** comedy for which **Paul Douglas** was supposedly set until he took the Capt. Queeg part in the touring "Caine Mutiny Court Martial" . . . **Joe Moss** will be company manager, **Paul Morrison** stage manager and **Saul Richman** pressagent of **Guy Lombardo's** "Arabian Nights" production at Jones Beach, N. Y. . . . **Frederick Ashton** to choreograph a ballet for the Old Vic's "Midsummer Night's Dream," due at the Met Opera House, N. Y., in September. **Robert Helpmann** is regular choreog and male lead. **Hugo Rignold**, Liverpool Symphony maestro, will be conductor.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Fledermaus (O) — N. Y. City Light Opera Co.: prod.; William Hammerstein, dir.

'Juliet' So-So $34,800, Bracken 13½G, 'Angels' $11,000 in Slow-Paced Chi

Chicago, May 11.

Loop biz continued at a slow pace last week with the four entries all running close to or slightly below previous weeks. "Seven Year Itch" is set to depart and the next few weeks will decide the future of the other three entries.

Pop priced version of "Stalag 17" opened last night (Mon.) at the Great Northern.

Estimates for Last Week

Me and Juliet, Shubert (5th wk) ($4.60; 2,100). Nearly $34,800.

My 3 Angels, Selwyn (1st wk) ($4.15; 1,000) (Walter Slezak). Topping $11,000. (Opened Monday (3) to four mildy favorable reviews).

Seven Year Itch, Erlanger (33d wk) ($4.60; 1,334) (Eddie Bracken). Almost $13,500.

Time Out for Ginger, Harris (17th wk) ($4.15; 1,000) (Melvyn Douglas). Nearly $12,000.

'King' $40,400, K.C.; May Set Record

Kansas City, May 11.

"King and I," playing the first semester of a two-week stand in the Music Hall, pulled a hefty $40,400 take. That is big money, although under the record set by "South Pacific" in the RKO Orpheum, a smaller house. "King" opened May 3 and runs through next Friday (14).

Second week of the stand here is expected to top the first. Reviews were good, and second week includes two matinees against one matinee the first. A second week gross of $44,000 would make "King" one of the top legit grossers of all time here. It is playing at a $4.80 top.

John Antonello office, handling "King," also has "Picnic" for a stand later in May. Office also brings Martin and Lewis show in for a one-nighter May 13.

'Fourposter' 4½G, Pitt; Guild 'Picnic' Current

Pittsburgh, May 11.

They just wouldn't buy "Fourposter" last week, and the Nixon wound up with $4,500, low for the season. John Beal-Carol Stone production drew good notices and had several gimmicks, including bargain-scaled $1 Shoppers Night for the preem and after that a $2 top. But the comedy, which got around $30,000 when Jessica Tandy and Hume Cronyn did it here a year ago last season never got off the ground.

Nixon is winding up its subscription series this week with "Picnic," and Diana Barrymore-Robert Wilcox-Joey Faye "Separate Rooms" comes in next Monday (17) for as long as it can stay.

Jose Greco $33,700, N. Y.; $55,300 Two-Week Total

Jose Greco Co. grossed $55,300 during its two-week engagement at the Broadway Theatre, N. Y. Troupe, which opened at the theatre April 26, wound up brief stand last Saturday (8).

Initial week's draw for eight performances was $21,600, while second week's take for eight performances hit $33,700.

'S.P.' NG 20½G, Wheel'g

Wheeling, W. Va., May 11.

"South Pacific" grossed a losing $20,500 in eight performances at the Capitol Theatre here last week.

Jeanne Bal-Webb Tilton starrer is current at the Community Auditorium, Hershey, Pa.

PETERBORO (ONT) BARN

Peterboro, Ont., May 11.

Michael Sadler's strawhat here hopes to get Ottawa-born Lorne Greene, who appeared with Katharine Cornell in "The Prescott Proposals," for the lead in "Come Back, Little Sheba." It's the sixth season here for Sadler, who also runs the Bermudiana Theatre winter stock.

Other plays skedded are "Fain," "Mister Roberts" and Cocteau's "The Eagle Has Two Heads." Harry Geldart, an English pro, will direct and his wife, Margaret Braidwood, who guested last winter for Ottawa's Canadian Repertory Theatre in "Country Girl," will play leads, along with ex-CRT-ers Ron Bailey and Margaret Griffin.

Season opens last week in June in Queen Mary Auditorium.

Lillie 30G, Seattle

Seattle, May 11.

Beatrice Lillie in "An Evening With Beatrice Lillie" at the 1,500-seater Metropolitan last week chalked up an estimated $30,000. There were several sellout nights, with matinees also big.

House was scaled from $6 on Friday and Saturday, and from $5 other nights.

'Brigadoon' 51½G, L.A.; Kabuki Dancers 15G (4), 'Letter to Mother' 2½G

Los Angeles, May 11.

Four shows competed for local patronage last week and all hold over this frame. Despite dull sessions earlier, all managed to register well. There are no openings this week.

Estimates for Last Week

Brigadoon, Philharmonic Aud (3d wk) (2,670; $4.80). Good $51,500.

Kabuki Dancers, Biltmore (1st wk) (1,636; $3.85). First 4 days drew $15,000.

Letter to Mother, Civic Playhouse (3d wk) (400; $3.60). Okay $2,500.

White Cargo, Las Palmas (1st wk) (400; $3.30). Fair $1,500.

'Porgy' $34,500, Detroit; 3-Week Total $87,700

Detroit, May 11.

Third and final week of "Porgy and Bess" at the 1,482-seat Cass grossed a big $34,500, including tax, which the non-profit show retains. Top was $4.80 Saturdays, $4.20 weekday nights. Musical totalled $87,700 for the three weeks. Current is "Good Night Ladies" in for a week on a twofer basis. Top is $3.30.

The 2,050-seat Shubert, dark several weeks, relighted last night (Mon.) with "Guys and Dolls" hooked for two weeks. Top is $4.50 Friday and Saturday nights, $3.95 other evenings.

Current Road Shows

(*May* 10-22)

Dial M for Murder (Maurice Evans)—Curran, S F. (10-15); Biltmore, L. A. (17-22).

Evening with Beatrice Lillie (Beatrice Lillie)—Lyceum, Minneapolis (10-15); Murat, Indianapolis (17-18); Hartman, Columbus (19-22).

Fourposter (John Beal, Carol Stone)—Forrest, Philly (10-15).

Good Nite Ladies—Cass, Detroit (10-15) (closing).

Guys and Dolls—Shubert, Detroit (10-22).

King and I (Yul Brynner, Patricia Morison)—Music Hall, K. C. (10-14); Philharmonic Aud., L. A. (17-22).

Me and Juliet—Shubert, Chi. (10-22).

Moon is Blue—Shubert, Wash. (10-15).

My 3 Angels (Walter Slezak)—Selwyn Chi. (10-22).

Picnic (Ralph Meeker)—Nixon, Pitt. (10-15); Taft, Cincy. (17-22).

Porgy & Bess—Hanna, Cleve. (10-22).

Sabrina Fair (Diana Lynn, Wendell Corey)—Geary, S. F. (10-15).

Seven Year Itch (Eddie Bracken) —Erlanger, Chi. (10-22).

South Pacific (Jeanne Bal, Webb Tilton)—Community, Hershey, Pa. (10-15); National, Wash. (17-22).

Stalag 17—Great Northern, Chi. (10-22).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi. (10-22).

Twin Beds—Royal Alexandra, Toronto (10-15); Cox, Cincy. (17-22).

'Stalag' 17,600 in Mpls.; Biggest Week of Tour

Minneapolis, May 11.

Playing on Theatre Guild subscription, "Stalag 17" grossed $17,600 for six nights and two matinees last week at the 1,860-seat Lyceum at $3.30 top. It was the biggest week of the show's current tour.

In for five nights and two matinees this week, also on Theatre Guild subscription, is "An Evening With Beatrice Lillie." It'll be followed by the sixth and final subscription offering, "Seven Year Itch," the week of June 7. Town was promised eight subscriber shows for the season.

'Ladies' 15½G, St. Loo

St. Louis, May 11.

With the windup of the second of a two-week frame of "Good Nite, Ladies" at the American Theatre last Saturday (8) the local legit season came to a finale. Show, scaled to $3.36, drew $15,500 for the eight performances, with twofers helping.

Gross for first frame was approximately $12,000.

'Guys' 37½G, Phila.; 'Okla.' Dim $14,100

Philadelphia, May 11.

"Guys and Dolls," always dynamite here, lost none of its potency last week on its second visit of the season. "Oklahoma," opposition tuner, slumped badly in an extra session. Run was extended a third week when advance looked promising, but boxoffice sales failed to match expectations. Third week biz could easily have been handled during the originally skedded two-week stand.

Touring company of "Fourposter," starring John Beal and Carol Stone, opened last night (Mon.) at Forrest. It finales the season. Show is on twofers.

Estimates for Last Week

Guys and Dolls, Forrest (single wk) (M-1,760; $4.80). Show went clean latter half of the week to tally a smash $37,500.

Oklahoma, Shubert (3d wk) (M-1,870; $3.60). Rainy weather, plus fact that third sesh was tacked on and couldn't get enough exploitation, hurt long-time fave; poor $14,000. Rodgers-Hammerstein production folded here.

EVANS $30,700, FRISCO; 'SABRINA' FAIR $15,000

San Francisco, May 11.

"Dial M for Murder," starring Maurice Evans, made a killing last week in its first frame at the Curran. Show, with Theatre Guild subscription, looks set for a solid run of two-and-half weeks. In spite of warm reviews and good exploitation, "Sabrina Fair" failed to gain for its third week at the Geary.

Estimates for Last Week

Sabrina Fair, Geary (3d wk) ($3.85; 1,550) (Diana Lynn, Wendell Corey, Estelle Winwood). Down to $15,000; previous week, $16,500.

Dial M for Murder, Curran (1st wk) ($3.85; 1,775) (Maurice Evans). Solid $30,700 for the initial stanza.

'Picnic' $20,500, Balto; 'Proper' Winds Hilltop

Baltimore, May 11.

Ralph Meeker in "Picnic" drew a pleasing $20,500 at Ford's Theatre here last week. Windup for the season and final show on Guild-ATS subscription will be "An Evening With Beatrice Lillie" due at the house the week of June 5.

Don Swann will wind up his winter stock operation at the Hilltop-Parkway with Sherry Britton and Catherine Doucet in "Barely Proper." This is the script that Swann tried out last year at his summer operation at Lutherville, Md., with Ilona Massey starred. Swann is mulling a tour for the opus pending his reaction to a revised script. Hilltop summer operation will get underway May 4 with "Gigi" as the opener. Eugene O'Sullivan has been signed to direct the first six bills.

Ballet Theatre $19,000; Below Former D.C. Draw

Washington, May 11.

Last week was a poor one for D. C. legit houses. Ballet Theatres, in a one-week stand at the National, grossed close to $19,000, well below the take for its last Washington stand. However, it appeared for a while that the figure would fall even lower, with very weak business during the first half of the engagement. Critical raves finally sparked attendance to at least a respectable showing.

Feeling here is that Ballet Theatre was hurt by advertisements that it will play at the Carter Barron Amphitheatre this summer at a much lower tab than it asked at the National. House is dark this week and then reopens next Monday (17) with an indefinite run of "South Pacific."

At the Shubert, first half of a two-week run of "Moon Is Blue" drew a little better than $8,000. After this week, the house shutters for the summer.

B'way Takes Another Seasonal Dip; 'Show Boat' $29,400, Shirley $54,400, Jeanmaire $40,100, 'Hearts' $19,400

Biz on Broadway continued to drop last week. Dips were severe in some cases, but the stronger shows were little affected.

Preems this week are "Sea Gull" and "Pajama Game." Former bowed last night (Tues.) as the season's windup production at the Phoenix Theatre, while the latter opens tomorrow (Thurs.) at the St. James Theatre. Another opener this week is "The Mikado," eighth production in the 10-week Gilbert & Sullivan series at the "off-Broadway" President Theatre.

Last week's sole newcomer was "Show Boat," first of the three musicals to be presented during the six-week operetta series at the City Center, with each show running two weeks.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 10% amusement tax, but grosses are net: i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (5th wk) (C-$4.40; 1,160; $28,000) (Macdonald Carey, Kitty Carlisle). Got $23,000 (previous week, $24,400).

By the Beautiful Sea, Majestic (5th wk) (MC-$6.60; 1,510; $58,000) (Shirley Booth). Over $54,400 (previous week, $56,500).

Caine Mutiny Court Martial, Plymouth (16th wk) (D-$5.50-$4.80; 1,062; $3,500) (Henry Fonda, John Hodiak, Lloyd Nolan). Nearly $33,200, with a few parties still limiting the gross (previous week, $32,800).

Can-Can, Shubert (53d wk) (MC-$6.60; 1,361; $50,160). Just under $50,700 (previous week, $50,400).

Confidential Clerk, Morosco (13th wk) (C-$7.15; 935; $30,200) (Ina Claire, Claude Rains, Joan Greenwood). Almost $13,000 (previous week, $14,000); closes May 22.

Fifth Season, Cort (68th wk) (C-$4.40; 1,056; $25,227) (Menasha Skulnick, Richard Whorf). Nearly $17,500 (previous week, $17,500); probably laying off July 10-Aug. 17.

Girl in Pink Tights, Hellinger (10th wk) (MC-$6.60; 1,527; $53,000) (Renee Jeanmaire, Charles Goldner). Over $40,100 (previous week, $45,500).

Girl on the Via Flaminia, 48th St. (6th wk) (D-$4.40-$3.30; 925; $18,300). Nearly $8,600 (previous week, $7,400).

Golden Apple, Alvin (3d wk) (MC-$4.40-$3.30; 1,150; $40,807). Almost $29,800 (previous week, $28,800).

John Murray Anderson's Almanac, Imperial (22d wk) (R-$6.60; 1,400; $50,000) (Hermione Gingold, Billy De Wolfe). Nearly $31,600 (previous week, $35,900).

King of Hearts, Lyecum (6th wk) (C-$5.50-$4.40; 995; $24,300) (Donald Cook, Jackie Cooper). Over $19,400 (previous week, $19,700).

Kismet, Ziegfeld (23d wk) (MD-$6.60; 1,528; $57,908) (Alfred Drake). Almost $57,900 (previous week, $57,800).

Oh Men, Oh Women, Miller (21st wk) (C-$5.50-$4.40; 920; $23,248) (Franchot Tone). Nearly $18,900 (previous week, $19,500).

Ondine, 46th St. (12th wk) (D-$7.15; 1,139; $39,512) (Audrey Hepburn, Mel Ferrer). Almost $41,100 (previous week, $41,600); Miss Hepburn and Ferrer exit July 1.

Remarkable Mr. Pennypacker, Coronet (19th wk) (C-$7.15; 1,027; $28,262) (Burgess Meredith, Martha Scott). Nearly $14,500 (previous week, $16,400).

Sabrina Fair, National (25th wk) (C-$5.50-$4.40; 1,172; $31,300) (Margaret Sullavan, Joseph Cotten). Nearly $25,900 (previous week, $26,300); moves next Monday (17) to the Royale; Leora Dana and Tod Andrews succeed Miss Sullavan and Cotten, effective May 31.

Seven Year Itch, Fulton (77th wk) (C-$5.50-$4.40; 1,063; $24,000) (Tom Ewell). Almost $20,800 (previous week, $21,100).

Show Boat, City Center (1st wk) ($3; 3,090; $50,160). Opened last Wednesday (5) to unanimously favorable reviews, grossing almost $29,400 for first eight performances; closes next Sunday (16) six-week season of three productions is budgeted at $200,000, including production and operation, so the weekly break-even is around $33,000 gross.

Solid Gold Cadillac, Belasco (27th wk) (C-$5.50-$4.40; 1,077; $28,225) (Josephine Hull). Almost $27,700 (previous week, $28,100); moved last Monday (10) to the Music Box.

Tea and Sympathy, Barrymore (32d wk) (D-$5.50-$4.40; 1,060; $28,300) (Deborah Kerr). Nearly $28,700 (previous week, $28,600); Joan Fontaine succeeds Miss Kerr as star June 7.

Teahouse of the August Moon, Beck (30th wk) (C-$5.50-$4.40; 1,214; $31,681) (David Wayne, John Forsythe). Held at almost $32,200.

Wonderful Town, Winter Garden (62d wk) (MC-$6.60; 1,510; $54,173) (Carol Channing). Under $33,000 (previous week, $36,300).

Opening This Week

Sea Gull, Phoenix (D-$3; 1,150; $15,000). T. Edward Hambleton & Norris Houghton (Phoenix Theatre) revival of a drama by Anton Chekov; opened last night (Tues.). Budgeted at the usual Phoenix figure of $12,000, it cost about $15,000 to produce and can break at around $13,000 gross, including amortization of the investment; got $3,900 in two previews last week.

Pajama Game, St. James (MC-$6.60; 1,571; $51,717) (John Raitt, Janis Paige, Eddie Foy). Frederick Brisson, Robert E. Griffith & Harold S. Prince production of musical, based on Richard Bissell's novel "7½ cents," with book by George Abbott & Bissell, music & lyrics by Richard Adler & Jerry Ross; opens tomorrow (Thurs.). Financed at $250,000; production cost about $190,000 (exclusive of bonds); earned about $10,000 tryout profit and can break even at around $33,000 gross.

Scheduled Openings

Fledermaus, City Center, May 19.

Montserrat, Barbizon Plaza, May 25.

Carousel, City Center, June 2.

Arabian Nights, Jones Beach, June 24.

'Pajama' $43,600, 3d Week, Boston

Boston, May 11.

"Pajama Game" wound its three-week pre-Broadway stand at the 1,700 Shubert with a hefty $43,600 last week. House was scaled at $4.40 Monday thru Thursday and $5.50 weekends. Musical went clean its final two weeks.

Final stage offering of the season is Ballet Theatre, which bows into the Opera House next Monday (17) for a single week.

'Bed' $11,000, Toronto; Odd Performance Sked

Toronto, May 11.

Manny Davis production of "Twin Beds," with Nina Olivette and Jack Harrold, grossed a good $11,000 at the Royal Alexandra, with 1,525-seater scaled at $3.50 top but hefty twofer sale accounting for most of the take. Business was hypoed by the weekend performance schedules of two shows (7 and 9:30 p.m.) Friday and Saturday nights, instead of the usual Wednesday and Saturday matinees. Comedy continues this week.

Current London Shows

London, May 11.

(Figures denote premiere dates)

Airs Sheestring, Royal Ct. (4-22-53).

Angels in Love, Savoy (2-11-54).

As Long As Happy, Garrick (7-8-53).

Bombshell, Westminster (5-11-54).

Boy Friend, Wyndham's (12-1-53).

Burning Glass, Apollo (2-18-54).

Chalky's Aunt, Strand (2-10-54).

Dark Light Enough, Aldwych (4-30-54).

Day By The Sea, Haymarket (11-26-53).

Facts of Life, Duke York (5-4-54).

Fifth Season, Cambridge (2-24-54).

Folies Bergere, Pr. Wales (9-24-53).

For Better Worse, Comedy (12-17-53).

Guys and Dolls, Coliseum (5-28-53).

Hippo Dancing, Lyric (4-7-54).

I Am a Camera, New (3-12-54).

Intimacy At 8:30, Criterion (4-29-54).

King and I, Drury Lane (10-8-53).

Love Match, Palace (11-10-53).

Manor of Northstead, Duchess (4-28-54).

Marching Song, St. Martin's (4-8-54).

Moon Is Blue, Vaudeville (3-5-54).

Mousetrap, Ambas. (11-25-52).

Old Vic Repertory, Old Vic (9-14-53).

Pal Joey, Princes (3-31-54).

Prisoner, Globe (4-14-54).

Question of Fact, Piccadilly (12-10-53).

Reluctant Heroes, Whitehall (9-12-50).

Ring Out Bells, Vic. Pal. (11-12-52).

Sleeping Prince, Phoenix (10-5-53).

Teahouse Aug. Moon, Her Maj. (4-22-54).

Waiting For Gillian, St. Jas. (4-21-54).

Wedding in Paris, Hipp. (4-3-54).

Wish You Were Here, Casino (10-10-53).

Witness Prosecution, W. Gard. (10-28-53).

You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS

Cockles & Champagne, Saville (5-19-54).

Going To Town, St. Martin's (5-20-54).

CLOSED LAST WEEK

Big Knife, Westminster (1-1-54).

College Plays

Sky's the Limit
(COLUMBIA U., N. Y.)

Columbia U.'s 60th annual varsity show was a pleasant collegiate caper, with top audience response, as usual, going to the "Pony Ballet" boys in femme garb. Presented last Wednesday-Saturday (28-1) at McMillin Theatre on the campus, the offering also marked the 50th anni of varsity productions by the Columbia Players. Occasion was highlighted via Hollywood and Broadway alumni contributions.

Alumni were represented in the second half of the program, with credits including such show biz names as Arthur Schwartz and Howard Dietz, Herman Wouk, Kenneth and Roy Webb, I. A. L. Diamond and Richard Chodosh. Despite the pro contributions, the overall production failed to register as anything more than a lightweight entry in the lettered-sweater vein, although the two-acter offered some okay laugh lines and easy-to-take tunes.

Tyro performances by the student cast make it difficult to evaluate the full potential of the material offered. Although the traditional utilization of hairy-chested, muscle-bound males in femme makeup evidently remains a highpoint of the varsity productions, it is a stale joke that gave an amateur tint to the annual presentation.

Tying in with Columbia's bicentennial celebration this year, the production offered a sketchy tongue-in-cheek rundown of the university's history. Other alumni contributors were Nicholas Monjo, Maurice Levin and Paul Wynkopp. Major portion of musical's book was by Barry Alan Grael and Lewis Banci. Duo also worked on music and lyrics. Music credits also go to Homer Denison, Herb Gardner, Peter Pressman and Milburn Smith. Pressman and Smith also contributed lyrics.

Production was directed by Peter Kerr Buchan, choreography by Eleanor Cate, settings and costumes by James Austin, orchestrations by Gardner, choral direction by Banci, lighting by Allan Troupin and musical arrangements by Denison.

Jess.

Stover at Yale
(YALE DRAMATIC ASSN.)

New Haven, April 29.

Sons of Eli put a lot of time and effort into this year's spring musical, "Stover At Yale," and results show it. They've come up with a tuneful, lively, mixture of song and dance that carries a substantial measure of diversion in its multiple-scened two acts.

Staged by Leo S. Lavandero, the show is patterned somewhat after present-day commercial musicals, even to the insertion of an interpretive ballet. Pace is consistently brisk, and components have been smartly routined.

Book, an adaptation of the Owen Johnson novel, is fairly solid for a collegiate terp-an-tuner, being the early-century experiences of a lad whose thinking gets fouled up, but straightens out in the end. Many of the lines are "inside" Eli stuff, natch, but on the whole the story comes through okay to an average spectator.

Music by Sam Pottle hits a good average and a wide range. Lyrics by Richard Heller (also responsible for the book), cop many of the show's laughs. While there are spurts and bounds of quality scattered throughout the solos and duets, it is only in ensembles that vocalizing attains any appreciable degree of skill. This is more or less to be expected.

Choreography offers some clever stepping, both in the ballet done by Jay Sweeney and in the terping of the Eli "ponies."

Conard Fowkes heads the troupe as Stover and is okay. Others appearing creditably are John Mueller, Harvey Benatovich, Walter Varenka, John Dreiske, John Owen, Ronald Kostus, as an assortment of studes, Elena Heller and Nancy Murray, as neighboring co-eds, and Jerry Farrara, a torch singer. Other acknowledgments go to Beeb Salzer, on settings, lighting by Robert Leach, and orchestrations by Raymond Vun Kannon.

Bone.

Foamin' Over
(HOOF 'N' HORN CLUB, DUKE U.)

Durham, N.C., May 11.

Duke U. Hoof 'n' Horn Club presentation of musical comedy in two acts, with book and lyrics by Dennis Marks, music by Marks, Frank Freeman, Bill Jennette, Sande Perlov, Bob Beber; additional lyrics, Judy Oldberg, Freeman, Jennette. Produced by William Neale; staged by Marks; technical director, King Rimbach; lighting, Neale; costumes, Betty Chappell; choreography, Andy and Susie Doherty; arranger, Dick Trevarthen. At Page Auditorium, Durham, April 29, '54.

Dennis Marks, who has been coming down to Duke U. from his native New York City for the past several years and writing original musicals for the university's Hoof N' Horn, fittingly enough trumped all his previous efforts with his final one—"Foamin' Over."

It was almost a one-man show, as have been the others he did. Marks wrote the book, lyrics, music and did the staging. As in other years, the show played on the Duke campus during annual "Joe College Weekend," April 29-30.

The show starred Larry Taishoff, Kay Myers, Dave Brown, Betsy Thompson and Lenore Green.

The "Foamin' Over" story is that of a broken-down prize fighter who likes beer. His manager discovers that he can take a punch in the stomach, no matter how much beer he has inside.

Two beer barons compete for the opportunity of the sponsorship of such a phenomena, on tv and otherwise. Each of the beer men has an eligible daughter who gets into the act, with the fighter and his personable manager. It's a clever book, with good denouement. The sets were gaudy, but good background for beer and bruisers.

Highspot was the spoofing of tv announcers. Standout musical numbers were "Music Box," "Cupid By a Kayo," "Reputation," "Loved and Lost" and "Brute, Brain, and Belle."

Kay Myers, featured in last year's show, took a lead as one of the brewer's daughters and did an even better job on the basis of that experience. Closely rivaling was Lenore Green, as a nightclub entertainer. Dave Brown, as the fighter's manager, has a good voice and knows his way around the stage.

Hoof'N' Horn is 18 years old. It began to hit a stride in 1946 with 'Calcutta" and went on to do even better with "Nothin' Like It" in 1948 and "Belles and Ballots" in 1951. In recent years the organization has trouped to Raleigh, Winston-Salem, etc.

Hard.

The General
(MINNESOTA U.)

Minneapolis, May 1.

This three-act, six-scene, two-set, seven-character drama, "The General," has been rewritten since its previous college presentation, so the current production amounts to a premiere. Even in its present form the play seems unlikely to achieve a Broadway production as did "Billy Budd," the previous collaboration of its U. of Minnesota and Harvard faculty member authors, Louis O. Coxe and Robert Chapman.

In favor of "The General" is that its theme of "guilt, responsibility and honor" is very topical. The publicity and controversy attendant upon rooting subversion out of the government make the play natural in some respects. It is given particular interest by its apparent parallel of the relationship between former State Secretary Acheson and Alger Hiss.

However, in depicting personal loyalties and their effect on the individual in relation to society, the authors have not entirely succeeded in giving the problem its proper importance. And the play fails to build sufficient plot or character interest. Except for a trite, subplot love affair and some sophomoric, misplaced comedy relief, there is a preponderance of debate and deliberation instead of plot movement and character development.

While some of the argument is provocative, it tends to become tedious as the pivotal character struggles within himself whether to compromise his conscience and ideals. A magazine reporter, representing the moving force in bringing the problem in perspective, is unbelievably drawn and the dialogue is frequently unrealistic.

Main theme is the problem arising in the life of an army general, a man of unimpeachable integrity and strong loyalty, when he learns one of his best friends turned over secret plans to the Spanish Loyalists in 1937 and now is threatened with pro-Communist accusations. The question is whether the protagonist should stand by his friend, be a party to falsehoods or, for the sake of official duty, compromise his principles.

U. of Minnesota Theatre's staging is topnotch. Paul K. Peterson has doubled as director, seems too youthful as the general. Other cast members are Harriet S. Fink, Dale P. Dunham, Jack W. Jensen, Philip J. Smith, Charles W. Meehan and Carole E. Gallick.

Rees.

The Broken Stairway

Westwood, April 20.

U. of California (At Los Angeles) Theatre Arts Dept. production of drama in three acts (five scenes) by Franz Peter-Martin. Staged by Nordstrom White; settings, Dirk Wales. At Theatre 170, UCLA, Westwood, Cal. $1 top.

Seasoned Broadway producers and supposedly expert playwrights frequently register a complete "miss" on a new script, so it should occasion no great surprise that UCLA's Theatre Arts Dept. new play project comes a cropper with this Franz Peter-Martin drama. The material is there, but Peter-Martin has completely failed to realize the potential.

Three-acter is laid in Vienna in the final days of the second World War and it deals with the coming of the Russians. It promises to be a time of terror, particularly for Willi, a onetime Soviet political prisoner. His friend Toni, in jail for swindling, manages to get his hands on some papers and manipulates things so that the newly-arrived Russians think Toni is actually the leader of the Communist underground. From then on it's a battle between the protagonists and the NKVD man, who is actually a disguised Nazi war criminal.

In telling the story, however, Peter-Martin has lost much of the possible suspense, failed to tie together many loose ends and motivated his characters too weakly. There are about three minutes of good dialog in the last act, which show flashes of political satire. If this pace had been maintained throughout, some of the holes in the script might have gone unnoticed.

Director Nordstrom White has managed to get some pacing into the proceedings and the student cast handles the lines with average competence. Barboura Morris, glimpsed in other student productions here, continues to show promise as a thespossibility.

Kap.

Legit Followup

My 3 Angels
(SELWYN, CHI)

Chicago, May 3.

Touring version of "My 3 Angels" is a welcome tidbit to add to the somewhat lean Windy City legit larder. There's good laugh mileage, an occasional fleeting bite of satire and only a few soft spots in this tale of the adventures of the three malevolently benevolent convicts as adapted by Sam and Bella Spewack from Albert Husson's original French. Walter Slezak, the only principal from the original Broadway cast and the star of the piece, embroiders the kingpin role with expert broad flourish, and the supporting players are generally proficient. All in all, it's a diverting evening that should benefit from good verbal reports.

Along with Slezak, who dominates the proceedings, Royal Beal comes through strongly as the pivot man of the trio of French Guiana penal compatriots. Beal's "what might have been" scene with Madame Ducotel, competently done by Dorothy Adams, skillfully escapes the maudlin. Carl Betz has a tough assignment in the ill-defined characterization of the youngest of the three cons who develops a yen for the daughter of the houshold, but he carries it off well.

Byron Foulger is properly willynilly as the befuddled shopkeeper and head of the Ducotel menage, and Paul Lipson likewise is properly bombastic as the financier. Peter Donat gives a stylized treatment to the role of the stuffy young nephew and Dolores Mann flits easily about as the moonstruck daughter. Lea Penman and Don Covert play with professional dispatch.

Sam Spewack's direction keeps the performance reasonably taut, extracting the humor without being too obvious.

Dave.

Plays Abroad

Manor of Northstead

London, April 29.

Peter Saunders' production of new light comedy in three acts by William Douglas Home. Stars A. E. Matthews and Marie Lohr. Directed by Wallace Douglas. At Duchess Theatre, London, April 28, '54. $2.25 top.

Earl of Lister ..... A. E. Matthews
Countess of Lister ..... Marie Lohr
Beacham ..... Charles Heslop
Mrs. Beacham ..... Lorraine Clewes
Capt. Lord Pym ..... Bryan Coleman
Lady Pym ..... Jean Lodge
Lady Caroline Cleghorn ..... Viola Lyel
Lord Cleghorn ..... Ronald Adam
Sir Ronald MacRonald ..... Arthur Hewlett

For his latest comedy, William Douglas Home has continued the story of the eccentric old peer so happily depicted in an earlier play, "The Chiltern Hundreds," which scored on stage and screen, largely because of the inimitable performance of the octogenarian A. E. Matthews. It is a typically English light comedy, all titles and fuddled politics, and its insularity will limit its appeal to local audiences more conscious of the niceties of the British Parliamentary system. It is written in a smoothly humorous vein, and will attract older playgoers. This should cash in on both the popularity of the stars and the author's previous success.

The aged Earl Lister and (Matthews) his placid Countess (Marie Lohr) are sharing their butler's cottage on a fishing trip in a secluded Scottish islet. Their son arrives with his American wife, who is urging him to resume a political career, in which he had previously failed. The supposed drowning of the local candidate for the imminent general election leaves a chance for an 11th hour nominee. The missing man emerges from his watery grave but is given a knockout drink and left in a cellar during the vital period. Unknown to each other, three members of the household enter for the vacancy, the son, his aunt and the butler's wife, all for different parties.

An amusing rippling commentary emanates from the petulant wisecracking old Earl while the males cluster round the radio throughout the night awaiting the campaign results. Labor and Conservative seats, represented by the two women, poll an equal number of votes. This leaves the dimwitted son (Liberal contender) holding an edge in the voting, much against his inclination and the interests of the country.

Matthews again proves the essence of character, situation and dialog with the technique of a craftsman. Miss Lohr has little to do but act as yes-woman to all her lord's tantrums, and this she does with her usual polish. Charles Heslop gives point and dignity to all his lines as the accommodating butler who, once elected to Parliament, preferred the freedom of his own pantry. Minor roles are all intelligently handled. Wallace Douglas has directed the play with vigor.

Clem.

Intimacy at 8:30

London, April 30.

Linnit & Dunfee, Ltd. (by arrangement with Sir Bronson Albery) presentation of revue in two acts by Peter Myers, Alec Grahame & David Climie. Directed by Michael Charnley. Music, John Pritchett & Ronald Cass; settings, Jefferson Strong; costumes, Hilary Virgo & Rosemary Carvil. With Joan Heal, Joan Sims, Rannie Stevens, Peter Felgate, Dilys Lay, Aud Johansen, Digby Wolfe, Ron Moody, Eleanor Pazan, Geoffrey Hibbert and David Butler. At Criterion Theatre, London, April 29, '54; $2.20 top.

Most of the intimate revues to hit London in recent years have had an undue Shaftesbury Avenue appeal which has limited appreciation to the comparatively small circle of hep show biz insiders. "Intimacy at 8:30" proves a welcome exception although it loses nothing in satirical sharpness as a consequence. It is by no means the strongest entertainment of its kind, but in this small theatre should hold up reasonably well for a profitable season.

The production reunites the writing team of Peter Myers, Alec Grahame and David Climie. Together they've contrived to introduce a number of fresh ideas into this intimate revue and prove adroit masters of satirization. Gilbert & Sullivan have entered the public domain, and this trio comes up with a pantomime version of "The Mikado." The combo also takes a smack at T. S. Eliot's blank verse dramas and re-enact a bedroom farce as it might have been written by the poet. Of course, the team cannot resist a blackslap at Hollywood with a description of how the film city might handle a revered biblical subject. All these scenes are treated with impeccable good taste, and are designed to provoke a maximum audience reaction.

The revue makes a lame start but once into its stride, it succeeds in keeping the audience entertained. It would be helped by the elimination of some of the early scenes which fail to make much impact. Michael Charnley has directed with obvious enthusiasm while John Pritchett and Ronald Cass have done an excellent job with the music. An expert local cast is headed by Joan Heal, Joan Sims, Dilys Lay, Ronnie Stevens and Peter Felgate. The authors and producers could hardly have been better served.

Myro.

Dark Is Light Enough

London, May 4.

Tennent Productions, Ltd., presentation of drama in three acts by Christopher Fry. Stars Edith Evans, James Donald, Margaret Johnston. Directed by Peter Brook. Set by Oliver Messel. At Aldwych Theatre, London, May 3, '54. $2.20 top.

Jakob ..... John Moffatt
Belmann ..... Hugh Griffith
Kassel ..... Peter Bull
Stefan ..... Peter Barkworth
Bella ..... Violet Farebrother
Willi ..... David Spenser
Gelda ..... Margaret Johnston
Richard Getliner ..... James Donald
Rosmarin Ostenburg ..... Edith Evans
Janik ..... John Glen
Peter Zichy ..... Jack Gwillim
Zeppy ..... George Murcell
Rusti ..... Peter Halliday

Christopher Fry, Britain's leading playwright, whose command of the English language has rightly kept him in the forefront, has authored this play as a vehicle for Edith Evans. He has done the famed British actress proud with a role richly suited to her expressive talents. But, despite the star and author appeal, the production must be regarded as a slender b.o. prospect with only limited appeal across the Atlantic.

The author, who has set his play in a country house in the Austro-Hungarian empire during the 1848-49 revolution, describes it as "a winter story." Admittedly the action takes place in the winter when there is snow around and the troops are battling against the cold. It must be assumed, however, that the chosen title is not meant to indicate the climate but possibly to suggest that spring is around the corner with better times ahead. This is one of the several obscure aspects of the play which are not resolved by the presentation.

The action takes place in the home of the Countess Rosmarin Ostenburg, a role filled with distinction by Miss Evans. The Countess has to make an important decision: should she tell the Hungarians that her former son-in-law (James Donald) has been given refuge in her home and thus insure the freedom of her present son-in-law (Jack Gwillim), a member of the Austrian government, who is being held as hostage? Around this basic theme, Fry has fashioned a tense three-acter which, despite its melodramatic content, creates an atmosphere enriched by the magnificent use of words.

The play has been intelligently transferred to the stage by Peter Brook and Oliver Messel's decor is naturally bold and imaginative. A prominent West End cast, which includes Margaret Johnston, James Donald, Peter Bull and Violet Farebrother, serve the author remarkably well.

Myro.

Ragotzy's 'Time' Try

Kalamazoo, May 11.

Production rights to the tentatively-titled "The Time Between," a new play by Joseph G. Stockdale jr., have been acquired by Jack P. Ragotzy, who operates the Barn Theatre, Augusta, Mich.

Ragotzy plans to tryout the work at his strawhatter July 27-31, with a Broadway production contemplated for next fall if the barn engagement is promising.

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N. Y. Drama Critics

Continued from page 56

seldom made a profit in the gilded 1920s. I do not consider this a change in the preferences of musical show audiences. 'Can-Can,' which I regard as a goodlooking burlesque show,' but not one of high artistic quality, continues as a boxoffice honey.'"

R&H Plateau

"Musicals have, with a few exceptions," reported Kerr, "been following the Rodgers - Hammerstein lead for some years. Now that R&H have apparently reached a small plateau, everyone else seems floundering. (Maybe they'll give the imitators a new shot with the Steinbeck in the coming season). I think one of the problems is that we've confined ourselves to too strict a pattern for some time; there ought to be several models, and several styles, going at once.

"Another problem, as Alan Jay Lerner was recently pointing out: Most of our music is still being composed by the men who rose in the '20s. We have some, but not many, new faces. We're probably counting too heavily on the old masters to keep us in business. Maybe it's time for the intimate, inventive musical — staffed with youngsters — to break g r o u n d again."

Hewes thought "the dearth of good musicals is partly a cumulative result of the increasing difficulty musical comedies have had in showing a profit. Also, the current practice in producing musicals seems to be starting with the notion, 'Let's do a musical,' instead of creating a story which logically demands music."

"It takes brave hearts and stout entrails to engage in the production of a musical," said Bolton. "It also takes a frightening sum of money. The public is not indifferent to good musicals; it will support them. But the hazards are titanic."

Effects of Off-B'way On Uptown N.Y. Legit

Reviewers were also asked how they felt about the success of off-Broadway shows, and effects, if any, on uptown legit. Cooke saw the trend as healthy and good. Bolton also viewed it as inspiring and healthy. "Anything that causes excitement in the professional theatre and attracts ticketbuyers to it, is a good thing and keeps vigor in the theatre," he advised.

"I think the success of the off-Broadway season shows that Broadway does not exhaust the theatre for either the playwrights or the audiences," said Atkinson. "People are looking for the kind of relaxed and informal theatre that commercial producing in New York can never supply.'

"The off-Broadway successes," thinks Miss Colby, "may reintroduce managers to the worth of less elaborate productions if they have otherwise valuable properties. Sinking hundreds of thousands of dollars into a mediocrity has never been indicated, but it has been done because that policy is now general on Broadway."

"Off-Broadway has always been a challenge to the commercial theatre," said Shipley. "It takes the first dare. It tries the new talent in every field of the theatre. It is a source of freshness when Broadway threatens to grow stale. It is a shot in the arm for 'the fabulous invalid.'"

Kerr reported: "Seems to me unmistakable that off-Broadway has begun to find the kind of play, and the kind of production style, which will earn it attention. Less well-meaning amateurism, more discipline. In plays: fewer pretentious arts-and-crafts pieces. In performances: more cohesion, firmer direction, distinctive over-all unity. Effect on Broadway? Obviously will take time to jell, but very hopeful."

Barron thought that "the principal, and excellent, result of off-Broadway shows is that they open the doors for some players and playwrights who might not get a hearing in the usual out-of-town tryout theatres. In brief, an off-Broadway theatre on Second Ave. has the advantage of trying out a new show with much less expense than would be needed for a presentation in New Haven, Atlantic City or similar tryout cities."

More Real Pros

"Off-Broadway success," reported Gaver, "was not due to greater activity in that field, but to the fact that there were more real pros engaged in such activity this season. I'm all for more of this. It helps professional workers in the theatre, if for no other reason than that it keeps them busy; as we have already seen, it also develops material that can be moved to Broadway. The danger is that this season's splurge may give a lot of non-pros the idea that off-Broadway is a sure way to break into the theatre, resulting in a surge of amateurish-type productions downtown that may tear down the prestige built up this season."

"The off-Broadway theatre is developing zealous audiences and making all New Yorkers more theatre-conscious," Dash declared. "If Broadway is over able to solve its financial problems so as to attract more theatregoers who have to watch their budgets, the audiences will already have been developed by the off-Broadway playhouses."

Clurman said that "the encouragement given this season to the off-Broadway theatre is a useful thing. Let us never forget: the off-Broadway theatre of the past—the Provincetown Players, the Washington Square Players, the Neighborhood Playhouse, the Theatre Guild, the Civic Repertory Theatre—was our best theatre. More can be done to foster the continued development of this movement."

Ups And Downs

McClain thought that "the off-Broadway theatre got hold of some good plays this season, also better actors and direction and, in the case of the Phoenix, a proper uptown-type house. This may encourage young playwrights and it may stir more initiative among Broadway producers, although I doubt it. There will always be ups and downs, on and off Broadway, and the reasons for this will remain as ephemeral as the Fifth at Belmont, and as unpredictable."

Chapman had a downbeat slant on the situation. "How do I feel about the success of off-Broadway? What success? Off-Broadway (not counting the Phoenix Theatre, which was all-pro and not semi-pro) was the same as it has been for 25 years—full of high hopes and low salaries. It got more critical attention than it deserved because the uptown critics, with nothing to do uptown, felt that they should cover church socials and neighborhood frolics in order to convince their bosses that the drama department was still important."

Hawkins feels that off-Broadway "clearly has to become the feeding ground for growing boys and girls of all talents. So far there has been no resounding success among the shows grafted on Broadway from the outfield. The effects immediately are not important, but the results in human experience and personal assurance are.

"If sometimes seems as if the most successful elements of Broadway could do more to encourage substantially the off-Broadway activity. However the fact that Broadway has so far largely acted as if o.-B. was the, same as B.O., has meant that the outlying streets are controlled by survival of the fittest."

Some of the critics also toook this occasion to sound off on other matters pertaining to the theatre.

"More good plays were imported than usual," reported Hewes, but unfortunately all were badly produced. 'The Confidential Clerk,' made ponderous by an over-serious approach; 'The Little Hut' miscast; 'Ondine' presented as a dull-finished spectacle; 'Mademoiselle Colombe' performed as a naturalistic rather than as a realistic work, and 'The Strong Are Lonely' an intellectual play done as an adventure story."

Decency & Integrity

"The past season's dramas," advised Shipley, "seem to me not only better than those of several seasons past, but different in their emphasis. While posing basic problems, they are on the whole less social than individual; they portray the values of decency and integrity in our dealings with our fellowmen. Decency is the core of 'Teahouse.' The vivid though much misinterpreted 'Caine Mutiny Court Martial' presses a plea for decency, even in subordinates' attitude toward their commander. The value of the individual—blotted out by totalitarianism of both right and left—is emphasized even in the season's comedies. Perhaps the season's emphasis on the individual, oh decency and integrity, is a sign of gathering revulsion against their totalitarian denial. Let us hope it spreads from the theatre more widely into the world."

People Like the Theatre

"Outside the success of 'The Caine Mutiny Court Martial,' which made the grade on sheer theatrical excitement, and 'Tea and Sympathy,' which undoubtedly owes a good deal of its successes to the abnormal sex angle," said Sheaffer, "everything else about the season indicates the public is in a frivolous mood. The season hasn't been distinguished for musicals, and yet practically all of them are doing fine at the boxoffice, which raises the hopeful point that, despite the critics' generally restrained welcome for nearly all the musicals, there are still a good many people who like to go to the theatre.

"But I wish there was more support for plays that had something intelligent and grownup to say and said it with integrity. A good mind that may stammer a little is more worth hearing than a fluent prattler."

"High production costs hobble initiative, and make experimentation almost prohibitive," advised Coleman. "Producers play their hands close to the vest. They are unwilling to take unnecessary gambles. There is only one answer to this, and that's for all facets of the theatre to learn something about cooperation. The respective participants must take a longrange, constructive view of things.

"The 17 unions involved in the operation of a production should set up a board of appeal to render immediate verdicts on hardship cases brought to their attention. If a play gets mixed notices, the producer—in the event that he wants to make a fight of it—should request concessions. And these should be given if a quick survey of the facts bears out the merits of the case. Should business increase, the unions making these concessions would necessarily share in the improving profits.

"The League of New York Theatres and the unions should also establish a midtown office to sell cutrate tickets for struggling shows, and to dispose of late returns or cancellations at the boxoffice. Such an office could be a force in educating the public to the fact that good seats for even the hits may often be obtained shortly before curtain time."

Play on Broadway

Show Boat

N.Y. City Light Opera Co. (William Hammerstein, producer) revival of operetta based on Edna Ferber's novel; music, Jerome Kern; book and lyrics, Oscar Hammerstein 2d. Features Burl Ives, Robert Rounseville, Helena Bliss, Marjorie Gateson, Laurel Hurley, Lawrence Winters. Staged by William Hammerstein; settings, Howard Bay; costumes, John Boyt; lighting, Jean Rosenthal. At N.Y. City Center, May 5, '54; $3 top.

Windy McLain ..... Arthur Newman
Steve ..... Robert Gallagher
Pete ..... Boris Aplon
Queenie ..... Helen Phillips
Parthy Ann Hawks ..... Marjorie Gateson
Capt. Andy ..... Burl Ives
Ellie ..... Diana Drake
Frank ..... Donn Driver
Rubberface ..... Thomas R. Powell
Julie ..... Helena Bliss
Gaylord Ravenal ..... Robert Rounseville
Vallon ..... Lawrence Haynes
Magnolia ..... Laurel Hurley
Joe ..... Lawrence Winters
Backwoodsman ..... Arthur Newman
Jeb ..... Lawrence Haynes
Barker ..... Thomas R. Powell
Elvira ..... Barry
Second Barker ..... Charles Kuestner
Sport ..... Roland Miles
Strong Woman ..... Meri Miller
Land Lady, Old Times ..... Sara Floyd
Rel ..... Gloria Wynder
Jake ..... Milton Lyon
Jim ..... Boris Aplon
Man With Guitar ..... Charles Kuestner
Doorman at Trocadero ..... Bill Smith
Mother Superior ..... Ellen Gleason
Nun ..... Barbara Ford
Kim (as a child) ..... Adele Newton
Kim (as adult) ..... Greta Thormeen
Drunk ..... Charles Kuestner
Lottie ..... Marilyn Blado
Dolly ..... Dorothy Mirr
Dolly ..... Gloria Sachs

"Show Boat" was reviewed here as recently as April 14, being classified as "opera." Recast, speeded up and upgraded as to acting, it now takes the boards as an "operetta" launching the N. Y. City Center's spring season thereof. Whatever flaws were apparent in the production of a month ago seem to have been corrected. This version plays smoothly and may be as effective a revival as the hardy perennial has had.

Burl Ives is a glove-fit as Cap'n Andy. He's infectious and joyous as a personality and his robustious, masculine vocal and facial projection gives the current production an added dimension. The singing-dancing light comedy pair, Schultz and Schultz, are now played for good effect by Diana Drake and Donn Driver, while Lawrence Winters, of operatic background, steps into Joe and whams across "River."

Holdovers include Robert Rounseville as Gaylord Ravenal, Laurel Hurley as Magnolia and Majorie Gateson as her mother. The fine operatic tenor of Rounseville is an asset and his singing is consistently plus, though there have perhaps been more "dashing" figures in the gambler role, possibly because of better tailoring as much as anything. He and Miss Hurley are most attractive lovers. Miss Gateson plays Parthy Ann Hawks much more modern and less picturesquely crotchety than Edna Mae Oliver of way back when.

Standout in May, as in April, is Helena Bliss. Her Julie is vastly authoritative, relaxed, convincing and sock. She clouts "My Man" out of the park. A handsome actrees, too, fetching in the period gowns.

Scenically this "Show Boat" is okay (Howard Bay) although memory recalls more "color" in earlier investitures. John Boyt's costuming is in keeping, with the Rounseville tailoring noted and a perhaps picayune inquiry as to whether the Negro folk along the levee are not too well dressed and somewhat closer to a western radio act than Mississippi 1885?

This set of players, not overlooking the two backwoodsmen, and again accenting Burl Ives' projection and Miss Gateson's diction, get plenty of giggles out of the going-on-30-year-old Oscar Hammerstein book. Latter still goes out of his way with a special program note to make sure folks know that P. G. Wodehouse, not he, wrote the lyrics to "My Bill."

Several of the bit parts are well handled, notably the landlady and the oldtimer in the final scene (both by Sara Floyd, a lady who knows how).

In its day "Show Boat" was unique in combining some melodrama, much romance, and the rich melodiousness of commercial operetta. Some would argue even now that this is still the best musical of the century, topping even "Oklahoma." In any event Oscar Hammerstein's son, William, could hardly go far wrong with such a tried-and-true craft. *Land.*

Plays Out of Town

Haste to the Wedding

Toronto, May 5.

Murray and Donald Davis production of comedy in three acts (nine scenes) by Tyrone Guthrie. Directed by John Blatchley; settings, Hutchinson Scott; costumes, Jane Ashford, Celia Sutton; lighting, Ray Lawlor. At Crest Theatre, Toronto, May 4, '54; $3 top.

Lord Beauregard ..... Patrick Macnee
Sir Claude Tasty ..... George McCowan
Father Darling ..... Drew Thompson
Mr. Clandestine ..... Donald Davis
Mr. Smith ..... Eric House
Tewkesbury ..... Pierre Lefevre
Pell ..... Max Helpmann
Banting ..... Murray Davis
Lady Tasty ..... Betty Leighton
Lady Pleasing ..... Joy Lafleur
Mrs. Clandestine ..... Charmion King
Dolly ..... Toby Robins
Hertha ..... Barbara Chilcott
Aggie ..... Antonia Pemberton
Frisk ..... Pegeen Rose

For his "Haste to the Wedding," British stager Tyrone Guthrie has minced up the literary mountain with considerable anticipation and returned with a marshmallow. His so-called comedy, labelled a satire on manners and fashions, is the Restoration play pattern in modern clothes, plus Shakespearean undertones in staging.

Guthrie, in Canada last summer to direct the Stratford (Ontario) Shakespearean Festival, mentioned that he had always wanted to write a modern play in the convention of the Restoration period and already had a draft right in his brief-case. When Murray and Donald Davis, operators of the highly successful Crest Theatre here were permitted to examine the opus, the ambitious duo immediately asked the author to complete it and took an option. The result sent a gala audience out into the night in bewilderment at 20 minutes before midnight.

Perhaps the author is intentionally kidding the Restoration playwrights, but "Haste to the Wedding" has all the consistency of a whipped-up souffle that sadly sags in the middle. Play deals with a marital mortgrun by Lady Pleasing, with an off-stage love grotto, where unattached young daughters of the English merchant class may marry impecunious aristocrats with titles, with Lady Pleasing (that Restoration touch), staging weekend house parties and collecting her 10% on successful assignations or marriages.

The ladies of the company are all decorative, in comportment and costuming, with Joy LaFleur taking the feminine acting honors and Antonia Pemberton, as a marriage-mad Australian hoyden, upsetting an otherwise well-mannered production with a noisy caricature. Excellent in what they can do with this marshmallow whip are Toby Robins, Barbara Chilcott, Charmion King and Pegeen Rose, whose acting capabilities are enhanced by her leopard-skin Bikini bathing suit.

Among the men, Patrick MacNee is excellent as Lord Beauregard, Donald Davis ditto as the misunderstood gentleman, Drew Thompson as a bibulous curate, Max Helpmann as an aged manservant and Murray Davis as the personable footman. John Blatchley has directed skillfully and the settings of Hutchinson Scott are elaborately imaginative. *McStay.*

Between Friends

Pittsburgh, May 3.

Pittsburgh Playhouse production of new revue in two acts (19 scenes) by Charles Gaynor. Produced by Frederick Burleigh; musical numbers and dances staged by Frank Wagner; musical direction and arrangements, George Bauer; settings, William J. Ryan; costumes, Elizabeth Birbari. Features Jenny Lou Law, William Putch, Ruth Kindl, Mel Davidson, Trudy Scott, Ricki Wertz, Lu Berry, Doug Robinson, Orrin Redfield. At Pittsburgh Playhouse's Craft Avenue Theatre, May 1, '54.

Charles Gaynor, who wrote the Broadway hit " Lend An Ear," has returned to the Playhouse with another original revue, "Between Friends," his first for the local community theatre since 1947. This isn't another "Ear" by a long shot, although there are several items in it that could well be the nucleus for a second Gaynor shot at Broadway.

"Ear" itself wasn't of quick creation. From 1938 through 1947, Gaynor turned out four different musicals for the Pittsburgh community theatre, respectively titled "Hold Your Hats," "Thank Your Stars," "Lend An Ear" and "After Hours," and it was from all of these that the best material was picked to form the clicko "Ear." Maybe if Gaynor writes a couple of more shows for the Playhouse, he'll have enough for a No. 2 edition. Right now, though, no.

There are only a couple of prospects for future use in "Between Friends." One of them is the first-act finale, "Niceties of 1916," a takeoff on those girlie-girlie extravaganzas of the World War I era. Number begins weakly, but the last two episodes are side-splitting. Late in second act, "You Make Me Dance" is a standout, and the best song-and-dance bit in the whole show.

Those are about the single pieces Gaynor can count on. Two numbers from past Gaynor revues which weren't in "Ear" either, and which he has revived for "Between Friends," are possibilities, however. "Romantically Inclined" is a likely tune which he has transferred from the New England of early Puritans to the Japan of late sailor boys. "The Nicest Young Man in Town" is an excellent melody, but it needs a more recognizable setting.

Sketches are the weakest part of "Between Friends." They touch on juvenile delinquency and old-hat tv and radio commercials, being used same way in stage plays, and drift aimlessly to a murder melodrama in verse, after T. S. Eliot and Christopher Fry. Couple of specialties for a femme star—tribulations of a slinky international spy put out of business and a raucous bar-room yodeler coming back as a frayed French chantootsie—have possibilities, however. Current show also reviews a Gaynor oldie, "Between the A. and P. and the old Meservey Place," for hillbilly troupe. Gaynor calls the Tripp Family Singers, but this has already been done to death on tv and stage.

"Between Friends" brings back to Pittsburgh Jenny Lou Law, who used to act at Playhouse. Gal left as a talented amateur and comes back a polished, highly-skilled professional after Broadway stints in "Ear" and season on the road in "New Faces." She's a crack comedienne. William Putch is a versatile man to have around in any revue, and Frank Wagner's sunny choreography is gingerly put in motion by principal dancers Trudy Scott and Mel Davidson. Singer-comedienne Ruth Kindle and blonde dancer Janice Norris also register, and there are assists by soubrette Ricki Wertz, and Orrin Redfield and Lu Berry.

Musical director George Bauer (he conducted "Ear" on Broadway) is in the pit at piano, along with Wayne Pascuzzi, Pittsburgh Symphony drummer surrounding a group of percussion instruments, and they provide surprisingly full tone. Fred Burleigh, the producer, has sparked the group of youngsters to give a lively and energetic performance. *Cohen.*

Broadway

Anne Seaton, radio-tv spieler-actress, to the Coast to work there.

Stanley Warner exec veepee Samuel Rosen vacationing in Virginia.

Metro art director Cedric Gibbons in Gotham on a research project.

Hank Wall, formerly with Harge Morrof, has joined Carl Eastman, talent rep.

Warner Bros. International chief Wolfe Cohen back from a 10 week global jaunt.

Lana Turner and Lex Barker returned to the Coast after a week's Gotham visit.

Spencer Tracy sailed for England to begin work on Metro's "Highland Fling."

Metro veepee and general counsel J. Robert Rubin at Duke University Hospital for a checkup.

Victor Borge next "fall guy" at the Circus Saints & Sinners on Friday, May 21, at the Waldorf.

Ben Thau sails for England Friday (14) in connection with Metro's "Quentin Durwood" which will be made abroad.

Ben Serkowich memorial service this Friday (14) at Jewish Theatrical Guild's chapel, Palace Theatre Bldg., at 1:30 p.m.

Elia Kazan in from the Coast on a talent hunt for "East of Eden" which he's producing and directing for Warner Bros.

Donna Wittkin engaged to Jerry Landay, producer of "New York Closeup," Tex & Jinx McCrary morning show over NBC.

Patsy Abbott, singer-dancer and wife of Jay Anson, of National Screen Service's ad department, ill at Mt. Sinai Hospital, N.Y.

Earl Blackwell, prez of Celebrity Service, leaves for Europe tomorrow (Thurs.) for a one-month o.o. of his Paris and London offices.

Vet screen actor Nils Asther in town huddling with Signe Hasso about a joint tv series penned by Hans Holzer for Lou Walters Enterprises.

Celeste Holm has completed a short film for theatre and tv use for the National Institute of Mental Health of the U. S. Public Health Service.

Emile Littler, British impresario, returning to London today (Wed.) on the Queen Mary accompanied by his wife. Also sailing is actor Bernard Braden.

Citizens Committee meet at the N. Y. Times Bldg. Monday (10) heard Paul Hollister outline pans for the N. Y. Summer Festival 1954 as a tourist pitch.

Jack Goetz, Republic-Consolidated Film Industries exec, leaves today (Wed.) for a one-month Coast visit and an o.p. of the company's north Hollywood studios.

Arthur Godfrey told his public on the air Monday (10) that he will undergo further surgery to correct the hip injury for which he was operated on last year.

Maxine Sullivan, singer Isobel Baillie and Donald Albery, joint managing director of Wyndham Theatres Ltd. of London, in from Europe yesterday (Tues.) on the Queen Mary.

Violinist Isaac Stern leaves today (Wed.) for his second round-the-world tour in 10 months. Planes west en route to Australia for 35 concerts there, starting May 22, then to the Edinburgh Festival.

Hildegarde and Anna Sosenko spread out a feed for Ed Murrow and staff (18 in all) at their East 70th St. residence directly after both were person-to-personned on the CBS-TV show last Friday (7).

Arthur Herzog Jr., freelance publicist in the film biz for many years, has opened a p.r. and publicity office in Detroit. He will rep both local interests and, when the occasion arises, the major distribs in that area.

Novelist-playwright William Brown Meloney getting periodic hospital checkups for gallbladder troubles. He and his wife, author Rose Franken (Claudia," etc.) returned from Europe last week following a leisurely motoring holiday.

In the Juliana Larson advertisement which appeared in last week's issue of VARIETY, the name of her exclusive manager, William A. Burnham Jr. (of Mercury Artists) was misspelled, due to an active printer's gremlin. It was also misspelled in the Joe Ricardel ad.

RCA prexy Frank M. Folsom his wife Gladys, and one of his daughters. Betty. TWA tomorrow (Thurs.) on a three-week quickie to Lisbon, Madrid and Rome. The RCA prez will dedicate the new Madrid factory while in Spain, and o.o. the recently opened Rome operations.

Paris

Majorie Main here on first trip to Paris.

Suzanne Zanuck and Andre Hakim honeymooning here.

Lena Horne into the Moulin Rouge May 16 with a rep of 12 songs.

Luis Bunuel here to start work on a Franco-Italian pic with Simone Signoret and Yves Montand.

Bill Millner and Herb Jeffries taking over the Club De Paris here and making it into The Flamingo Room.

D. H. Lawrence's "Lady Chatterly's Lover" will be screened here as a Franco-English pic produced by Daniel Angel. Marc Allegret is directing while Michele Morgan and Peter Van Eyck are starred.

Larry Bachman here for confabs with Julien Duvivier on a story of his which Duvivier will probably make next season in Germany. Bachman then heads for London.

Charles Fawcett here from Rome to appear in the tv series, "Captain Gallant."

Patricia Neway undertaking her second classic opera role in a reprise of Franco Alfano's "Resurrection" at the Opera-Comique this week. Her first stint was in "La Tosca" at the same house. She made her name here in Gian-Carlo Menotti's "The Consul."

Theatre National Populaire, under the direction of Jean Vilar, wound its Paris season to go on the road after a boff showing here. "Ruy Blas" got 35 showings and drew 87,522 patrons, "Don Juan," 33 times with 69,576; "Lorenzaccio" 31 shows with 57,994 and "Richard II" 30 times for 61,135.

Washington

By Florence S. Lowe

TV star Betty Furness a one day visitor for a department store fashion stint.

MPAA prexy Eric Johnston went to Cornell U. last week to keep a lecture date.

The Tex McCrarys and Russell Nypes here to attend the very social Home Rule Ball.

Hollywood starlet Mary Murphy in to highlight Patuxent Naval Air station charity carnival.

One night jam session, topped by Sarah Vaughan, George Shearing, Gerry Mulligan and Dizzy Gillespie at Uline's Arena last Sunday (9).

Allan Sloane

Continued from page 2

self and Millard Lampell, among others. Sloane did not believe either Hammerstein or Richard Rodgers had any idea that Commies and Fronters were active in the work of the Music War Committee.

Commie Hog-Latin

Explaining what he called Communist Aesopian language, Sloane testified: "When a Communist introduces someone to you as a 'terrific guy,' it means you are being introduced to someone who is a fellow Communist. When he is called a good guy it means you are being introduced to somebody who is known to be a fellow traveler, or is not unsympathetic to your being a Communist.

"When you refer to somebody or ask about him and are told he is 'a bastard,' that does not mean he is of illegitimate parentage, but an active anti-Communist and to watch your step. This was common in the circles we people moved in—the writers of radio and tv material."

The witness named working with a "terrific guy" named Lan Odomian who was a composer, and who has since quit the Communist Party. On one occasion, said Sloane, he was invited to the headquarters of the Arts & Sciences crowd in the Astor Hotel, in New York, in advance of the Bretton Woods meeting in 1945 to meet an important man who would give an explanation of it. The man turned out to be Harry Dexter White. Present also in the room were Peter Lyon, a radio writer, Eve Merriam, and others. Sloane said it was the same Peter Lyon who pleaded the Fifth Amendment before the Senate Internal Security Committee.

When his name was listed in "Red Channels," Sloane testified Lampell reasoned that "perhaps opinion might be enlisted on my side through the efforts of a little group of people he was meeting with at that time—people like Dick Lauterbach, George Tabori, Clifford Odets and Joseph Barnes."

Sloane listed among his credits several documentary films, including "Martin Luther," scripted for the Lutheran Church; for radio, "Sound Off," "The Big Story," "Heroes of Peace," "Prudential Family Hour" and others; and for television, "Treasury Men in Action," "The Big Story," "Lamp Unto My Feet," "American Inventory."

London

The Mercury Label was launched in London last night (Tues.) at a cocktail party tossed by Oriole Records.

Wilfred Pickles topping a vaude bill at the Granada, Shrewsbury, at the end of May. This will be his first engagement in a film theatre.

Max Trell arrived here last week for story conferences with Irving Allen and Albert R. Broccoli, executive producers of Warwick Productions.

Margot Stevenson, who appeared in the London production of "The Seven Year Itch," off to N. Y.; she is heading for Denver to appear at Elitch's Gardens.

Jeanne Gilbert, who has been in London for the last three months on a food-tasting mission on behalf of the Diners' Club of America, gave a farewell party.

Gracie Fields flying in from Capri this week to appear at a charity gala to aid the Variety Artists' Ladies Guild and Orphanage, of which she is prez.

Marlene Dietrich to star in a Palladium midnight gala next month to help the Actors' Orphanage. She will be here for her British cabaret debut at Cafe de Paris.

Donald Albery sailed on the Queen Mary for N. Y. in connection with the forthcoming Broadway production of "The Living Room," which he presented here last year.

David Rose and Edward Dmytryk planed in from Hollywood this week to start production on the new Coronado film, "End of the Affair" for Columbia release. Deborah Kerr will star.

The Beryozky Dance Co. from Moscow, currently appearing at the Stoll, featured on BBC-TV over the weekend. It is the first Russian dance company to visit London since the revolution.

Notices have gone up for "The Sleeping Prince," which opened at the Phoenix last November, because Laurence Olivier and Vivien Leigh intend to take a summer vacation before starting a film in the fall. The management has failed to persuade them to play beyond their contract date.

Chicago

Cloister Inn redecorating and expanding size of room.

Louden Sisters opened indefinite stand at Sheraton Lounge.

Johnny Desmond to Hollywood last week for Coral recording session.

Paul Robeson gave concert at Chicago U last weekend despite protest from American Legion.

Monogram Records giving away Sam Manning calypso disks at Blue Angel during his appearance there.

Prow Restaurant holding talent auditions through May and awarding winners one week's engagement with renewal options.

General Motors' Motorama, which closed a nine-day stand last week, drew 400,000 spectators in the Windy City bringing total in five cities to 1,926,864.

George Schick, associate conductor of Chicago Symphony, to Europe May 14 on summer tour as guest conductor of three orchestras in Germany and one in Austria.

Portland, Ore.

Kathryn Murray here for big Arthur Murray School deal.

Tommy and Jimmy Dorsey orch inked for one-nighter at Palaise Royal Ballroom latter part of month.

William Duggan has set "The King and I," "Picnic" and Jack Benny Variety Revue for the Public Auditorium this summer.

Northwest Opera Assn. rented the Paramount for a one-nighter May 11. George Amato, located across street, set up opera buffet at his Amato's Supper Club for operagoers.

Madrid

By Lois Wilson

Mr. L. M. Corcoran, head of Sound Services of Spain, planing to London on business.

Mexican matador Miguel Angel gravely wounded in the last bullfight at the Feria in Seville, getting better.

"De Aqui a la Eternidad" ("Here to Eternity") received rave notices and is playing to packed houses, as is Metro's "Lili".

Itallan film "Pan, Amor y Fantasia," (Bread, Love and Fantasy), with Vittorio de Sica and Nina Lollobrigida, SRO; not recommended for those under 16. The Lollobrigida has what it takes to please Hispanic customers.

Amparo Rivelles, probably Spain's most important young actress, at the Feria. Also Lola Flores attracted much attention. Miss Flores is a popular gypsy dancer and flamenco singer, and is successful in films as well as Nitery spots.

"Crimen Perfecto" (Perfect Crime), by Frederick Knott. Received good notices and is doing excellent business at the Maria Guerreero, ligit theatre which boasts one of the best companies in Spain and all productions given here are excellent. Business good and deservedly so.

Just returned from Seville, after my first experience with the Feria (Fair), People come from all over the world for this Sevillian binge. Weather not good, but this did not spoil the fun for the populace. Streets beautifully decorated. Seville women noted for beauty, walked and rode, dressed in colorful costumes. Dancing everywhere, starting with children aged two, and ending with any age you like. Well-groomed horses ridden by gay caballeros with beautiful girls seated behind them, added to the picturesque scene. Impressed by the lack of commercialism of the Feria itself. For the tourist, hotels and other accommodations come high; taxis are allowed a markup, carriages also. Hospitality in Seville is justly famous, but first, last, and all the time, the Feria is for Sevillanos, and they enjoy every moment to the hilt. TWA Caseta one of the most popular at the Fair. Frank Howell shared same with Air-France. In five days at the Feria one sees no one intoxicated, in spite of the fact that "Jerez" (sherry) flows freely—and we mean freely; open house everywhere.

To Please Malaya

Continued from page 3

video ultimately spread to his area. There is no tv so far, and it is likely to be state-operated when and if it arrives. Loke also is inquiring into the possibilities of theatre television as used here for sports.

CinemaScope already is installed in Loke's bigger houses, and such pix as "The Robe," "How to Marry a Millionaire," and "Khyber Rifles," which already have played there, were terrific at the boxoffice. His theatres are the only ones in Malaya with C'Scope, and thus can exploit novelty factor. He salutes Spyros Skouras for his pioneering but saw VistaVision during a brief stopoff in Hollywood, enroute to N.Y., and was also much impressed.

Loke's interests include 30 theatres in Malaya, Borneo and Singapore, five houses being situated in the latter territory. His Odeon there is a 1,640-seat house which was opened last year. It is rated one of the deluxers of the Orient while his Cathay, also in Singapore, is one of the larger theatres there. Paramount, Metro and 20th-Fox supply the bulk of product for his cinemas.

Besides his theatres, Loke is producing feature films in Malaya and Singapore, and will participate in financing pix to be made in British Hong Kong. He leaves N.Y. May 21 to go to England and will also visit several continental countries. He will attend the Ornithological Conference in Basel, Switzerland, since his hobby is the photography of birds.

Rydge Sees.

Continued from page 4

now range from 17c. to 85c. on the average in Aussie, exclusive of any tax. Greater Union now has 135 theatres in its circuit covering Australia. Rydge group also owns and operates hotel properties there and other realty interests. He also publishes the Rydges' Business Journal, described as "the Wall Street Journal of Australia."

Greater Union has not installed CinemaScope in any of its houses thus far although its biggest competitor, Hoyts, has C'Scope in several cinemas. Rydge is inspecting all the latest processes and developments on the motion picture front while in N.Y. and also Hollywood, where he stops off on his way back to Sydney.

Rydge lauded the job which Harold Auten, his rep in the U.S., is doing for GU. Rydge stopped off in Rome and London before coming to N. Y. In the latter city, he conferred with J. Arthur Rank, who has an interest in Greater Union.

Greater Union will show the best balance sheet in the company history for the year ended last Dec. 31.

Hollywood

Pedro Armendariz in from Mexico City.

Raymond Massey to his Connecticut farm for rest.

Leonard Goldstein and Ruby Rosenberg to Mexico City.

Richard Breen named to directorate of Mathlon Pictures.

Mark LaForest celebrated 37th year in films with 500th role.

Friars Club will honor Tony Martin June 6 at Beverly Hills Hotel.

Laraine Day in San Francisco to bally "High and the Mighty" preem.

Johnny Green, Metro music director, returned to studio after recuping from virus attack.

Elmer Rice guest speaker at May 22 American Civil Liberties Union's 30th anni banquet.

Lou Smith and Al Horwits will dissolve their indie publicity firm June 1, and open separate firms.

Berlin

Bubi Scholz, German boxing champion, back from New York.

Cornel Borchers pacted for the English film, "The Divided Heart." Shooting started in West Germany.

Johannes R. Becher, Soviet Germany's "Kulturminister," sent a birthday telegram to Charles Chaplin.

Monika Burg (Claude Farrell) plays the leading role in Central-Europa's "Clivia." Shooting starts May 24.

Karl Walter orch, which fled from Soviet Germany several weeks ago, now appearing at Titania Palast.

Soviet Zone authorities are paying expropriated cinema owners compensation of 3,000 East Marks each or less than $200.

Schiller Theatre preemed Gerhart Hauptmann's "Hauptmann von Koepenick," with Werner Krauss playing the title role.

Grete Mosheim negotiating here with stage theatres. Her last legit appearance here was in "I Am a Camera," in the spring of 1952.

'We're Producers'

Continued from page 3

roadshow prices. Before the cut-off date, it is expected to reach a total of about 3,500 dates. On the basis of billings so far, the picture's U. S. and Canadian gross is expected to reach $3,500,000.

General sales manager Cresson E. Smith is now in Europe to set British, Continental, and Scandinavian distribution for the picture. Deals have already been made for Germany, where the picture is experiencing marked success.

Although de Rochemont has another completed picture available—"Animal Farm," a full-length cartoon feature made in England in conjunction with Halas & Batchelor Cartoons, Ltd.—it is doubtful that the company will do its own releasing. Mace has been talking with the major distribs relating to a releasing deal and if a satisfactory arrangement can be made, he'd prefer to make an outside commitment. The de Rochemont org, Mace emphasized, wants to concentrate on production. It is currently completing a Cinerama picture, "Cinerama Holiday," for Stanley Warner, and may undertake another project in the wide-screen medium.

Honkytonk B'way

Continued from page 1

to the theatrical district, specifically those staying away because of the downbeat atmosphere and lack of lures. It's still a grand-scale tourist trap but this is not sufficient on a 52-weeks-a-year basis.

In recent years there has been much talk about clean-up crusades. But there has been no apparent ridding the showcase belt of the creeps, alkies straying from the side streets and the pansies that bloom in the night tra la. These are the elements that keep a substantial portion of family trade aloof, filmsters feel.

More in the showbusiness vein is some talk about staging special public events, parades, bandstand shows, etc., on a regular-schedule basis. This has yet to get beyond the conversation stage but likely will be proposed by the film committee in the intended confabs with Christenberry's group.

OBITUARIES

BEN SERKOWICH

Benjamin H. Serkowich, 60, former newspaperman and vet film industry drumbeater, ad exec and promotion man, died May 8, in the Veterans Administration Hospital, Bronx, N. Y. Born in Peoria, Ill., Serkowich became a reporter for The Star there at the age of 17. After working for a number of newspapers, the Associated Press and the United Press, he became connected with the film industry in 1919 as director of advertising and publicity for the Robinson Circuit, later called the Great States Theatres of Illinois.

In 1921, he resumed his newspaper career as managing editor and assistant publisher of the Peoria Journal-Transcript. He then joined the staff of the Chicago American and in 1924 became associated with the Balaban & Katz circuit, working in advertising, publicity and film exploitation. He was promotion exec with Paramount-Publix Theatres from 1926-29 and during that period edited the Publix Opinion, a house organ.

He rejoined B&K in 1932 after an association with RKO Pictures and Theatres. In 1933 he flacked for stripper Sally Rand and from 1936 to 1946 handled publicity for the Capitol Theatre, N. Y. From the Capitol he went to Columbia Pictures as director of advertising and publicity from 1946-49. Following his stay at Columbia, he became a freelancer working for various film companies.

Surviving are three brothers and two sisters.

Interment was in Peoria. A memorial service will be held in New York Friday (14) at 1:30 p.m.

In Fond Remembrance

WILLIAM H. STEIN

CO-FOUNDER OF M.C.A.

MAY 14, 1943

WILLIAM WIEMANN

February 16, 1902—May 15, 1952

In the chapel of the Jewish Theatrical Guild in the Palace Theatre Bldg.

CARROLL GIBBONS

Carroll Gibbons, 51, American orch leader whose band was one of the first to broadcast in Britain, died May 10 in London. He went to England in 1924 and became one of the country's most popular bandleaders via radio and hotel engagements. He broke up his stay there for a short stint in Hollywood composing music for pix.

His initial maestroing chore was with the Sylvans and the Savoy Hotel in 1926. Two years later Gibbons joined Master's Voice Gramaphone Co. as musical director of light music and re-formed the New Mayfair Orchestra. After his Hollywood stint, he returned to London to head up the Savoy Orpheans and for the next 20 years was a familiar figure on the rostrum of the Savoy. After World War II, he became director of entertainment for the Savoy group of hotels.

In Loving Memory

Jack Ross and Joe Weil

2 Wonderful Guys

Paul Kohner and Dave Bader

His brother and sister, Joe and Ruth Gibbons, left Boston for London yesterday (11) to attend the funeral.

VERNON RICE

Vernon Rice, 46, drama editor of the New York Post, died May 6 in N.Y. Ill with a heart ailment since last July, he had been conducting his work from home in recent months. He intended to return to his desk this month.

Joining the Post in 1934, Rice served in several capacities before becoming the paper's drama editor. For a brief period he doubled as legit reviewer for the sheet. During World War II he served with the Army in Europe for three years.

Rice was a staunch supporter of the off-Broadway theatre, and only last March was cited by the Arena Guild of America for his contributions to that field. He also served as vice-chairman of the Drama Desk, comprised of drama editors and reporters. In June, 1952, he was named prexy of the group for a one-year term. For several seasons he did strawhat reviews for VARIETY.

His mother and a brother survive.

MRS. LUCY GEHRMAN

Mrs. Lucy Gehrman, Yiddish legit actress, died May 8 in New York after a brief illness. With her husband, the late Misha Gehrman, she had appeared at the Arch Street Theatre, Philadelphia, prior to coming to New York.

Among plays in which Mrs. Gehrman performed were "The Eternal Mother," "Children Come Home," "A Gift for Mother," "Yosele the Nightingale" and "The Two Sisters," at the Second Ave. Theatre, N.Y., last year. She also appeared in the Yiddish film, 'God, Man and Devil."

A brother and two sisters survive.

ALAN EDWARDS

Alan Edwards, 61, vet legit and film actor, died May 8 in Los Angeles. He appeared on Broadway as leading man to Lenore Ulric, Jane Cowl, Nora Bayes, Peggy Wood and Dorothy Stone.

Edwards began his pic career with the old Edison Co. in N. Y. in 1912 and at various times worked for the Vitagraph Co., Paramount, Metro, Fox, Republic and Universal. Some of his screen credits include "Mr. Ace," "The White Sister," "The Show-Off," "Mr. District Attorney" and "Junior Miss."

Surviving are his wife and a daughter.

CASS FREEBORN

Cass Freeborn, 76, musical director and operetta composer, died May 8 in New York. He was musical director for the "Ziegfeld Follies," the Manhattan Opera House, N. Y., and the Taylor Opera House, Trenton.

Freeborn penned the music of "Mam-zelle Champagne," which was produced in 1906. On the opening night (June 26) of the operetta on the roof of the old Madison Square Garden, N. Y., Harry K. Thaw shot and killed Stanford White.

Surviving are two sons and a daughter.

JOHN DISTEFANO

John DiStefano, 62, proprietor of Victor's Cafe, South Philly spot long a rendezvous for music lovers and musicians, died May 4 in Philadelphia after a lengthy illness.

Born in Italy, DiStefano came to the U. S. in 1907. He opened a gramophone shop in 1918 and during the depression converted into a restaurant, regaling the patrons with music from recordings he could not sell. The idea caught on and the name "Victor's" was taken from the label.

His wife and two sons survive.

GERVAISE MATHEWS

Gervaise Mathews, 40, legit actress who appeared with Dublin Players in the U. S. last year, died April 29 in Dublin. She was a masseuse before joining a ballet company in London. Later she did classical numbers in revues and vauders before acting in legit and playing with Longford Productions for eight years.

In 1953 Miss Mathews joined Dublin Players for their U. S. tour, but was taken ill and returned to Ireland in November.

MRS. NELLE REINHART

Mrs. Nelle Pyles Reinhart, head of the department of music at Waynesburg, Pa., College since 1904, who chose teaching instead of a career as a concert pianist, died in Waynesburg May 6 from cerebral thrombosis.

A native of Franklin, Ind., Mrs. Reinhart had studied with leading European teachers at the Royal Conservatory in Leipzig, Germany, and taught briefly in Tacoma, Wash., before going to Waynesburg.

JOSEPH HEWITT

Joseph Hewitt, 69, pioneer exhibitor in southern Illinois, died April 27 in Robinson, Ill. After selling motion picture theatre equipment for several years, he opened a nickelodeon in Beardstown, Ill. Hewitt later owned and operated houses in a number of southern Illinois cities. Illness prevented him from active participation in his business for several years.

His wife and a brother survive.

GEORGE M. GUGERTY

George M. Gugerty, 50, who built up a collection of more than 2,500 records which formed a history of pop and jazz music since 1914, died in St. Louis May 1 after a month's illness.

Gugerty was often visited by bandleaders, passing through St. Louis, who wanted to hear rare items in his collection. While not a pro musician, he once took lessons from trumpet player Bix Beiderbecke in the 1920's.

RUBY ADAMS

Ruby Adams, 65, former singer and dancer, died May 7 in San Francisco. She began her stage career at the age of six but for the last 29 years had been confined to a wheel chair after being struck on the back by a falling 500 pound sandbag at the Market St. Theatre, San Francisco.

Miss Adams made numerous personal appearances in San Francisco after the accident occurred.

HARRY B. KAY

Harry B. Kay, onetime actor, died April 22 in New York. He appeared in numerous Broadway shows such as "George Washington Jr." and "50 Miles From Boston." He also was seen as Mutt in "Mutt and Jeff's Dream" and was cast in "The Roseland Girls" and "Keep Smiling." He exited show biz about 11 years ago.

His wife, the former Jo Harrington, survives.

MARIO PAGANO

Mario Pagano, 53, voice teacher and former concert tenor, died May 7 in New York. A former member of the faculty of the David Mannes Music School and the American Theatre Wing, he founded the Co-Opera Group in 1944, presenting operatic performances in New York and Redding, Conn.

Wife, a sister and two brothers survive.

ADAM G. LEWANDOWSKI

Adam G. Lewandowski, 69, onetime musician with John Philip Sousa's band, died in Milwaukee recently. Lewandowski, a clarinet player with Sousa prior to World War I, was engaged in similar work until his death at St. Luke's Hospital, Milwaukee.

Wife, daughter, three brothers and four sisters survive.

TOM WARD

Tom Ward, 66, partner in the husband-and-wife vaude team of Tom & Dolly Ward, died May 11 at St. John's Hospital in Long Island City, N.Y. Team, w.k. in vaude circles, retired some 20 years ago, and Ward went into politics, serving until his death with the Queens County Water Dept.

Survived by wife and son.

HEINRICH HAHN

Heinrich Hahn, 55, vice-president of the Austrian Artists Union, died in Vienna April 28 after a long illness. Born in the Austrian capital, he specialized as a conferencier in his early youth.

More recently Hahn was a pianist and humorist. He also wrote a number of songs, some of which achieved local success.

FRANK SARDAN

Frank J. Sardan, 73, former vaudeville producer, died May 7 in Los Angeles, following a heart attack. He also produced "The District Leader," starring Joe Howard. For the last 10 years he had lived in retirement.

His wife, Hazel, survives.

ALFRED A. FARLAND

Alfred A. Farland, 90, onetime banjo player and blackface comic, died May 5 in Plainfield, N. J. He began his career as an entertainer in minstrel shows in 1884.

Farland toured the U. S. and England as a banjoist, giving an average of 100 banjo recitals a season for more than 40 years. He retired 15 years ago.

WALTER E. KLINE

Walter E. Kline, 61, publicist, died May 6 in Bel Air, Cal. He established his public relations office in Hollywood in 1918 and in recent years was associated with his son, Fred, who survives.

Other survivors are his widow and daughter.

AL ROGERS

Al Rogers, 55, theatrical booking agent, died May 8 in New York. Prior to becoming an agent in 1934, he had been an actor.

Rogers had been in semi-retirement for several years because of ill health. His wife, son and brother survive.

Robert Chetham, 72, British independent exhibitor who had played an important role in the affairs of the Cinematograph Exhibitors' Assn., died recently in London. He served on its general council for more than 20 years.

A. M. Shinnie, veteran radio announcer and actor, died May 3 in Aberdeen, Scot. He was one of the original BBC staffers in Aberdeen when radio studios were opened in that city in the 1920's.

William Hughes, 53, drama producer with the BBC, died May 2 in Birmingham, Eng. He began his radio career as an actor in 1927 and made over 500 broadcasts in the next 10 years.

Frank Artman, 60, sound technician, died of a heart attack May 7 in Hollywood. He had worked at Universal-International for 35 years. His wife and mother survive.

Rolf Lauckner, 67, German legit and film author, died April 26 in Bayreuth, West Germany. He was noted for his expressionist one-act plays as well as a number of films.

William O. Stone, 77, retired circus performer, died in Meredith, N. H., May 3. A native of Athol, Mass., he toured the country for years as a trick sharpshooter.

Geoffrey Cook, stage manager at the Opera House, Blackpool, Eng., died recently in that city after being struck by a heavy screen which fell from the flies.

Dr. Noel J. Logan, 53, prominent in Omaha musical circles, died May 1 at a Council Bluffs, Ia., hospital of injuries suffered in an auto accident.

Grandson, 6, of late Ralph Harrison, bandleader and one of the 11 original founders of the Variety Club, died May 4 in Pittsburgh.

Edwin A. Borchardt, 56, projectionist for the Oriental Theatre, Milwaukee, died of a heart attack recently in that city.

Jerome Brooks, 38, exec with Sullivan, Stauffer, Colwell & Bayles ad agency, died May 10 in New Rochelle, N. Y.

Mother of Herbert Leonard Perer, of Park Theatre in Pittsburgh, died in that city April 19.

Elliot Roosevelt

Continued from page 1

Paul Jones, "father" of the U. S. Navy. Roosevelt had access to information that hadn't been made available to historians before.

He wrote the script in '23, when Assistant Secretary of the Navy. It was titled "I Have Just Begun to Fight." The work was sent to Paramount's Adolph Zukor, whose son, Eugene, was at time working as an enlisted man in Roosevelt's office and had become friendly with him. However, the manuscript was mislaid by an exec in Zukor's office and hasn't turned up since. Zukor mentions the incident in his autobiog, "The Public Is Never Wrong."

Elliot Roosevelt has been sifting his father's personal papers and from them has been able to reconstruct the scenario. In addition, Nolan over the past three years has carried on extensive research on Jones in Maryland, Virginia, Pennsylvania and No. Carolina and has come up with what Roosevelt termed "a sensational new conception" of the naval hero's life.

Publisher for the novel hasn't been picked as yet. The scenario for the film ought to be completed within another week, Roosevelt said.

MARRIAGES

Frances Yeend to James William Benner Jr., Ithaca, N. Y., May 9. Bride is soprano lead with N. Y. City Opea Co. He's a pianist and vocal coach.

Olgie Udovich to Joseph P. Segar, Las Vegas, May 1. Bride is secretary to Margaret Herrick, executive director of the Academy of Motion Picture Arts & Sciences.

Pamela Kay to David J. L. Dix Perkins, Halifax, Eng., April 24. Bride an actress.

Judith U. Bradshaw to John W. Davis, Bradford, Eng., recently. Both are thespers.

Beryl Fagan to Brendan Smith, Dublin, May 3. Bride is an actress and singer; he's a stage director.

Maxine Hansvold to Tommy Mars, Reno, May 8. Couple is with KRON-TV, San Francisco.

Diane Disney to Ron Miller, Santa Monica, Cal., May 8. Bride is the daughter of film producer Walt Disney.

Betsy Palmer to Dr. Vincent Merendino, New York, May 8. Bride is a film actress.

Joan E. Bonomo to Robert Benvesta, Las Vegas, May 6. Bride is a dancer and daughter of former Hollywood stuntman and actor, Joe Bonomo.

Doris B. Schenk to Richard F. Zubel, Columbus, May 1. He's "The Wrangler" on WBNS-TV kid show.

Pauline M. Charest to Herbert W. Wenzel, Manchester, N.H., May 1. He operates a ballroom at Baboosic Lake, N.H.

BIRTHS

Mr. and Mrs. Lee Marvin, daughter, Santa Monica, Cal., May 7. Father is a screen actor.

Mr. and Mrs. David A. (Sonny) Werblin, son, May 8, New York. Mother is the former Leah Ray, film-broadcasting singing actress; father is veepee of Music Corp. of America.

Mr. and Mrs. Zaro Calabrese, son, Teaneck, N. J., May 3. Father is assistant art director of the ABC network.

Mr. and Mrs. Bradford Cross, daughter, Philadelphia, April 26. Father is national director of sales and promotion at the Princeton Film Center, Princeton, N. J.

Mr. and Mrs. Charles Sonnenclair, son, New York, April 29. Father is in the accounting dept. of the William Morris Agency.

Mr. and Mrs. Arnold Miller, son, Pittsburgh, May 3. Mother's the daughter of Bill Finkel, theatre owner and ex-Variety Club Chief Barker.

Mr. and Mrs. George Thomas, son, Pittsburgh, April 29. Father's news editor of WDTV.

Mr. and Mrs. William Tankersley, daughter, Hollywood, May 2. Father is manager of program services for CBS radio.

Mr. and Mrs. Mike Dutton, son, May 8, New York, their first. Father is an independent tv producer and packager; mother is non-pro.

Mr. and Mrs. Ken Murray, daughter, May 10, Santa Monica, Cal. Father is a comedian.

Mr. and Mrs. Edward Lasker, son, Hollywood, May 9. Mother is film actress Jane Greer; father is a film producer.

Mr. and Mrs. Cy Morans, son, Flushing, L.I., May 1. Father is with CBS Building Operations dept.

Political Themes

Continued from page 1

drop in attendance in both Lisbon and the provinces.

The U. S. distribs on several occasions have asked the board to adopt a more reasonable attitude, but to no avail. In fact, reported Spiegel, the local scissor-wielders are tougher than ever before.

Just like foreign pix in the U. S., Hollywood product abroad has always had to run the censor gauntlet, particularly in areas where waves of nationalism run high. Elsewhere, and that includes countries like Australia and Britain, censors are alert against brutality in Americah imports. India, Indonesia and Ireland have always been trouble spots and continue so. Occasionally, in the so-called "neutral" nations, U. S. pix with political themes are heavily scissored.

On some rare occasions, a western censor will snip a sequence due to its sex content. Controversial "The French Line," playing the U. S. without a Code seal, was trimmed in Australia, for instance, where closeups of Jane Russell's body movements in her dance scene were eliminated. In India, with its different standards of morality, U. S. pix are inevitably and heavily censored. In Mexico recently, Warner Bros. ran into plenty trouble with "Blowing Wild" which has a Mexican locale.

2nd SEASON

THE RED BUTTONS SHOW

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Mondays, 9:30 to 10:00 P.M., EDST

May 19 '54A

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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DEBORAH-AUDREY, NOLAN 'BESTS'

Top Pix Product for U. S. Now No. 1 Need in Germany's Postwar Cycle

German picture biz needs a couple of outstanding hits to launch it in the U. S. market, but these pix haven't as yet been produced, Martin J. Lewis, artie exhib and foreign film distributor, said in N. Y. last week (14).

Lewis, who visited Germany twice recently, said the industry there had gone through three distinct cycles and that it had now arrived at the point where it was becoming aware of the international market in which it was once prominent.

"To break into that market the German producers will have to make films of unique appeal," Lewis declared. "So far, I haven't seen any such pictures in Germany."

Lewis, who runs the 55th Street Playhouse and the Thalia Theatre in N. Y. and is particularly interested in German pix, expressed skepticism on the advantages of dubbing. "Hollywood must come down a great deal before the general audience will accept dubbed films," he said. He added that only lower-type theatres would accept dubbed pix and that, while he was a great admirer of Italo films, he didn't think the lip-sync treatment had added to their prestige in the U. S.

Apart from that, Lewis insisted that it was a bad mistake for anyone to concentrate on dubbed versions of any single film. "The art houses should always have original versions available to them," he declared.

According to Lewis, foreign producers aren't doing themselves a favor by not sending to the U. S. at least one original print for the first runs. "The dupe negative is never as good as the original," he

(Continued on page 22)

Phil Silvers' Definition

A certain front booth at Lindy's—the 10 Downing St. of show biz—is particularly unique because of its banquet board arrangement so that virtually every pressagent and ex-p.a. in town, at one time or another, makes with the sturgeon-on-rye there, especially for lunch. It's an extraordinary galaxy of unusual characters who make this an extraordinary listening post.

"They have the answers to everything from a Nick Kenny patty-poem to the H-bomb," observed comedian Phil Silvers. "This bunch is Menninger's Clinic with chairs."

Berlin Donates 'Army' to Scouts; $9,500,000 Take

Irving Berlin envisions an inestimable monetary addition to the "God Bless America" Fund now that the Warner Bros. film negative of "This Is the Army" has been recouped by him and gifted to the Boy and Girl Scouts of America Foundation. Having earned $9,561,501.69 for the Army Emergency Relief, for which Berlin designed this World War II service men's show, the Army has officially returned all rights to the soldier show to Berlin, its composer and, for two years of its 2½ years of overseas touring, also one of its participants.

Just as Berlin has seen to it that the "God Bless America" Fund is the recipient of sizable fees—such as that $25,000 he got for a commercial tv shot two seasons ago—the songsmith feels that the residual values to "This Is the Army" will further enrich the Scouts' endowment, of which Herbert Bayard Swope is chairman and Mrs.

(Continued on page 52)

'Ponies' for Opera Disks Will Bring the Masses To Classics: RCA's Marek

Bringing grand opera to the masses via librettos acted in English by name legit thespians is the plan of RCA Victor. Prime purpose will be to make the classic Italian and French scores more generally understood by having Deborah Kerr, John Kerr, Geraldine Brooks, Dennis King, Judith Anderson, Joseph Cotten and Shepperd Strudwick enact the librettos, and then will follow the classic arias in their native tongues. These will be sung by artists such as Lucia Albanese, Jan Peerce, Robert Merrill, Rise Stevens and Leonard Warren in a new set, "Arias Sung And Acted."

The English dramatic texts are likened by Victor's a&r management topper George R. Marek, who conceived the pattern, to a "pony,"

(Continued on page 70)

Carney's 'Song of Sewer' Impure, CBS Bans It

CBS is playing no favorites in banning disks from its airlanes. A couple of weeks ago the web blacked out Phil Harris' "Persian Kitten" slice for RCA Victor and this week it has nixed Art Carney's first side for Columbia Records, "Song of the Sewer." Number was considered not up to the network's "cultural level." The other side, "Va-Va-Voom," is apparently okay.

Carney is tied to the CBS net through its disk subsid, Columbia, and his featured role on Jackie Gleason's video show on Saturday nights.

CRIX TAP DRAKE, RENEE-SHIRLEY

Lloyd Nolan, costar of "The Caine Mutiny Court Martial," has been voted best actor of the 1953-54 Broadway legit season in VARIETY's 13th annual poll of the firststring N. Y. drama critics. Audrey Hepburn, costar of "Ondine," and Deborah Kerr, star of "Tea and Sympathy" are tied as best actress.

Alfred Drake, star of "Kismet," gets the nod for giving the best male performance in a musical, while Shirley Booth, star of "By the Beautiful Sea," and Renee Jeanmaire, costar of "The Girl in the Pink Tights," are tied for the best femme performance in a musical.

John Kerr, featured in "Tea and Sympathy," is the winner for best performance by an actor in a supporting cast, and Carol Haney, featured dancer in "Pajama Game," nabs the honors for the best supporting performance by a femme.

Ben Gazzara, whose performance in "End as a Man" (which moved uptown to Broadway from the Theatre de Lys, in Greenwich Village, N. Y.) won him star billing, gets the nod as most promising young actor of the season, while Eva Marie Saint, making her Broadway bow in "A Trip to Bountiful," gets the critical citation as most promising young actress.

Best director rating goes to

(Continued on page 64)

Favor U.S. Stamp Honoring Legit

Move is in the works to promote the issuance of a postage stamp saluting the American theatre. Sparking the drive is Jacques Minkus, stamp department head of Gimbel Bros. in N. Y., and a legit enthusiast. Project has been endorsed by the Council of the Living Theatre.

Minkus is starting to line up theatre people to form a committee to lobby actively for the stamp. He's pledged $500 towards the initiation of a design and hopes to conduct a national contest in cooperation with CLT and community theatre groups.

It's Minkus' contention that the U. S. should take a cue from the numerous foreign countries that have issued stamps honoring the theatre. He also feels it's incongruous that the Government has never put out a stamp boosting the theatre but has done so for other industries, including a salute to the 50th anni of motion pictures. Minkus also points out that although stamps honoring Will Rogers, Stephen Foster and Victor Herbert have been issued the tribute was not paid for their theatrical efforts.

Video's $15,000,000 Hippodrome; 91 Gee-Whizzers Backed on Webs

By LEONARD TRAUBE

There's no more speculation on the wherewithal for NBC's 39 color tv spectaculars starting in the fall, and CBS' sphinx act on the galas got out of the secret class this week. The Pat (Weaver) & Bob (Sarnoff) prexy and executive veepee team at NBC has masterminded a rakeoff of some $10,000,000 in gross billings from multiple underwriters of the Saturday-Sunday-Monday series of tinted extravaganzas. CBS' tele operation headed by J. L. Van Volkenburg will realize approximately $5,000,000 (as usual, the web isnt giving out any figures) from a single sponsor, Chrysler, for a year-round exposure in a regular black and white skein consisting of superdooper dramatic stanzas and musical menus with stellar casts and authors.

It'll be a "Battle of the Behemoths" only in the sense that each web will be vying for public attention, though not competitively slotted. Columbia's choice for the hour's slotting is 8:30 to 9:30 Thursday, going against "Justice" (if that sticks next season) and "Dragnet." Latter has been a thorn in the side of "Lux Video Theatre," which is moving over to NBC Thursdays in the 10 to 11 time. "Four Star Playhouse," in the 8:30 period, will probably be shifted to a later clocking.

NBC's elaborate checkerboard will be launched Sept. 12 (Sunday) from 7:30 to 9 under producer Max Liebman, with Betty Hutton starring (for $25,000), in an original tuneshow. An estimated $3,600,000 is being put on the line by Hazel Bishop for the 13 excursions on an every-four-weeks circuiting. (The cosmetic house would like an alternating freight

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Can't Drool in School

Chicago, May 18.

Drooling and schooling do not mix, opines a midwestern superintendent of public schools. Therefore, he barred public appearances of Tommy Leonetti, Capitol chanter and drool-guy of teeenage gals in this area, at two high schools in Hammond, Ind.

Educator Lee Caldwell said he wanted no swooning during examination time and told Leonetti, "Our schools are for education and not for advertising records."

Reefer Broadcast Puts Calif. Indie Into Plenty Haze

San Francisco, May 18.

Resignation of 24 public sponsors has added fuel to the public dispute over programming policies of Berkeley's listener - sponsored KPFA-FM radio station. All 24 had been members of the advisory committee or advisory council, or both, of Pacifica Foundation, which operates the station.

The roof flew off KPFA's controversial antenna after an April 22 broadcast during which four anonymous participants extolled the use of marijuana. In the broadcast, titled "Marijuana — Some Notes and Comments on the Use of the Narcotic," three men and a woman, identified only as Red, Louie, Sam and Lola, admitted they were users.

Sample quotes from broadcast: "I've been smoking marijuana since I was 17. I'm 34. I've become convinced that there is no problem in smoking marijuana. They make criminals out of us, just for smoking marijuana.

"Our problem is that we're suffering because we can't get the police off our backs. Nobody has any trouble with marijuana. It doesn't hurt you. Yet we're outside the law.

"Marijuana has no harmful after-

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Clef's 'Tatum Story' In 15 LP Albums

Clef Records is prepping a 15-album series featuring jazz pianist Art Tatum. Albums, which'll be issued on 12-inch longplay disks, are a compilation of 118 sides cut by Tatum recently.

The first five LPs of the series have been set for June 1 release.

French Nix Anti-Commie Films From 20th But Also Ban Russian Swipes at U.S.

French government censors have barred exhibition of 20th-Fox's "Hell and High Water" in France on political grounds. Feature has an anti-Commie slant.

Censors pointed out to 20th that, not long ago, they banned a couple of Russian features with anti-U. S. themes and that their neutralist policy applies both ways. "Hell" tells of a spoiled Red attempt to atom-bomb the U. S.

This is the second time 20th has had to bow to the French desire to stay clear of bias. When "Pickup on South Street" was dubbed into French, the dialog was changed to switch action from a Red spy ring to a dope smuggling racket.

A number of European countries are sensitive to films with political themes and refuse them exhibition permits rather than rouse the ire of either the U. S. or Russia.

Ring And Piston Set

By SYD SILVERMAN

The New York region of the Sports Car Club of America held its first race of the season May 9 at the Suffolk County Air Force Base at Westhampton, L. I. This regional event followed by one week the national SCCA meet at Andrews Air Force Base in Washington. The close timing of the races prevented many of the cars from making a double appearance, thus the field at Westhampton was not as varied as possible.

It has become apparent from these two races that the most consistent winners of the season will be the more expensive Italian competition cars. The 4.5 litre Ferrari is, without doubt, the most powerful and spectacular car in the U. S. Bill Spear and Jim Kimberley put up a tremendous duel in two of these cars at Washington with Spear taking the checkered flag after Kimberley threw a connecting rod on the last lap. The Ferraris staged a race by themselves, hopelessly outclassing the rest of the field. Kimberley was clocked at 143 m.p.h. through the pits on several occasions, a full

(Continued on page 69)

ED. SULLIVAN FLIES IN LONDON'S D. VALENTINE

London, May 18.

Dickie Valentine, 24-year-old British singer, planed to New York Monday (17) to guest on Ed Sullivan's "Talk Of The Town" tv show the following Sunday.

Valentine—discovered as a callboy at London's Her Majestys Theatre—was for five years singer with Ted Heath and his orchestra. Last month he went solo in variety and is clicking around the country.

Apart from his ballad-singing, he is a vocal mimic and features impressions of Johnnie Ray, Billy Daniels, Nat (King) Cole, etc.

Hepburn B'way Stand-In Doing 'Ondine' on Radio

Gaye Jordan has drawn the top role in a radio adaptation of "Ondine," which stars Audrey Hepburn on Broadway. Miss Jordan is the British actress' understudy who has a minor part in the Jean Giraudoux click at the 46th St. Theatre. Hence she'll do the radio version—on the CBS "Let's Pretend" June 19, from 2 to 2:30—in ready-to-wear makeup and rush over from the Madison Ave. studio of the web to make the Saturday matinee curtain.

"Ondine" adaptation for the CBS'er is being done by Johanna Johnston with Louis Melamed producing.

Carmel Myers, Impresario

Carmel Myers, former screen star and now, in private life, Mrs. A. W. Schwalberg, wife of the Paramount Distributing Co. president, has purchased stage, television and film rights to "Someone Like You," collection of short stories by Raold Dahl. Alfred A. Knopf is the publisher.

Miss Myers reported in N. Y. this week that she hopes to set up "package deals," that is, a legit production of some of the yarns late next fall, to be followed by picturization. Present plans call for adaptation of three of the tales for the stage along the lines of "Tonight At 8:30" and as a pic in the "Trio" pattern.

Mason's Disk Readings

Hollywood, May 18.

James Mason makes his debut as a platter personality this year with a Decca LP album of dramatic readings. He recorded the album last week, utilizing literary classics in the public domain.

Mason's readings were given a lush musical background, Decca's west coast recording director Sonny Burke supervised the session.

Russ Ballet Can't Be That Shiftyfooted; Paris Sheet Reviews Show That Wasn't

Paris, May 18.

Cancellation last week of the Russian Ballet at the last moment, when it was to appear at the Paris Opera—first time for a Soviet ballet company since World War I—left mixed impressions here.

Troupe originally was to bow at the Opera Saturday May 8. Opening was first put over to Monday (10) when Dienbienphu fell, and then to Tuesday (11) when state theatres shut down Monday in mourning over the event. Then fear of riots due to anti-Red feeling decided the French government to cancel the ballet engagement altogether.

Many French dailies expressed discontent with the move, stating that it was not fitting in the face of the allout welcome handed to the Comedie Francaise troupe by

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SILVER SPURS STUNT HUFFY AT ALAN LADD

Hollywood, May 18.

Reno's Chamber of Commerce called off its Silver Spurs celebration, slated for May 22, and explained that its action was caused by Alan Ladd's request for gratuities. The Silver Spurs, won by Ladd for his acting in "Shane," and by George Stevens for his direction of the picture, will be delivered in Hollywood. Selby Calkins, publicist for the Chamber, said he wrote the following letter to Ladd:

"We were informed of your requests for accommodations of several guests, plus remuneration, plus a gift of $500 in furniture. Compliance with these requests would not represent any serious financial burden upon the Silver Spurs awards committee since award winners are always our guests, but would constitute a direct affront to the spirit in which the Silver Spurs awards are given, and to those Silver Spurs winners

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MCA Ups Berle Adams To Vice-Prexy Status

Hollywood, May 18.

Promotion of Berle Adams to a vice-presidency of MCA was announced here by prexy Lew Wasserman. Adams has been with MCA for the last four years in the television department.

Co-founder and first president of Mercury Records, Adams was Artists & Repertoire man for the Chicago label until 1946 when he resigned to come to the Coast. Since then he has been a personal manager and agent.

HORACE HEIDT
Currently On Tour
Under Personal Management
WALTER PLANT

View 16 Features At S.E.-Asia Fest

Tokyo, May 11.

Judging of 16 feature films and 11 documentaries competing for the "Golden Harvest" award in the first Southeast Asian Film Festival began here this week. Pix represent six member countries of the Federation of Motion Picture Producers in Southeast Asia.

Countries vieing for prizes are Japan (the host country this year), Formosa, Hong Kong, Malaya, the Philippines and Thailand. Other countries participating but not competing are India, with one feature film; Pakistan, with one short, and Ceylon, three documentaries. About 34 films is to be screened by May 15, with awards of gold, silver and bronze plaques for the top three films in feature and documentary class to be announced May 20.

Fete festivities kicked off May 8 with a reception for 350 reps in the Southeast Asia film industry. The official guest list shows no film stars. Representing the Motion Picture Assn. of America is producer Frank Borzage, who arrived with a $16,000 Mitchell camera to go to the company whose entry portrays Asia to the west.

Despite the fact that many mem-

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ARLEN OUT OF DANGER; NO DELAY ON 'EASY'

Harold Arlen, who was critically ill for quite a spell in Doctors Hospital, N. Y., was pronounced out of danger last week. Composer had undergone several operations and numerous blood transfusions for hemorrhaged ulcers. He's expected to be able to leave the hospital in about a week, but will have to have a trained nurse for some time.

Composer's illness is not expected to delay production of "Free and Easy," the Negro musical on which he has collaborated with lyricist Johnny Mercer. It's being readied by Blevins Davis and Robert Breen, using members of their "Porgy and Bess" revival.

However, "House of Flowers," on which Arlen is collabing with Truman Capote, will probably have to be set back, and Jose Ferrer is now expected to work on the book and lyrics. Saint Subber will produce the show next fall.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Back in the days when sportswriting (at least around New York) was on a higher literary level than the prose of dramatic critics, Percy Haughton, football coach (first at Harvard and then at Columbia) died on the eve of the Cornell-Columbia game.

Heywood Broun, Damon Runyon, Grantland Rice and W. O. McGeehan were among those making the trip to Ithaca to cover the game. Broun and Rice were leaders of the romantic school of sportswriters, McGeehan and Runyon headed the realists.

McGeehan and Broun got to discussing the chances of Columbia's winning the game for the honor of their dead coach.

"Of course," said Bill McGeehan, "Columbia should win. The old college try, dying for dear old Rutgers, and all that sort of thing. But they won't."

Broun held to the view that they would transcend the tragedy like the Phoenix bird rising from its ashes.

Mrs. Haughton made the trip to spur the boys on.

Before Vitamins Came Irony

So what happened? Columbia got shellacked, of course. Broun wrote a hard-boiled account of the game and McGeehan outdid Grannie Rice in pouring tear-stained treacle over the defeat. He saw the game through the eyes of Mrs. Haughton and watched her more than he did the players.

I found myself much in the same position while catching a preview of "Decision at Sea," a "Schlitz Playhouse of Stars" tv production starring Don Taylor as a Navy surgeon and featuring Carl Benton Reid as the late Admiral Marc A. Mitscher.

Preceding the run of the picture, a cocktail party was held in the cozy American room of the Hollywood Brown Derby. Banking every wall and ledge were bottles of Schlitz beer—but no bottle-openers. The guests settled instead for highclass cocktails and hors d'oeuvres.

Matt Weinstock of the Daily News was there. So were Bill Byrd of the Pasadena Independent; Lowell Redlings of the Hollywood Citizen News; Eve Starr, who does a syndicated tv column; Carol Righter, who astrologizes the destiny of Hollywood stars; Pat McDermott of CBS and about 50 others who had either fought their wars or had gone the way of all 4F's.

I had gate-crashed Lt. Skip Scully and his beautiful bride, who were home on leave. Skip was wearing an Air Force uniform. He was mistaken for Naval Commander Haggerty, who was expected. Now, an Air Force uniform might be mistaken for a postman's or a Greyhound bus driver's, but hardly for naval brass. Well, the lighting was subdued.

When I was introduced to the guest, she extended her left hand, explaining her right was practically useless due to an attack of bursitis. She turned out to be Mrs. Marc A. Mitscher and had been flown up from Coronado to catch the preview.

There happened to be a comfortable captain's chair next to me and I urged her to take it as the picture was soon to roll. Thus she was practically surrounded by the Scully Circus.

I asked her if she were familiar with the story, which dealt with an incident in the life of her husband who commanded the famous Task Force 58. This outfit operated in the Pacific theatre of war as Bull Halsey's troubleshooters: Combat planes from Mitscher's flattops were most instrumental in sending the souring cream of the Imperial Japanese Navy to the bottom of the sea.

On one occasion, Mitscher sent a flock of planes off at 4 p.m. with orders to attack the Jap fleet from the west with the sun in the faces of the eyes of enemy-gunners. The hitch was that if the planes planes didn't get back before dark, they would be lost at sea, because the Admiral couldn't afford to turn on the lights of his task force and thus expose his warships to Jap submarines. A loss of 10 minutes on return would mean the doom of all our pilots and their planes as a payoff for destroying the yougourt of the Jap fleet.

The Admiral had to decide the fate of those fliers, so he ordered all lights on and saved his planes and his pilots at the risk of blowing up his task force. This was advanced as proof that even the brass now and then are human beings.

Never Ask The End

Mrs. Mitscher explained she didn't know how the Schlitz writers were treating the incident. The agency had sent her a print, but the Navy was so solicitous of her feelings that in scissoring the Schlitz commercials they had clipped the end of the film as well.

It so happened that the part dealing with her husband's heroic and somewhat heretical decision was all in the film after the commercial, so she really didn't know how the end came out and was too polite to ask.

We got to talking about families. She regretted now more than ever that she herself had no children. She and the admiral were married 41 years. They had met at a wedding. She was 18 at the time and remembered she cried her head off.

In those days graduates of Annapolis were rated as past-midshipmen and not allowed to marry for two years. So the Mitschers were married two years after they first met and after having seen each other only three times.

When she learned that Lt. and Mrs. T. J. Scully were having a baby in August, she admitted her own loneliness was doubled because she had no children and it was sad that such a good man should have left no descendants. She realized she saw him in a different light than others. "He was much gentler," she added.

Little did she realize that John T. Kelly, who wrote the script, and Jus Addiss, who directed it, were to see him in that light too.

One of God's Spies

I eavesdropped on all this conversation and when the picture began to roll I couldn't keep my eyes off the Lady of Task Force 58. As she was seeing the major part of it for the first time either on a screen or a typed page, most of it was new to her.

First her eyes were shining. Then tears began to trickle down her lovely cheeks. She quietly wiped them away—a grand old lady in a gay young hat.

When the picture had run its course and the lights went on she was smiling and telling everybody she thought it wonderful. She had her picture taken with Don Taylor and other members of the cast.

By now it was all just a picture for people to believe for a while and then let it trickle through their fingers while they turned a dial and went on to something else, probably a rehash of the McCarthy-Army feud featuring tailor-made suits for privates, Stork Club substitutions for k.p. duty, deputized rifle-cleaners and pressure, pressure, pressure to get a rich kid a commission the easy way.

Not the way the Mitschers got theirs. Not the way thousands have got them since that far-off day when he sailed for the Orient as a past-midshipman awaiting the time, two years away, when he could return as an ensign and marry his bride.

I watched the admiral's widow saying goodbye to young Lt. Scully and his expectant young wife, wishing them all the luck in the world, warmly urging them to stay in the service and assuring them that she wouldn't have exchanged the separations, movings from post-to-post and wonderful reunions of a service wife for anything in the world.

Then she went out into the night, but there was no admiral holding her arm or telling her that, after all, it was only a television show. She was playing this one for real and she had her lonely heart to prove it.

5/19

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Edna Ferber's Quote

New York.

Editor, VARIETY:

Conversation while strolling: On my way to VARIETY I ankled along, chinning with longtime show biz pal, actor George Cotten. At the corner of Broadway & 46th Street, we encountered Edna Ferber, who was going our way. We ambled along and somehow, talk turned to the curious shabbiness of Broadway by daylight. Miss Ferber recalled her first view of The Street—the buildup looking forward for a long time to her first glimpse of Broadway. And then she saw it in the daytime. "It was like Christmas without Santa Claus!" she said. It's a good quote from a good quoter.

Bob Dowling.

CHURCHES' SHOW BIZ KNOW-HOW

Goldenson to Urge German, British Pix Slanted for American Market

Leonard Goldenson, president of American Broadcasting-Paramount Theatres, revealed in N. Y. yesterday (Tues.) plans to stimulate overseas production of films suitable for the American market. Exec told an AB-PT stockholders meeting he'll go to Western Germany this summer with the intention of influencing the employment of American writers and directors by German filmmakers. He'll also call upon J. Arthur Rank in London to recommend that the British producer key his product more for the U. S. via similar casting of Yank personnel.

Goldenson recalled that some time ago he urged Italian producers to shape their pix for world audiences. Italy this year is yielding six to nine features which can play the mass market as a result. On the domestic front, the prez also noted that he, John Balaban (& Katz) and Robert J. O'Donnell, v.p. of the Interstate chain in Texas a while back made the rounds of Hollywood studios to make the pitch for more product.

"We are aware of the great scarcity of pictures prevalent in the market over the past few years," said the chief exec. He attributed it in part to divorcement, for producers no longer are obligated to supply affiliated theatres with films.

Asked if AB-PT itself would move into production, Goldenson replied: "The board makes the decisions. And we are waiting to see if the producers come through with enough pictures. If this

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Chas. Green Is Cordial!

Unexpected support of the 20th-Fox management came at the stockholders meet in N.Y. yesterday (Tues.) from Charles Green who last year engaged Spyros P. Skouras in a bitterly contested proxy battle.

Green said he had increased his holdings in 20th to 60,000 shares, and he reminded stockholders that, last year, they had turned him and his group down when they had voiced the very same complaints re salaries, etc. "Rather than harass 20th, I want it to be well and strong," he said. "If the management gives us a good profit then good luck to them."

More 20th Gains Cue Extra Divvy

Executives' salaries as well as the question of whether or not directors should own stock made for somewhat unexpected topics of discussion yesterday (Tues.) as 20th-Fox stockholders held their annual meet in N. Y.

There were no fireworks—none had been expected—but Spyros P. Skouras, 20th prexy, came in for some insistent questioning, particularly on the financial terms of the contract of Al Lichtman, 20th director of sales who gets a salary of $4,000 weekly. In the main, Skouras' reply was that Lichtman was an extremely valuable exec and that this kind of money—plus an original loan—were necessary to retain his services.

Skouras disclosed net earnings of $2,048,000 for the first 13 weeks of 1954, exactly double the total for the comparable period in 1953. First quarter of 1954 earnings equalled 74c. per share compared to 37c. last year. Earnings before taxes were $4,038,000 compared with $1,799,000 in 1953.

Skouras said he would recommend to the board the regular 25c quarterly dividend plus a 10c per share extra divvy payable in June. Replying to criticism that the divvy should be larger, he said he was very dividend minded, but that, "should something go wrong two years from now," he didn't want to be criticized and wanted to have the company in the strongest possible financial position.

Meet saw 2,111,665 shares of

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See Quick Truce In Hayworth-Col

Quick settlement of the Rita Hayworth contractual hassle with Columbia Pictures was seen this week in the wake of Miss Hayworth's institution of a suit in N.Y. Federal Court against the film company. Asking termination of the distribution agreement between Col and Beckworth Corp., latter being the producing unit in which Miss Hayworth is the controlling stockholder, the actress charged Col with failing to exert its best efforts to sell Beckworth pix. Further, Miss Hayworth claimed that the $13,000,000 charged by Col to Beckworth as production and distribution costs were excessive.

Miss Hayworth owns 450 shares of Beckworth, and Col and the William Morris Agency hold minority shares. However, Col has the major voice in Beckworth's voting trust operation, it's understood.

Sources close to the matter, say Miss Hayworth's major concern has been the importance of her equity in Beckworth. Also, she seeks ways and means of converting this into dollars.

Recently-prepared balance sheet showed that the star's shares in Beckworth were worth close to $1,000,000. However, her pact with

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Rivero-Canova-Control Cost-Cutting Camera

Hollywood, May 18.

Judy Canova and her husband, Philip Rivero, have obtained control of Camera Vision Productions, Inc. Firm has developed a revolutionary camera which incorporates an electric monitor. This is described as enabling the director to view action as it will appear on screen, thereby theoretically cutting production costs from 30 to 50%.

Device will also be useable for kinescoping live tv programs. Reportedly will produce rushes within one hour after shooting.

Film Trek to Saranac Weekend of June 11

Film industry's annual trek to Saranac Lake, N. Y., for an inspection tour of Will Rogers Memorial Hospital and a board meeting relating to its administration is set for the weekend of June 11. Following the hospital survey, execs and press reps will be the guests of Herman Robbins, head of National Screen Service, at his Edgewater Hotel, Schroon Lake.

Hospital, president of which is Columbia v.p. Abe Montague, is operated by Variety Clubs International-Will Rogers Memorial Fund, Inc.

Highlight of this year's pilgrimage will be the dedication of a Chick Lewis memorial wing to the hospital and the unveiling of a plaque in Lewis' honor. Lewis, exec v.p. of the hospital, died last year.

Included in the touring group will be reps of companies which have donated new 3-D projection equipment for the hospital's "Movie Nights." These included the Ballantyne Co. of Omaha (projectors) and Altec (speaker and installation).

PROTESTANTS BIG SPONSORS OF PIX

By GEORGE GILBERT

Films can be entertaining in telling a spiritual "message" and in line with that concept many Protestant churches have turned to Hollywood know-how, stars, scenarists and directors to provide an extra lift and professional polish for their 16m religious product. Notable example that rose above normal church distribution and clicked in 35m theatrical release is, of course, "Martin Luther" which the Louis de Rochemont Organization produced for the Lutheran Church.

But church-backed films seldom tap theatrical outlets since their fundamental market lies among members of their own flock. Even "John Wesley," a $200,000 Eastman color production which J. Arthur Rank recently made for the Methodist Church, is unlikely to see theatrical release. Some 500 sponsoring churches have priority on the film's exhibition.

In general, most denominations are primarily interested in use of films to help the local minister. Especially active in utilizing Hollywood talent and producers is the Broadcasting and Film Commission of the National Council of the Churches of Christ. The Rev. S. Franklin Mack, executive director of the Commission, recalled in New York this week that when he entered the film field about a decade ago only one religious film pro-

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FILM DIVIDENDS RUN WELL FIRST QUARTER

Washington, May 18.

Film dividends for the first quarter of 1954 ran ahead of the same period of 1953, and one of the chief reasons was CinemaScope, which was important in boosting 20th-Fox earnings. Department of Commerce past weekend announced that film industry stockholders received $5,592,000 in dividends during January, February and March. Last year the total was $5,114,000 for the period.

The industry's March dividends

(Continued on page 71)

Todd-AO's Up to $5,500,000 Fund For 'Oklahoma' in New Financing Program; Exhibs to Pay Royalties

Hint Todd-AO Plans

Magna Theatre Corp. hopes to "cause to be produced" a number of Todd-AO processed pix so that that new ones continually will be swinging into distribution subsequent to the first release, "Oklahoma."

Company's plan, investors were told in private communications, is to encourage use of the special process by outside producers, in addition to setting up new deals for the lensing of Richard Rodgers-Oscar Hammerstein properties.

Todd-AO has "first refusal" rights to all R & H plays for a period of five years, with the exception of "King and I." This was previously sold to 20th for CinemaScoping.

Magna Theatre Corp. has worked out an elaborate financing program providing for the expenditure of up to $5,500,000 on the picturization of "Oklahoma," which will be Magna's first in the Todd-AO process. Outfit, which owns 75% of Todd-AO, figures on a production budget of $4,000,000 but credit for the additional $1,500,000 already has been lined up and will be tapped, if and as needed.

Thus, this new contender in the widescreen derby has unusually impressive monetary dimension to start with.

United Artists Theatre Circuit, which already has a substantial investment in Magna, has agreed to put up an additional $500,000 to meet any production expense over the $4,000,000.

'First Money'

If still more is required, Bankers Trust Co. of N. Y. will provide $1,000,000. Bankers' loan would be in the form of "first money," that is, the bank would be paid off ahead of any other note holders and before Richard Rodgers and Oscar Hammerstein II collect the $600,000 which is still owed to them for screen rights to their property. (They've already received $420,000 of the $1,020,000 price).

Casting for "Oklahoma" is being kept under wraps but will be disclosed shortly. Arthur Hornblow is producing in association with Rodgers and Hammerstein. Fred Zinnemann is directing. Todd-AO process resembles Cinerama in that, for theatre presentation, the screen is deeply curved and is about 2¼ units wide to each single unit of height. Only one projector is used, in contrast to the three needed for Cinerama.

Theatres licensing for pix made in the Todd-AO process, in a switch from standard operating procedure, will be called upon to pay the company a royalty of 5c per admission

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Odlum's Outer Shell of RKO

The Quo Vadis? of the week centres on RKO Pictures Corp. Persons close to Floyd Odlum, head of Atlas Corp., and Odlum himself via a press statement, confirmed VARIETY's story last week re Odlum's heavy buy-up of the Pictures Corp. stock in a maneuver for control.

Intriguing the observers is the fact that Odlum is buying only a shell of a corporation. It's completely set up corporately but its only asset is cash. (As distinguished from RKO Radio Pictures, owned entirely by Howard Hughes, which owns all the RKO production-distribution assets).

Wall Streeters who usually are in the know, including sources in the Odlum camp, insist there has been no specific charting of a course for the holding outfit. They say this must await completion of all stock transactions which give

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National Boxoffice Survey

Warm Weather, Mild Product Clip Biz; 'Suite' Tops For Third Time; 'River' 2d, 'Cinerama' 3d

Now it's the arrival of first really warm weather which is being blamed mostly for the sluggish condition of biz at most first-run theatres. However, a dearth of enough strong product to go around actually figures as the most vital factor. Both Pittsburgh and Indianapolis are suffering at the boxoffice because of transportation strikes which are keeping thousands away from downtown deluxers.

For the third week in a row, "Executive Suite" (M-G) is pacing the field, although the margin between it and the second-place winner is growing more narrow. "River of No Return" (20th), taking second position, is benefitting from fact that it is playing in some 19 keys covered by VARIETY.

Third spot is being taken by "Cinerama" (Indie), same as last week, although in some places it is the only film doing real biz. "Knock on Wood" (Par) is pushing up to fourth as a result of additional bookings and unusually big extended-runs.

"Elephant Walk" (Par) again is finishing fifth while "French Line" (RKO), aided by some more playdates, is climbing to sixth. "Carnival Story," also from RKO, will be seventh.

"Prisoner of War" (M-G) is copping eighth money, with "Prince Valiant" rounding out the Big Nine list. "Genevieve" (U), "Best Years" (RKO) (reissue), and "Julius Caesar" (M-G) are the runner-up pix in that order.

"Witness To Murder" (UA), a comparative newcomer, is okay in Cincy but mild in L. A. and Cleveland. "Jolson Story" (Col) (reissue), gradually getting started in the keys, is disappointing this session. "Arrow in Dust" (AA), light in L. A., looms fine in Louisville. "Playgirl" (U), also new, is spotty.

"La Ronde" (Hakim) continues big in Boston and N. Y., and started briskly in Philly. "Naked Jungle" (Par) shapes okay in Toronto and smooth in Providence.

"Lucky Me" (WB), fine in Toronto, is rated strong in Frisco. "Money From Home" (Par) is nice in Louisville. "Rose Marie" (M-G) is best bet in Buffalo with a sock total.

"Riot in Cell Block 11" (AA) shapes fine in Minneapolis. "Moon Is Blue" (UA), mellow in Detroit, looms fancy in K. C. and Cincy. "Kettles At Home" (U) looks good in Buffalo.

"Beauties of Night" (UA), good in N. Y., is nice in Chi and Frisco. "Bigamist" (FR), shapes stout in Omaha. "Siege at Red River" (20th) is light in L. A. and Indianapolis.

"Mad Magician" (Col) is rated okay in slow Philly. "Wicked Woman" (UA) is doing well in Chi.

(Complete Boxoffice Reports on Pages 11-13).

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EXHIBS SLOW TO SIGN FOR 'OWN' PIX; HECKLE MAKELIM: 'WHAT'VE YOU DONE?'

Minneapolis, May 18.

North Central Allied is launching a vigorous campaign to rally the territory's independent exhibitors behind the present nationwide move to spur independent film production so that they "can free themselves from the slavery in which major producers now hold them."

Action follows the organization's convention here last week when Abram F. Myers, Allied States board chairman, and other of the national body's bigwigs promised if the proper support for the scheme is forthcoming an adequate supply of films and lower rentals are likely to be forthcoming.

Myers, Bennie Berger and the others put their stamp of approval on the project which will start the ball rolling. That, it was explained, is the production of 12 pictures during the ensuing year by Hal Makelim, indie Hollywood producer, as soon as enough exhibitors throughout the nation sign up for them.

Makelim himself was here to enlist exhibitors at the convention. So were John Wolfberg, Denver circuit owner and member of Allied States film committee, and Sam Nathanson, the plan's sales manager.

A Tough Burg

However, although Makelim says the quota had been reached in three other cities previously visited and several where he and his party are en route to explain it, difficulty looms here, despite the fact that Berger endorsed it strongly and signed up five of his seven theatres for it.

The local territory quota is 83 theatres at $12,500 per picture and it now is a virtual certainty this goal will nowhere nearly be reached.

Among others, Theatre Associates, buying for and booking 82 theatres, hasn't signed up. Neither

(Continued on page 69)

RKO THEATRES BUY OF STOCK STIRS MART

RKO Theatres is doing a streamlining job. Chain's board has authorized a buyup of its common stock from stockholders at up to $6.50 per share. Invitation to tender their shares at up to that price was made to investors over the past weekend. Directorate earmarked a maximum of $5,000,000 for the stock acquisitions.

Circuit has been lopping off theatres over a recent period, these being mainly non-money making situations. Divestiture has been via outright sale and lease, such as to telecasters or Cinerama.

Presumably, cash from these transactions is being used for the capital shrinkage program. Disclosure of the stock tender had as an obvious result unusually heavy trading in the RKO Theatres issue on the N. Y. Stock Exchange, which sent the quotation up to within a fraction of the $6.50 tender price. This represented a new high.

VistaVision Couriers Off in All Directions

Worldwide introduction of VistaVision, widescreen photographic system being endorsed (and heavily plugged) by Paramount, is being set.

Louis Mensnkop, studio technician, is now en route to Tokyo and will arrange for demonstrations of the process at theatres throughout the Far East and Australia. Frank LaGrande, Par homeoffice rep, leaves today (Wed.) for a swing of South America to set the stage for V'Vision showings.

Loren L. Ryder, head of Par's technical research, returned to N. Y. yesterday from principal cities in Europe where he selected sites for the demonstrations.

James O'Neill Eastern Pub Rep for Hecht-Lancaster

James O'Neill, formerly associated with 20th-Fox, Music Corp. of America and the William Morris Agency, has joined Hecht-Lancaster Productions as eastern publicity rep.

He'll work under Walter Seltzer, ad-pub v.p.

DUTCH TREATMENT

U.S. Distribs Want More Rental Money In 1955

Negotiations are in the offing soon between the Motion Picture Export Assn. and the Dutch Bioscoop Bond looking towards an improvement in rental terms for 1955. Big question is apt to be when a widescreen film should or should not be considered in a special category.

When MPEA prexy Eric Johnston finalized the Dutch deal last year, he was promised that the Bond would review the terms for 1955 with a view to bettering them for the Americans. Current deal makes special provisions for widescreen and 3-D productions.

There are three categories: Ordinary films, exceptional films, i.e. 3-D and widescreen, and pix considered outstanding by the Bond. Rental ceilings are imposed accordingly with a sliding scale applied.

Regular releases go from 22½% to 40%. As for pix sold on fixed percentage, half can go at 32½% and half at 35%. Americans feel their experience on those terms hasn't been satisfactory.

C'Scope Helps Educate Exhibs to Costliness Of Shorts, Says 20th-Fox

CinemaScope treatment has helped 20th-Fox break down exhib resistence to paying higher prices for shorts. Theatremen in some instances have paid five times the amount they're ordinarily willing to shell out for the reelers.

According to 20th, which expects to release at least 20 CinemaScope shorts during 1954, nine more C-Scope subjects have either been completed or are before the cameras. Job of making them is being tackled both on the Coast and in N. Y.

Distribs have long complained that exhibs are unwilling to recognize the rise in the production costs of shorts. While 20th has skedded its shorts to accompany C'Scope features, the program is threatened by exhibs' tendency to double-bill CinemaScopers. Some have even combined a C'Scope and a 2-D attraction on the same bill.

Skouras Theatres Jolted; Previously Dismissed Suit Back for New Hearing

Skouras Theatres and its president, George P. Skouras, and 20th-Fox and its prez, Spyros P. Skouras, suffered a surprise setback on the industry antitrust front over the past week as a $3,000,000 action against them, which had been dismissed by the N. Y. Federal Court, was ordered back to retrial by the U. S. Circuit Court of Appeals. Plaintiffs are J. J. Theatres and the Luxor Group, N. Y., theatre owners, who charge conspiracy and trade restraints which denied them rightful product availability and clearances. Other distribs were named "co-conspirators."

Monroe Stein, plaintiffs' counsel, said this apparently is the first such reversal for any of the major companies in the N. Y. area. He'll move for the new trial when the remand papers are handed down. He figures on the new hearing next fall.

First trial was held before a Federal Court jury in February, 1953. In rejecting the dismissal decision, the appeals tribunal handed down an opinion which could have far-reaching application. According to Stein, this directs that an exhibitor merely has to complain about his run and it is up to the distributors decided whether the exhib is in a competitive situation. Stein says this point never before had been established and theatremen had felt called upon to make clear the competitive nor non-competitive nature of their situations when seeking a run from the distributors. Burden of proof is on the distribs.

Joelson-Luxor suit, further, could have significance beyond the immediate action in so far as another suit is concerned. In this, the Skouras chain has an $86,000,000 antitrust suit going against the RKO and Loew's chains in N. Y. and the major distribs excepting 20th. Conspiracy is among the charges.

If the Joelson-Luxor suit were to reach an ultimate decision in plaintiffs' favor, this could identify Skouras as a party to the conspiracy which is charged in its own suit.

'Why Should We Pay to Be Abused?'

That's Question of Distribution Execs Who Expect To Sidestep Embarrassing Exhib Forums

Experience of 20th-Fox in carrying its fight openly for CinemaScope and stereophonic sound via forums with exhibs and q. and a. sessions at exhibitor conventions has convinced other major distribs that the policy is an unwise one. Feeling is that this system leads to the conducting of their private business in a "goldfish bowl" and leaves the distribs open to exhib abuse and "mass hysteria."

According to one highly-placed distrib exec, many pictures companies will take steps to avoid a repetition of the experience suffered by 20th during the past year. This can be accomplished, he indicated, by not permitting distrib reps to speak at exhibitor conventions on subjects relating to the company's sales policies. If a distrib exec or rep speaks at a theatreowners' meeting, he said it will be on an overall industry question not related to buyer-and-seller problems. In general, he felt that efforts would be made not to have any distrib staffers speak at these sessions.

Many picture company execs are privately resentful of the treatment their reps receive at the conventions, particularly since the distribs contribute about $30,000 annually for the various exhib meetings. "This is a strange situation," said a sales exec. "We pay to get abused." The contribution is made via ads in the convention journals, the payment of registration fees for the attendance of sales personnel, and a cash grant through the Motion Picture Assn. of America for the annual national conclaves of the big exhibitor organizations.

The distribs prefer to have their representatives work in a behind-the-scenes capacity, devoting their time mainly to the contacting of their custormers who attend the confabs. The reps may be branch managers, local salesmen, or a staffer from the homeoffice. Purpose, in general, is to maintain good relations with the customers and to attempt to iron out particular beefs.

Metro is the only company to maintain a full-time exhibitor relations director. He is Mike Simons who makes an appearance at almost every exhib confab. The other distribs regulate this duty to their regional or local representatives. RKO, for many years, has been repped at exhib meetings by Leon Bamberger, it's exploitation chief. Bamberger was a frequent speechmaker, but confined his remarks to newspaper advertising rates, the tax question, etc.

Distribs are not as active participants in exhib conventions as they were many years ago. In addition to displays, they frequently held cocktail parties for the visiting convention delegates. This practice has, to an extent, been taken over by the equipment companies and the various suppliers of the candy counter products and the soft drink vendors.

'Courtesy' Gets Lip Service Only

Reception of the theatre employee training film, "Courtesy Is Contagious," has been so disappointing that there is little likelihood of a followup, it's understood.

First film in what had been envisioned as a whole series was made by Filmack under Theatre Owners of America sponsorship with Filmack footing the bill which came to about $8,000. Various large circuits had pledged renting the pic or buying it, with Filmack applying any profits to the next production which was to have been on concessions.

While the "Courtesy" reel was favorably received at the TOA convention last year, many of the circuits failed to live up to their pledge to book the film.

DICK POWELL PRODUCING

'Conquerors' Starts at RKO—Three Months Sked

Hollywood, May 18.

After a long delay RKO finally got "The Conquerors" before the cameras with Dick Powell making his debut as producer-director. Technicolor film is the most expensive in the history of the lot, with a budget of $4,000,000. Shooting schedule is about three months, with locations in Southern Utah.

Included in the cast are John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorhead, Thomas Gomez, John Hoyt and William Conrad.

Dave Lipton Tops Guests At Universal's Rally In Barcelona June 7

David A. Lipton, Universal v.p., will be guest of honor at U's Barcelona sales meet which opens June 7 and will be attended by the company's foreign supervisors, district managers, branch managers, distributors and publicity toppers from 22 countries.

Home office contingent will be headed by U prexy Milton R. Rackmil and Americo Aboaf, U foreign sales manager. Also coming from N.Y. are Felix Sommer, assistant to Aboaf, and Fortunate Baronat, publicity director. Following the convention, Aboaf will inspect U's European branches.

Powwow will be hosted by Enrique Aguilar, U's manager in Spain. Heading the list of those attending from U's Paris headquarters is Harry Novak, European general manager. He'll be accompanied by John Spires, his exec assistant, John Marshall, supervisor for middle Europe; Mario Jordan, southern European supervisor; Andre Salib, Near East district manager, and Bernard Goldman, distict manager, for France, North Africa and Switzerland.

A number of new U pix, set for release in Europe during the coming year, will be screened for and discussed by the assemblage.

Lipton left for Europe over the weekend. He will tour U offices in Britain, France, Italy and Switzerland.

N. Y. to Europe

Stanley Adams
Margaret Barker
I. Robert Broder
Albert Cornfield
Adele Ellis
Faye Emerson
Max Gordon
Robert Hector
Oscar Homolka
Sir Ian Jacob
Nick Mark Justin
Dr. Herbert T. Kalmus
Louis Kaufman
Jessie Royce Landis
P. W. Manchester
Groucho Marx
Carmen Mathews
Dave Morris
Geraldine Page
Gilbert Roland
George Schick
Alan Schnelder
Bishop Fulton J. Sheen
Vern Sneider
James Stewart
George Szell
Joan Tetzel
Benjamin Thau
Reginald Tonry
Margaret Webster
Audrey Wood

Europe to N. Y.

Anatole Chujoy
S. H. (Si) Fabian
Morton Gottlieb
Joseph Mankiewicz
David E. Rose
George Rosen
Loren L. Ryder
James Sarino
George J. Schaefer
S. A. G. Swenson
Dickie Valentine

Italo Breakdown Supports Yank Fears of Trend

Reporting a 17.6% rise in production activity in Italy for the first quarter of 1954, Italian Films Export gives statistics to prove that native product grabbed 30% of Italy's total b.o. take—a 5% increase—during the six months period ended April 28, 1954.

This fits in with the general impression gained by the companies in N. Y. that, in Italy as well as in other areas, American product is encountering increasing competition from locally produced pix. This is a source of concern on three counts:

(1) It means U. S. pix have a tougher time getting screen time.

(2.) There is a tendency for governments to seek increased protection for domestic productions via quotas.

(3.) Local producers become more eager for the American market with its limited possibilities

(Continued on page 22)

'SPELL OF IRELAND' A DARLING $12,900

Distribution execs in N. Y. were doing a double take this week over the business being chalked up at the pint-sized Baronet Theatre with "The Spell of Ireland." Indie entry is merely a camera tour of Eire but has been drawing heavily since opening. First week ended Sunday night (16) with a gross of $12,900, unusually high for the art spot.

Pic is proving there's a payoff in specialty if the specialty is the Emerald Isle on celluloid. Audiences clearly are N. Y.'s Irelanders anxious to take a vicarious homeward pilgrimage.

Harry Dugan and Daniel Devlin produced "Spell" and are releasing it under the banner of Celtic Films. Last year Dugan made "Hills of Ireland," which ran 14 weeks at N. Y.'s 55th Street Playhouse, also an art spot.

L. A. to N. Y.

Mort Abrams
Constantine Bakalelnikoff
Phil Benjamin
Pandro S. Berman
Bob Burks
Rory Calhoun
Corinne Calvet
Van Cleave
Herbert Coleman
Ronald Colman
Laraine Day
Jimmy Durante
Howard Erskine
Margaret Ettinger
Charles K. Feldman
Eddie Fisher
W. R. Frank
Tom Fraser
William Frye
Lance Fuller
Irving Glassberg
Leonard Goldstein
Frank Gruber
Dick Harmel
Paul Hartman
John Michael Hayes
Richard Heermance
Fritz Lang
Harvey Lembeck
Nancy Olson
Jule Styne
Gene Tierney

N. Y. to L. A.

Larry Baker
Irving Berlin
Yul Brynner
Olga Lee
Fred C. Quimby
Robert Radnitz
Leon Roth
Evelyn Varden

20TH ENDS 'GUARANTEED PROFIT'

More Building or Buying Abroad Plans of Both Metro and 20th-Fox

Eager to pioneer in the new wide-screen media, both Metro and 20th-Fox are blueprinting the building and/or acquisition of added outlets abroad. Development is apt to change the exhibition pattern, particularly in South Africa.

According to Arthur M. Loew, prez of Loew's International, M-G has plans for the construction of three new theatres in the Capetown, South Africa, area and will expand its theatre holdings throughout South Africa and Rhodesia. 20th, in association with South Africa Schlesinger interests, also recently moved to increase its exhibition interests in South Africa.

Loew, whose company operates the 3,000-seat Metro in Johannesburg and the 2,000-seat Metro in Durban, said that, where the expanded circuit will not consist of theatres built by his company, he was planning franchise arrangements with "progressive local showmen.

This was more than a subtle hint since Metro is breaking its arrangements with the powerful Schlesinger circuit. M-G isn't renewing contracts giving certain Schlesinger keys the full run of Metro product. Impression is Loew isn't happy with the current presentation of his pix.

Murray Silverstone, 20th International prexy, indicated in N. Y. last week (14) that 20th may well add to its theatre outlets in Britain. The company some months back leased two London houses to showcase CinemaScope. Silverstone hinted that additional arrange-

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Short of Shorties

Hollywood, May 18.

Anybody know a midget out of work? Sam Katzman wants 150 of them for his Johnny Weissmuller starrer, "Jungle Jim and the Moon Men," at Columbia. Sam's scouts have been hunting all over the land for little moon men without much result. Most of the midgets are signed with touring circuses or traveling wrestling troupe.

So far he has rounded up 50 California little people and is thinking of disguising a flock of kids as moon men.

Print Shortage Spoils Theatres Regular Dates

Despite disclaimers from distribs that they're not reducing their print orders, exhib organizations continue to charge that the unavailability of prints is causing as much havoc as the product shortage. The unavailability of the prints, it's claimed, is upsetting the whole system of clearances and availabilities.

Many theatres, it's pointed out, although entitled to play a picture at particular time, can't exhibit the film because of the inability of the distrib to furnish a print. In many cases, it's asserted, the theatre is forced to play the pic two or three weeks after its regularly-established availability. This system, theatremen charge, reduces the value of the picture since it tends to siphon off part of the audience and reduces the impact of the initial bally for the film.

Several exhibs are toying with the idea of demanding lower film rentals or percentage terms if a print is not forthcoming at the time of availability. Feeling is that if the picture is worth more at the time of its national release (the height of the public's want-to-see desire), then its value is decreased if the picture is presented at a later date.

Market No Longer Picks Pictures Over Theatres Following Divorcement

Wall St. brokerage firms which in the past have favored the stocks of the picture over the theatre companies in the case of divorcements are reversing their romance. They're now touting theatre company shares.

Financial men are particularly high on Stanley Warner. Noting that it's not too late to switch, E. P. Hutton & Co. sees SW's buy of the International Latex Corp. as "an exceptional one and will come close to doubling theatre earnings in time." In the long run, says Hutton, the Latex acquisition may prove even more important since the company is embarking on "important research activities."

Hutton sees "25 as a very reasonable objective" for SW shares in time. Stock is now at 15¾, having started the year at 14.

Reason for the switch in Wall St. thinking is believed due to the changing economic picture of the industry. When the money men favored the studio shares, theatre attendance was on the steady decline. However, the new technical era has brought about a new box-office resurgence. In the case of SW, the theatre chain has been ac-

(Continued on page 61)

TEXAS GROUP MAY COP REPUBLIC PIX

Things are poppin' on the Republic stock front. Syndicate broadly identified as a "Texas group" is now in the running for possible control of the film company. VARIETY recently reported that Wall Streeter Bernard (Ben) Smith loomed large as possibly taking over Rep. The Smith situation is not related to the Lone Star Staters.

Texans over a recent period bought up a total of 57,000 shares of Rep stock on the open market. This obviously is hardly enough to challenge Herbert J. Yates' voting control. But the point made by insiders is that the investors have lofty ideas, including the possibility of a buyout of Yates.

SALES TIED TO 'ABILITY TO PAY'

Entire 20th-Fox CinemaScope sales and service policy is being revamped in the wake of the decision to throw the medium open to all exhibs without any restrictions as to sound. Basically, the changes are these:

1. 20th is writing finis to its policy of guaranteeing a profit on its C'Scope pix but will continue to honor its commitments on pix already sold. Fixed rental terms are out and the company from now on will sell its films on an "ability to pay" basis.

2. Singletrack optical and magnetic sound prints of C'Scope pix will become available after July 1 with a number of drive-ins in particular installing mixers enabling them to play fourtrack magnetic prints via a single speaker.

3. Sometime in September, and in the case of "The Robe" possibly earlier, 20th will start to release 2-D versions of its C'Scope films. "The Robe" was lensed in standard version as a protection since 20th was then working with the old French C'Scope camera lenses.

According to present plans, 20th intends to make available its CinemaScopers in their new form in the sequence in which they were released, with "The Robe" and "How to Marry a Millionaire" pacing the rest. It's clear, however, that in some instances there will have to be exceptions since installations of C'Scope equipment haven't followed the normal release pattern.

According to William C. Gehring, 20th exec assistant sales topper, there will be no print shortage of C'Scope releases from his company. He said last week that the order on the first pic included still

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BRIGHTENING PARAMOUNT

Earnings for First Quarter Equal To 63c a Share

Paramount's financial picture is brightening still further. Earnings of the corporation and its U. S. and Canadian subsidiaries for the first 1954 quarter, ended April 3, were estimated this week at $1,404,000. This is equal to 63c per share on the 2,217,044 common shares held by the public at the end of the period.

Corresponding quarter of 1953 brought a net profit of 1,374,000, equal to 59c per share on the 2,339,471 shares then outstanding.

Theatre-TV Hookup for Champ Bout A New High for Closed-Circuit Event; 12 Drive-Ins Among 63 Now Set

With five weeks to go before the Rocky Marciano-Ezzard Charles heavyweight championship tilt at Yankee Stadium, N. Y. (June 17), Nate Halpern's Theatre Network Television has already signed 63 outlets for the closed-circuit telecast of the bout. Total, which includes 12 drive-ins, is the largest number of situations ever to take part in a theatre tv event, the previous high being 50 for the first Marciano-Joe Walcott fight in Sept., 1952. The Marciano-Roland LaStarza meeting in Sept., 1953, resulted in a hookup of 45 houses.

There is a possibility that several of the outlets which have signed with Halpern may have to drop out since not all situations have as yet been cleared by the American Telephone & Telegraph Co. The problem of long lines and local loops has been one of the main deterrents in the quicker advance of the closed-circuit medium. Many situations which would like to carry the theatre telecast are unable to do so because of the unavailability of AT&T lines.

The line problem is particularly pointed up in the case of the Walter Reade Atlantic Drive-In in Pleasantville, N. J. The fight will be picked up by TNT's cameras at ringside and carried by coaxial

(Continued on page 25)

Bug-Eyed

Hollywood, May 18.

James Mason's eyes will be more than 15 feet in diameter when shown on the CinemaScope screen in a brief scene in Walt Disney's "20,000 Leagues Under the Sea."

Record breaking close-up will show the actor registering horror at his first glimpse of the giant squid.

Rentals to Fore As Allied's Main Wailing Theme

Victorious in its fight against compulsory stereophonic sound, Allied States Assn. will concentrate its new attack on film rentals. While there have been constant beefs about the price of film, no frontal assault has been made, the problem, in the main, being left to each individual exhibitor. With constant complaints reportedly pouring in to regional Allied units, the cost of product was one of the prime subjects discussed at Allied's board meeting in Minneapolis last week.

A definite program to combat the rising cost of pictures was formulated at the session. Exact approach that will be employed in putting pressure on distribs to cut their rates is being kept under wraps. The campaign, however, will be launched shortly and it will be pursued in the same persistent manner as was the fight against stereophonic sound. While the sound fight was aimed primarily at 20th-Fox, the new drive will

(Continued on page 22)

Paul Raibourn's Chi Talk

Paul Raibourn, Paramount v.p., leaves N. Y. tomorrow (Thurs.) to address a meeting of the Radio & Television Club of Chicago.

Exec will discuss pix and electronics.

Professional Wall Street Touters Move 50,000 Shares of Loew's, Inc.

Heavy trading in Loew's common shares on the N. Y. Stock Market—over 50,000 shares exchanged hands on Thursday (13) and Friday alone—has been traced to Wall Street touters. Professional market analysts are basing endorsements of the Loew's issue on a variety of factors, including the possibility of upbeat dividend action.

Corporation's board of directors meets in N. Y. this week but execs say this is only a regularly-scheduled session on routine business. Wall Streeters believe, nontheless, that an extra dividend likely will be voted either at this meet or one in the near future.

Loew's has been paying 20c quarterly since the spring of 1952. Prior to that time the quarterly divvy had been 37½c.

Impressing the observers is the company's unusually solid financial condition and current earnings on both the picture and theatre fronts, which are ahead of last year.

Further, the corporation has 14 theatres on the block, which are to be sold in accordance with anti-trust decrees. It's figured there should be some meaningful capital gains involved.

THOMAS' TIBET FILM NOW SELF-DISTRIBUTED

"Out of This World," the filmed account of the trek to Tibet by Lowell Thomas Sr. and Jr., will be distributed by the Thomases on their own, with Theodore R. Kupferman, their attorney, handling the details. Producers had been dickering with two major distribs for a national release deal, but failure to obtain a satisfactory advance caused them to decide to go it solo. Physical handling of the prints will be entrusted either to Bonded or to Information Productions.

Kupferman expects to set all first-run deals on his own and then turning the picture over to regional distribs for subsequent-run engagements. Attorney is asking for a percentage plus a guaranteed advance for all first runs. Picture is currently in its fifth week at the Guild Theatre, N.Y.

DRIVE-INS BID FOR TOP FEATURES; THEATRES WAIL AT GROWING THREAT

Drive-ins are becoming increasingly competitive with the indoor houses and an increasing number of the ozoners are in there, bidding for the top product.

Outdoor situations haven't felt the product shortage as yet, and with the relaxation by 20th-Fox of its policy against the playing of CinemaScope without stereophonic sound, drive-ins will have additional product available since they'll be able to play off the eight 20th CinemaScopers in release so far plus the two more going out in May.

Indoor exhib attending 20th's CinemaScope roundtable in N.Y. complained loudly that he was suffering from the drive-in competish. "They're taking away some of my top product," he maintained.

Distrib execs say that this is an unusual situation; that for the most part the ozoners are satisfied with second and third run and that only a comparatively few of these installations actually bid for top product. Even so, they concede that the drive-ins are powerful competition and an increasingly lucrative source of income.

Exhib reaction is divided. Some say the drive-ins are a bigger threat to them than tv. Others agree that the ozoners siphon off patronage, but at the same time make the point that the type of customers attending the drive-in is different from those going to the indoor houses.

According to 20th execs, both drive-ins and indoor situations that haven't played CinemaScope releases to date will have to play off the 20th pix in the order in which they were released. If their competition has already played one of these films, they'll be in a position to skip it. It's felt that most of the CinemaScopers will be brought back for repeat engagements at normal prices.

The drive-in season in most areas of the country is just beginning. It's figured that, at its height, there will be something like 4,700 ozoners operating in the U.S. and Canada. Latter boasts 126 installations only. It's estimated that, in this country, some 1,470 drive-ins continue operating on a year 'round basis in the South and Southwest. An additional 2,500 ozoners run from May into October.

Tendency in the east has been to install heaters and so to prolong the season. Also, where business hasn't been what it should be, exhibs have made their pitch for quality in an effort to attract audiences. Importance of the drive-in segment to distribution is gleaned from the fact that the ozoners represent between 15% and 20% of the companies' domestic revenue. In some individual instances, this percentage rises even higher.

Drive-ins were in the forefront of exhibition's fight to get CinemaScope without stereophonic sound. While some 50 of the ozoners have indicated a willingness to install stereo sound, it became clear that the rest would shy away from the very high installation costs. It's indicated, however, that most drive-ins will eventually enlarge their screens and, like the rest of exhibition, all can be expected to equip with anamorphic lenses.

At the 20th roundtable some humorous experiences with stereo sound were related. One drive-in tried it. Despite repeated and detailed instructions, it found total confusion among most customers and very little appreciation of the directional effects.

The Saracen Blade
(COLOR)

Good swashbuckler for the program market.

Hollywood, May 14.

Columbia release of Sam Katzman production. Stars Ricardo Montalban; co-stars Betta St. John; features Rick Jason, Carolyn Jones, Whitfield Connor, Michael Ansara, Edgar Barrier, Nelson Leigh, Pamela Duncan, Frank Pulaski. Directed by William Castle. Screenplay, DeVallon Scott, George Worthing Yates; based on the novel by Frank Yerby; camera (Technicolor), Henry Freulich; editor, Gene Havlick. Previewed May 13, '54. Running time, 77 MINS.

Pietro	Ricardo Montalban
Iolanthe	Betta St. John
Enzio	Rick Jason
Elaine of Siniscola	Carolyn Jones
Frederick II	Whitfield Connor
Count Siniscola	Michael Ansara
Baron Rogliano	Edgar Barrier
Isaac	Nelson Leigh
Zenobia	Pamela Duncan
Donati	Frank Pulaski
Haroun	Leonard Penn
Maria	Nyra Monsour
Guiseppi	Edward Coch
Italian Prince	Gene D'Arcy
Gina	Poppy Deluando

(*Aspect ratio*: 1.85-1)

The program market will find "The Saracen Blade" a good swashbuckler. The 13th century costume actioner, filmed from the Frank Yerby novel, fills the bill for general audiences with its Technicolored derring-do and cast headed by Ricardo Montalban and Betta St. John.

Good physical values are achieved in the moderately-budgeted Sam Katzman production, although it's really pinching pennies when black-and-white stock footage is cut into the tinted pic to cover a castle siege sequence. A workmanlike script, satisfactorily motivated for marketing purposes, is furnished by DeVallon Scott and George Worthing Yates and William Castle's direction is actionful so there is seldom a lag in the 77 minutes running time.

Montalban, well-educated and trained commoner, has dedicated his life to avenging the death of his father at the hands of Michael Ansara and Rick Jason, playing the wicked Count of Seniscola and his son, respectively. The course of adventuring around the Italian countryside and during a Holy Land crusade doesn't overlook s.a. requirements, well supplied by Miss St. John, Montalban's beloved who is married to Jason, and Carolyn Jones, blonde menace whom Montalban marries as part of his scheme of revenge. After suitable time and action, Montalban has his revenge and gets the girl he loves.

Montalban carries off his lead with dash and authority. Miss St. John is a charming and believeable vis-a-vis, while Miss Jones fills all requirements for lure and menace. Jason scores strongly, among the other players as one of Montalban's rather engaging enemies. So do Whitfield Connor, as the Emperor of Europe, Ansara, Edgar Barrier, Nelson Leigh and Frank Pulaski.

Henry Freulich did the okay color lensing and Gene Havlick's editing is another expert technical credit. Settings and direction add a good note of flash to the presentation.

Secret of the Incas
(SONGS-COLOR)

Fairly good adventure drama, up-pointed by highly interesting Peruvian Andes location-lensing.

Hollywood, May 18.

Paramount release of Mel Epstein production. Stars Charlton Heston, Robert Young, Nicole Maurey, Thomas Mitchell; presenting Yma Sumac; features Glenda Farrell, Michael Pate, Leon Askin, William Henry, Kurt Katch, Edward Colmans. Directed by Jerry Hopper. Screenplay, Ronald MacDougall, Sydney Boehm; camera (Technicolor), Lionel Lindon; photography in Peru, Irmin Roberts; editor, Eda Warren; score, David Buttolph; songs, Moises Vivanco. Previewed May 17, '54. Running time, 100 MINS.

Harry Steele	Charlton Heston
Dr. Stanley Moorehead	Robert Young
Elena Antonescu	Nicole Maurey
Kori-Tica	Yma Sumac
Ed Morgan	Thomas Mitchell
Mrs. Winston	Glenda Farrell
Pachacutec	Michael Pate
Anton Marcu	Leon Askin
Phillip Lang	William Henry
Man with Rifle	Kurt Katch
Col. Emilio Cardoza	Edward Colmans

(*Aspect ratio*: 1.85-1)

This is an adventure drama with a plus factor in its authentic outdoor backgrounds, obtained by location lensing high in the lofty Andes of Peru. It is a generally okay Technicolored display of intrigue and romance, with prospects for an average number of satisfactory, but not big, playdates in regular release.

Mel Epstein's production rates a highly attractive framing from the unusual visual values in the fresh Andean backgrounds. Site of much of the location shooting was Machu Picchu, authentic lost Inca city rediscovered about 40 years ago, and and an apt fit for much of the plot action in the script by Ranald MacDougall and Sydney Boehm.

Top-lining and replying with dramatic skill to the demands of the screenplay and Jerry Hopper's direction are Charlton Heston, American adventurer out to steal a fabled Incan sunburst; Thomas Mitchell, an older rogue with the same scheme; Nicole Maurey, Rumanian refugee without papers trying to get to the states; and Robert Young, head of an archaeological expedition already digging at the treasure site.

Before the plot gets down to basics, it spends considerable footage laying the groundwork, during which Heston is seen as a rather unpleasant grafter of money from unsuspecting tourists to Cuzco, Peru, while he schemes to get hold of a plane that will take him into the mountains for the treasure. During this period, Heston, a dubious hero, matches wits with Mitchell, artfully dodges advances made by touring Glenda Farrell, and uses the frightened refugee to get the needed plane. By the time the principals reach the mountains and find the treasure, Heston has reformed and gives the sunburst back to the Incas so he can get Miss Maurey.

Heston and Miss Maurey are an oddly matched pair. Neither gets any sort of goody-goody treatment in character makeup so their relationship takes a forthright turn towards s.a. now and then. Young hasn't very much to do as the archaeologist who goes for, and misses, Miss Maurey. Mitchell apparently has fun selling his crummy heavy character. Michael Pate comes over as an Incan, while Yma Sumac, real Peruvian, enacts an Incan princess, a role well-suited to background her five-octave singing of three Moises Vivanco songs, "Virgin of the Sun God," "Earthquake" and "High Andes."

The lensing in Peru was done by Irma Roberts, while Lionel Lindon, director of the pic's photography, handled the topnotch studio-filmed footage. Editing, the David Buttolph score and other technical assists are all good. *Brog.*

The Yellow Tomahawk
(COLOR)

Good cavalry-and-Indians actioner for the outdoor market.

Hollywood, May 7.

United Artists release of Schenck-Koch production, produced by Howard W. Koch. Stars Rory Calhoun, Peggie Castle; features Noah Beery, Warner Anderson, Peter Graves, Lee Van Cleef, Rita Moreno. Director, Lesley Selander. Screenplay, Richard Alan Simmons; based on a story by Harold Jack Bloom; camera (Color Corp. of America), Gordon Avil; editor, John F. Schreyer; music, Les Baxter. Previewed May 5, '54. Running time, 82 MINS.

Adam	Rory Calhoun
Katherine	Peggie Castle
Tonio	Noah Beery
Major Ives	Warner Anderson
Sawyer	Peter Graves
Fireknife	Lee Van Cleef
Honey Bear	Rita Moreno
Keats	Walter Reed
Sergeant Bandini	Dan Riss
Corporal Maddock	Adam Williams
Willy	Ned Glass

(*Aspect ratio*: 1.85-1)

The cavalry and the Indians fight it out on the western front to provide "The Yellow Tomahawk" with a good supply of rugged action. It has a suspenseful story, once the footage gets by a slow start. Should please in the outdoor market.

Rory Calhoun is the male star in the Aubrey Schenck-Howard W. Koch presentation, and registers favorably in the action in his role of Indian scout. Also impressing is Peggie Castle, who's around to make the film attractive to the grownup males, and there are well-valued character roles turned in by Noah Beery, as a colorful Mexican; Warner Anderson, pompous officer; Peter Graves, a white heavy; Lee Van Cleef, sympathetic Indian menace; and Rita Moreno, Beery's Indian eyeful.

The Harold Jack Bloom story takes the redskins' side to show provocation for their attacks on a cavalry encampment and this angle is played up properly in the script by Richard Alan Simmons and under Lesley Selander's direction. Anderson is the object of Van Cleef's rage, having massacred many Indian women and children without cause and, as the plot starts, is readying to build a fort in Indian territory in violation of a treaty. Van Cleef sends him the yellow tomahawk of war via Calhoun, but Anderson's a stubborn man, even when the Indians wipe out his forces. In the end he is saved from Van Cleef by Calhoun, who leads the survivors of the Indian raid to safety, but has to kill his redskin friend to do it.

Directorial pacing gives the film plenty of fast movement and the outdoor settings are picturesquely displayed in color by Gordon Avil's lensing. Other technical departments come off okay. *Brog.*

Pleasure
(Le Plaisir)

"Pleasure" (Le Plaisir) French import starring Jean Gabin and Simone Simon, scheduled to preem Wednesday (19) at the Normandie Theatre, N. Y., was reviewed in VARIETY from Paris March 26, 1952. Mayer-Kingsley is releasing the Stera Films CCFC production in the U. S.

Opined *Mosk*: "As he did in 'La Ronde,' Max Ophuls, the director, has rounded up all the thesping talent here for a series of tales based on the same theme in this film, mainly love and pleasure, told through three stories of Guy de Maupassant. This does not have the flavor and charm of 'La Ronde,' but technically stunning with top level marquee names both for here and in the U. S. These tales of love, desire and irony should make this fine fodder for the art house and some sure-seaters."

Drums Across the River
(COLOR)

Actionful western in color with Audie Murphy, Walter Brennan, Lyle Bettger and okay possibilities in outdoor playdates.

Hollywood, May 10.

Universal release of Melville Tucker production. Stars Audie Murphy, Walter Brennan, Lyle Bettger; features Lisa Gaye, Hugh O'Brian, Mara Corday, Jay Silverheels. Directed by Nathan Juran. Screenplay, John K. Butler, Lawrence Roman; from a story by Butler; camera (Technicolor), Harold Lipstein; editor, Virgil Vogel. Previewed May 4, '54. Running time, 77 MINS.

Gary Brannon	Audie Murphy
Sam Brannon	Walter Brennan
Frank Walker	Lyle Bettger
Jennie	Lisa Gaye
Morgan	Hugh O'Brian
Sue	Mara Corday
Taos	Jay Silverheels
Nathan Marlowe	Emile Meyer
Sheriff Jim Beal	Regis Toomey
Chief Ouray	Morris Ankrum
Billy Costa	Bob Steele
Jed Walker	James Anderson
Les Walker	George Wallace
Ralph Costa	Lane Bradford
Red Knife	Ken Terrell

(*Aspect ratio*: 2-1)

Plenty of rough and ready action keeps this regulation western rolling over its 77-minute course and it is satisfactory filmfare for the outdoor trade. Masculine top-liners Audie Murphy, Walter Brennan and Lyle Bettger, plus Technicolor tints, are assists that will help the bookings.

Nathan Juran's direction has quite a bit of story to contend with but doesn't let that slow down proceedings. Murphy's heroics come off well in contrast to the colorful and excellent dirty work projected by chief villain Bettger and his henchman, Hugh O'Brian. Femme interest is minor, and played that way, by Lisa Gaye, heroine and Murphy's sweetie, and Mara Corday, dance hall queen and girl friend of Bettger.

The script by John K. Butler and Lawrence Roman has Bettger trying to stir up trouble between the Utes and the whites for personal profit. He'd like to open up the Ute territory and its gold deposits, closed to the whites by treaty, on one hand and, on the other, he's scheming to rob the stage of a gold shipment and lay the blame at the doorstep of Murphy and his dad, Brennan. Things look pretty bad for the hero for awhile, but he's able to dodge a hanging arranged by the townspeople with Bettger's connivance, and expose the villain for what he really is.

Jay Silverheels, Indian chief, Emile Meyer, Regis Toomey, Morris Ankrum, Bob Steele, James Anderson are among the players who keep things jumping with action. The film, well-lensed by Harold Lipstein, musters a good round of outdoor and action values under the production helming of Melville Tucker. *Brog.*

Victory at Sea
(DOCUMENTARY)

Socko b.o. fare for small-seaters.

NBC Film Division (Henry Salomon-Robert W. Sarnoff) production. Written by Salomon with Richard Hanser; editor, Isaac Kleinerman; narrator, Alexander Scourby; music, Richard Rodgers. Previewed N.Y., May 14, '54. Running time, 97 MINS.

Originally presented on NBC as a 26-part filmed documentary of World War II naval history, the television "Victory at Sea" has been compressed to 97 minutes for theatrical release via George J. Schaefer & Son. That's a cut from video's 13-hour running time. But despite the loss of many fine scenes of the original the edited print is still a forceful pictorial chronicle of the Allies' global sea campaigns against the Axis Powers.

Although the tv version was extensively aired this probably will aid the theatrical print's b.o. appeal rather than hinder it. For with most of the American public familiar with the film an obviously presold audience exists. Some no doubt will see the new picture to make comparisons with the originals, another market comprises those who may have missed a number of the tv episodes while still others will go on strength of word of mouth. Withal, this portends lengthy runs for small-seater situations booking the NBC Film Division production.

Originally culled from 60,000,000 feet of film from files of some 10 nations, "Sea" covers the period from the Axis' 1939 ascendancy to its defeat in 1945. Among key points captured by the cameras are the Japanese attack on Pearl Harbor, the Allied invasion of Normandy, the sweep of the U.S. fleets through the Pacific, the North African invasion, the atomic bombing of Japan and the liberation of the prisoners of Dachau, Buchenwald and other infamous concentration camps.

Throughout the theatrical footage runs the original musical score by Richard Rodgers as arranged by Robert Russell Bennett conducting the NBC Symphony Orchestra. At times, however, the soundtrack became too loud at preview caught and tended to distract from what was on the screen. This may have been due to a slipup on the part of the boothman.

Editing of Isaac Kleinerman is good when one thinks of the magnitude of the task that confronted him. Assistant film editors S. A. D'Alisera and Douglas Wood rate nods. Alexander Scourby's narration of the commentary written by Henry Salomon and Richard Hanser is unobtrusive and never detracts from the screen movement. Quality of the print is good considering the varied origin and age of the footage. *Gilb.*

Black Horse Canyon
(COLOR)

Entertaining hoss opera with Joel McCrea.

Hollywood, May 18.

Universal release of John W. Rogers production. Stars Joel McCrea, Mari Blanchard; co-stars Race Gentry; features Murvyn Vye, Irving Bacon, John Pickard, Ewing Mitchell, Pilar Del Rey. Directed by Jesse Hibbs. Screenplay, Geoffrey Homes; adaptation, David Lang; based on novel "The Wild Horse" by Lee Savage Jr.; camera (Technicolor), George Robinson; editor, Frank Gross. Previewed May 11, '54. Running time, 81 MINS.

Del Rockwell	Joel McCrea
Aldis Spain	Mari Blanchard
Ti	Race Gentry
Jennings	Murvyn Vye
Doc	Irving Bacon
Duke	John Pickard
Sheriff	Ewing Mitchell
Juanita	Pilar Del Rey
Graves	William J. Williams

(*Aspect ratio*: 2-1)

The giddyap fan will find this Joel McCrea starrer a sterling outdoor entry. An uncomplicated plot, good characterizations, a pretty girl and tinted scenery, plus an actionful pace, make "Black Horse Canyon" the type of offering that plays well in the regular outdoor program spots.

As a saddle mate, McCrea draws Mari Blanchard. At first thought this seems an unlikely casting, but she earns her femme star spot with action that matches the males, plus supplying the show with looks. Also rating a top billing is young Race Gentry, who'll be well on his way to bobby-sox favor if enough of them see this oater.

Being a true hoss opera, based on Lee Savage Jr.'s novel, "The Wild Horse," the John W. Rogers production is concerned with a wild, black stallion whose mare-stealing tricks have the ranchers aroused. This outlaw equine was once the property of Miss Blanchard, stock-rancher with her uncle, Irving Bacon, and she wants him back. McCrea and Gentry, just trying to get themselves established as ranchers, want outlaw because of his potential value as a sire. That's the same reason Murvyn Vye, neighboring rancher, wants the horse. Unfortunately for him, and the wild nag, Miss Blanchard is able to enlist the help of McCrea and Gentry on her side. The stallion is captured and broken to saddle, Vye's unscrupulous attempts to gain possession come to naught and McCrea finds himself willing to settle down with a gal, but not before his young partner has had the same idea and lost out.

The performances of all concerned under Jesse Hibbs' good direction are first-rate. The script by Geoffrey Homes gives the players honest dialog to speak, helping the characterizations stay believeable, and the situations in which the David Lang adaptation of the novel puts the actors are logical enough to carry the footage.

George Robinson's color photography puts the outdoor settings on display for their full picturesque values. Editing and other contributions are good. *Brog.*

Jail Bait

Shoestringer with sensational title, no sex, and nothing else.

Howco release of an Edward D. Wood Jr. production. Producer-director-writer, Edward D. Wood Jr.; camera, Bill Thompson; editor, Charles Clement and Igor Kantor; music, Hoyt Kurtin. Stars Dolores Fuller, Lyle Talbot. Features Herbert Rawlinson, Steve Reeves, Clancy Malone, Tim Sperli, Teddy Thurman, Cotton Watts & Chick. Previewed at Monterey Theatre, Monterey Park, Calif., May 12, '54. Running time, 70 MINS.

(*Aspect ratio*: 1.33-1)

"Jail Bait" was brought in for $21,600, and the problem is to find where all the money went to. For that price, however, film is bound to show a handsome profit, and producer-director-writer Edward D. Wood, Jr., can sneer at this and other bad reviews "feature" is certain to receive.

With its title, and backed by a sexploitation campaign, film could well show hefty returns in certain houses. The "Bait" handle, however, has not yet been cleared with the MPAA title registry; likewise, its use on this work will bring about the registering of a solid protest with the MPAA by Columbia producer Sam Katzman, who registered the tag first and got it cleared by the Breen Office. Film itself was given a production code seal last year under its original title, "The Hidden Face." There's nothing whatsoever to offend—morally, that is; "jail bait," in this case, refers to a gun which is carried illegally by the leading man.

Story concerns a young man, the son of a noted plastic surgeon, who goes wrong. He kills a night-watchman during a robbery, then is bumped off by the accomplice when he wants to confess. Accomplice has a record, and was recognized at the scene of the crime. He contacts the doctor-father and informs that he'll return the missing, and already dead, son in return for plastic surgery to his face for a change-of-appearance. Doctor discovers body of his son, however, just before starting the operation. Two weeks later, by which time the body has been disposed of, patient takes off the bandages to discover he looks exactly like—yep, the wanted-for-murder son. Minutes thereafter, he's killed by the police while trying to escape.

Film gets okay thesping from veterans Lyle Talbot, as the police inspector, and Herbert Rawlinson (who died one day after film's completion, incidentally), as the doctor, but the newcomers don't show to advantage with the exception of Tim Sperli, who's surprisingly good as the baddie.

Technically, film leaves much to be desired, the music even being from another picture.

The Monterey Theatre in Monterey Park, where film was press previewed, serves as the locale for a robbery scene in the film. You guessed it—audience felt robbed. *Neal.*

Les Intrigantes
(The Plotters)
(FRENCH)

Paris, May 11.

AGDC release of Memnon Films production. Stars Raymond Rouleau. Directed by Henri Decoin. Screenplay, Jacques Robert, Francois Boyer, Decoin from a novel by Robert; camera, Michel Kelber; editor, Denise Reiss. At Biarritz, Paris. Running time, 100 MINS.

Paul	Raymond Rouleau
Mona	Jeanne Moreau
Marie	Etchika Choreau
Andrieux	Raymond Pellegrin
Inspector	Marcel Andre
Director	Robert Hirsch
Star	Jacques Charon

Film is a slick whodunit which takes place in colorful theatre backstage atmosphere. Plotting and characterization put this in a strictly commercial class with good chances on names and locale here. Film has only lightweight chances in America, but could get by on twin bills on its technical and colorful aspects.

A director is suspected of killing his partner, who fell from a catwalk, because of an anonymous letter. His wife has him hide in a nursing home, and begins to run the theatre. She falls in love with the excitement of the theatre, and gives in to the advances of the shifty ex-secretary who wrote the accusing letter. A simple, innocent secretary, in love with the boss, solves the case.

Director Henri Decoin has given this a slick mounting and concentrated on character rather than suspense. This leaves it with lack of plausibility. Backstage locale is well utilized with a bevy of beauteous gals good for exploitation possibilities. Raymond Rouleau is too detached as the maligned director, but Jeanne Moreau is excellent as the ambitious wife whose appetites and desires lead to betrayal. Etchika Choreau is a bit too mannered as the wide eyed secretary. Remainder of the cast adequately fill the backstage characters. Lensing and editing are solid. *Mosk.*

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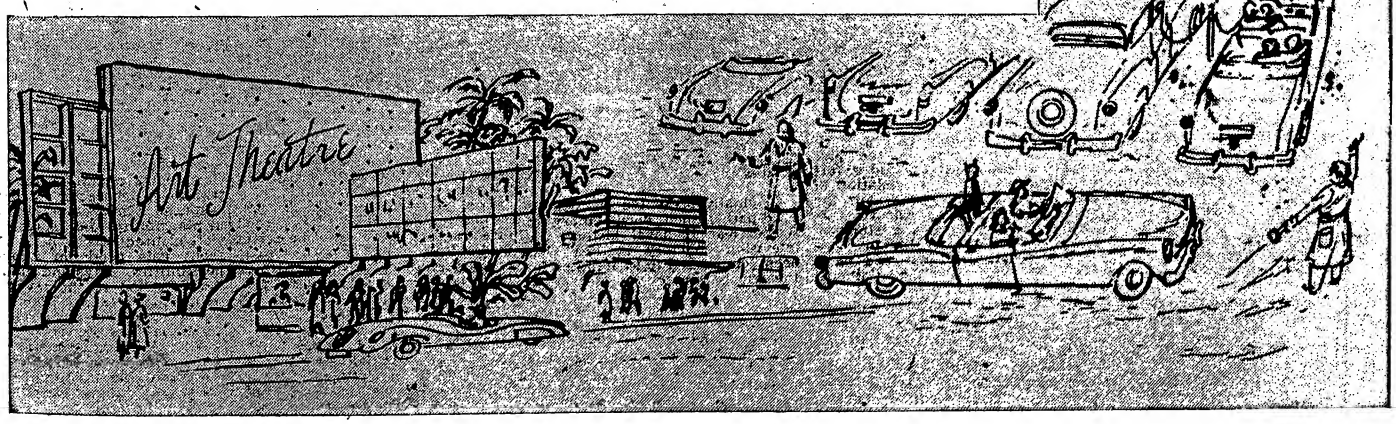
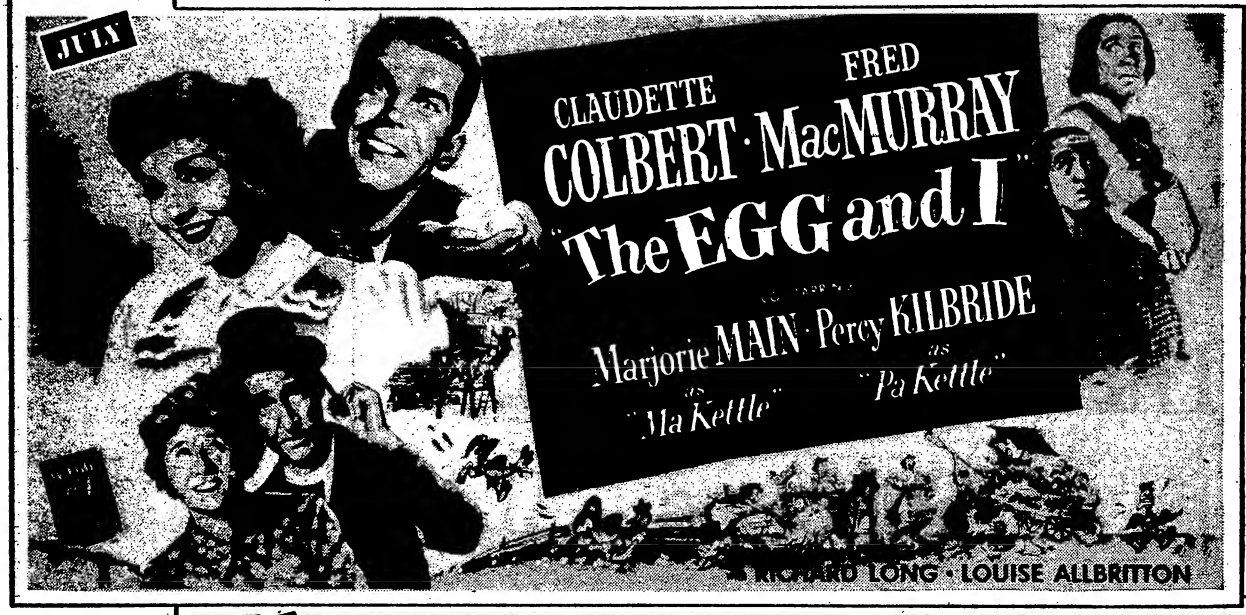
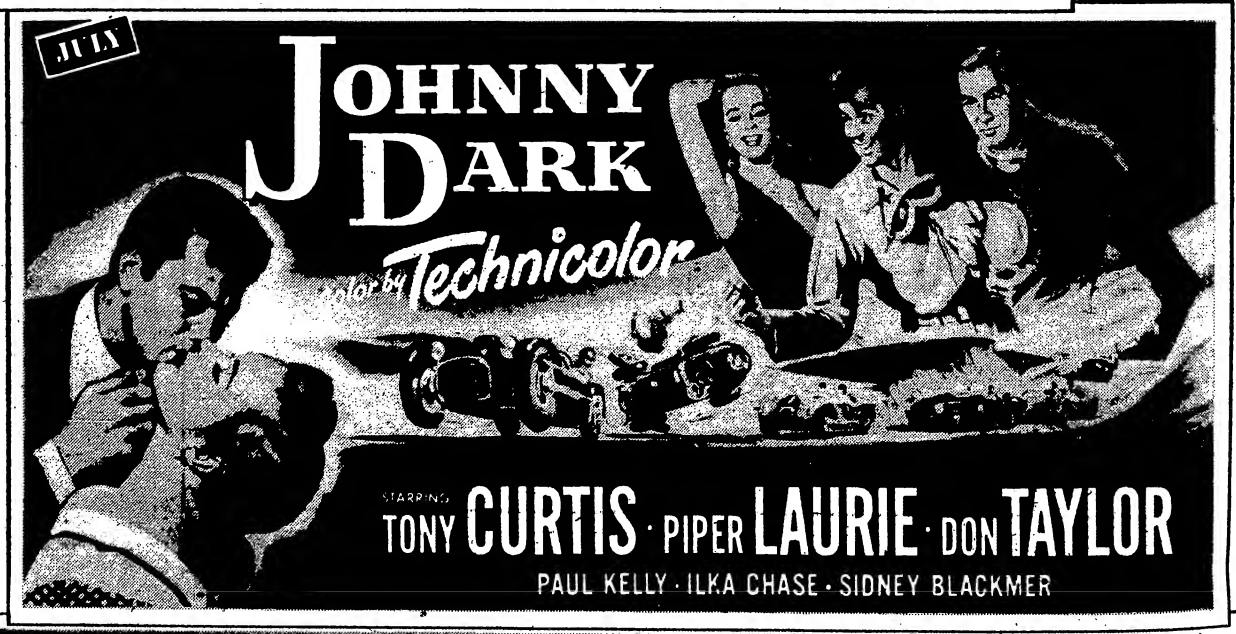
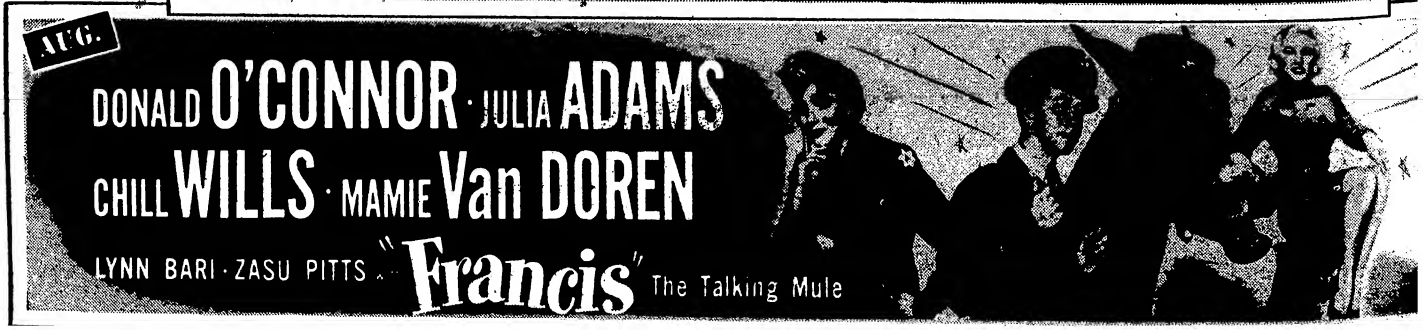
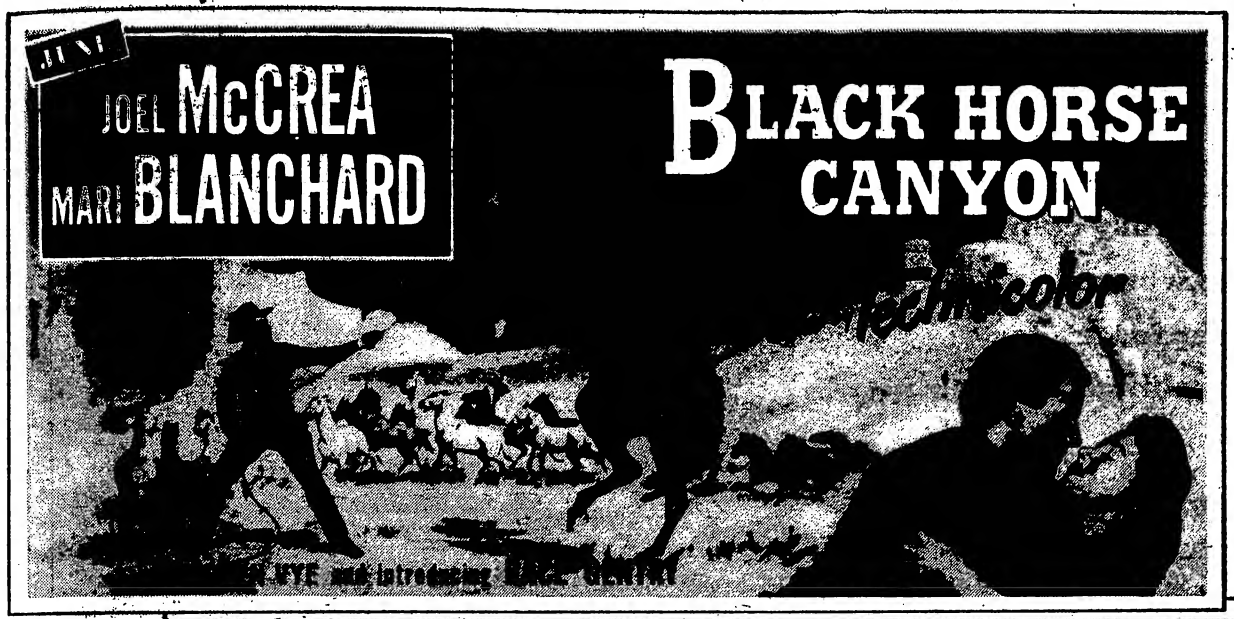


JUNE
AUDIE MURPHY · LISA GAYE
GUY BETTGER · WALTER BRENNAN
DRUMS ACROSS THE RIVER
color by Technicolor


JULY
CLAUDETTE COLBERT · FRED MacMURRAY
"The EGG and I"
Marjorie MAIN as "Ma Kettle" · Percy KILBRIDE as "Pa Kettle"
RICHARD LONG · LOUISE ALLBRITTON


JULY
JOHNNY DARK
color by Technicolor
STARRING
TONY CURTIS · PIPER LAURIE · DON TAYLOR
PAUL KELLY · ILKA CHASE · SIDNEY BLACKMER


AUG.
DONALD O'CONNOR · JULIA ADAMS
CHILL WILLS · MAMIE Van DOREN
LYNN BARI · ZASU PITTS
"Francis" The Talking Mule


JUNE
JOEL McCREA
MARI BLANCHARD
BLACK HORSE CANYON
Technicolor

JULY
TANGANYIKA
Technicolor
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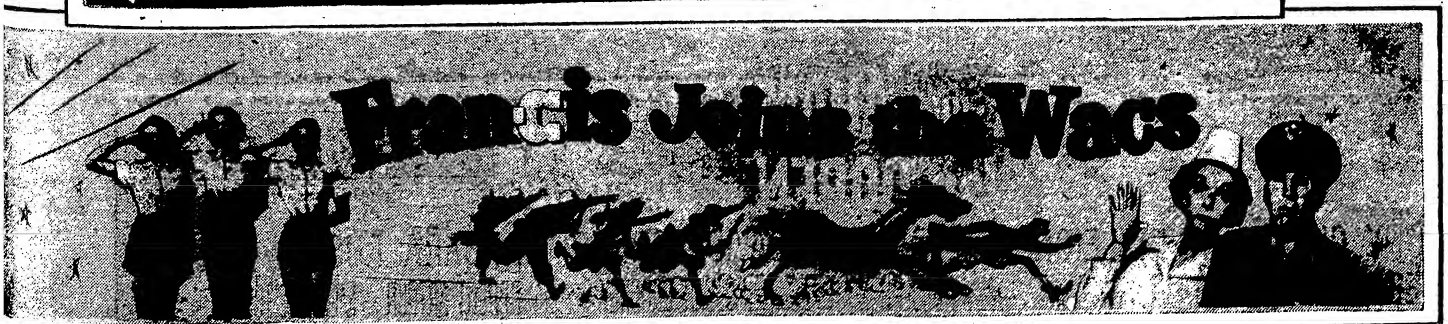
SEPT.
DAWN AT SOCORRO
STARRING
RORY CALHOUN
PIPER LAURIE
DAVID BRIAN
KATHLEEN HUGHES
ALEX NICOL
color by Technicolor
EDGAR BUCHANAN · MARA CORDAY · SKIP HOMEIER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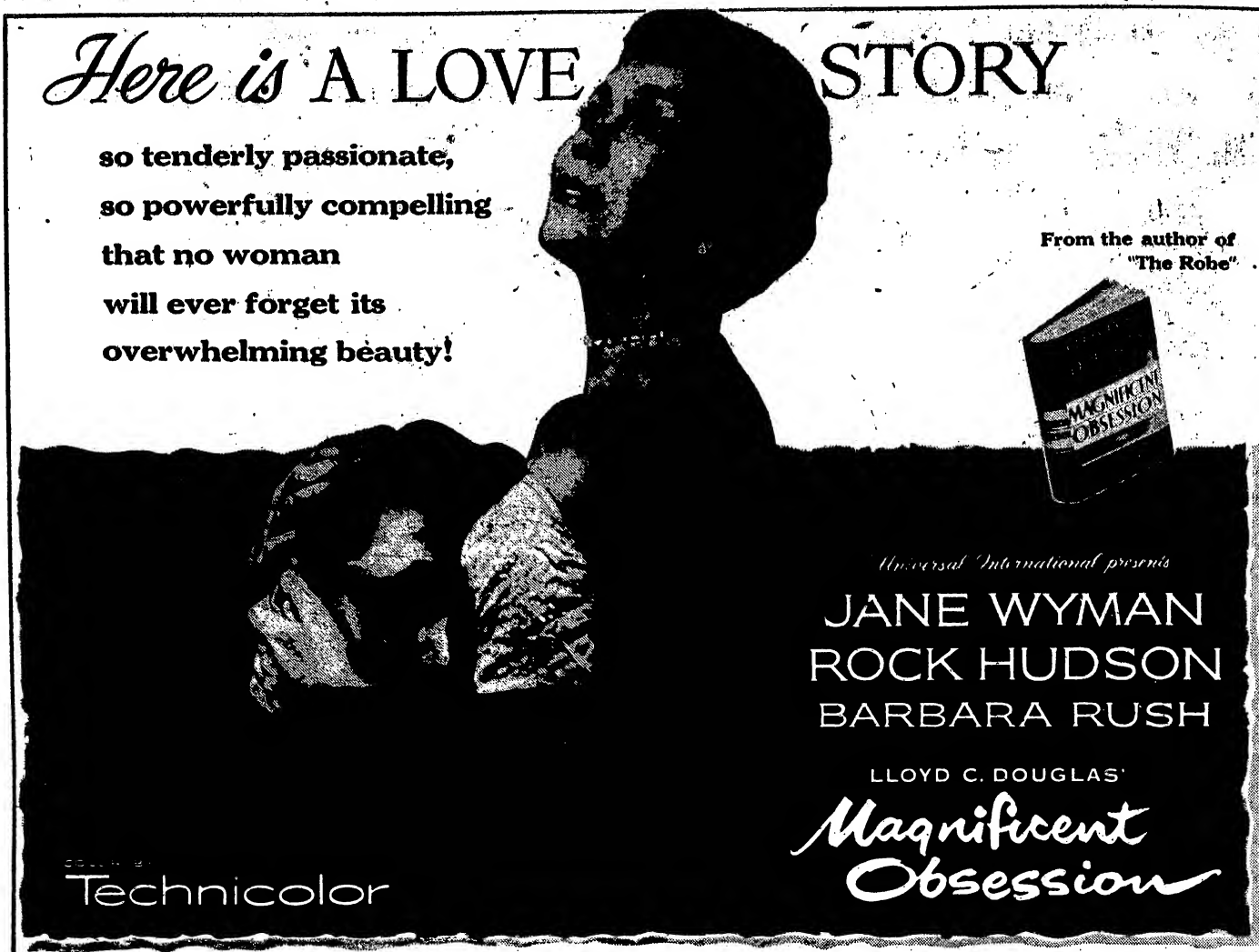

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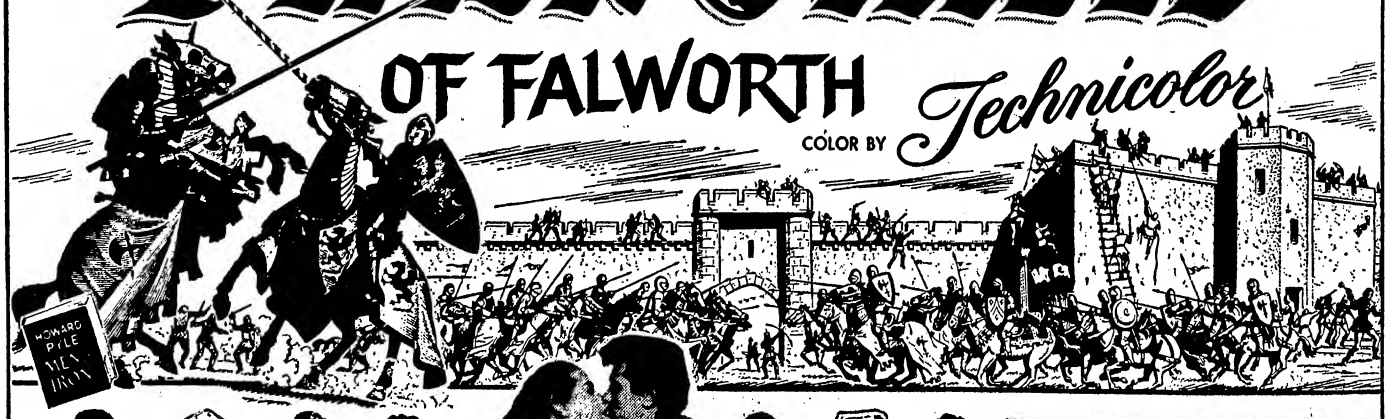

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Warm Weekend Hits Chi But 'Walk' Plus Stage Nice 48G; 'Jolson' Light 18G, 'Mission'-'Shark' Fair $13,000

Chicago, May 18.

First warm weekend, after a prolonged cool spell, is keeping film biz spotty currently although the five new bills are generally brisk. "Elephant Walk" looks fast $48,000 at Chicago with Four Lads topping stageshow. "Jolson Story" should get $18,000, rated weak, at Oriental opening round.

McVickers is headed for fair $13,000 with "Dangerous Mission" and "Shark River." United Artists shapes okay $17,000 for its "Wicked Woman" plus "Hell's Half Acre." Loud $7,300 is in view for "Royal African Rifles" and "Tarzan and She Devils" at Grand.

Second week for "River of No Return" at State-Lake looks fast while tidy take shapes for "Riding Shotgun" and "Boy From Oklahoma" at Roosevelt. Ziegfeld's "Beauties of Night," also in second, is trim. Reissue of "Best Years of Lives" is fetching a nice total in third at Monroe.

In fifth round, Woods' "Carnival Story" continues bright. "Pinocchio" still is lively in sixth at Loop and Palace is again terrific in 42d frame with "Cinerama."

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25)—"Elephant Walk" (Par) with Four Lads topping stageshow. Shaping good $48,000. Last week, "Executive Suite" (M-G) (2d wk) with Kitty Kallen-Lou Monte onstage, $46,000.

Grand (Nomikos) (1,200; 50-98)—"Royal African Rifles" (AA) and "Tarzan and She-Devils" (RKO). Lusty $7,300. Last week, "Dragonfly Squadron" (AA) and "World Ransom" (AA) (2d wk), $5,800.

Loop (Telem't) (600; 90-$1.25)—"Pinocchio" (RKO) (reissue) (6th wk). Nice $10,200. Last week, $12,500.

McVickers (JL&S) (2,200; 65-95)—"Dangerous Mission" (RKO) and "Shark River" (UA). Fair $13,000. Last week, "Casanova's Big Night" (Par) and "Cease Fire" (Par) (2d wk), $14,000.

Monroe (Indie) (1,000; 98-$1.25)—"Best Years of Lives" (RKO) (reissue) (3d wk). Tidy $6,000. Last week, $7,500.

Oriental (Indie) (3,400; 98-$1.25)—"Jolson Story" (Col) (reissue). Posting weak $18,000. Last week, "Prince Valiant" (20th) (4th wk), $15,700.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama" (Indie) (42d wk). Terrific $32,000 after $29,000 last week.

Roosevelt (B&K) (1,400; 50-98)—"Riding Shotgun" (WB) and "Boy From Oklahoma" (WB) (2d wk). Neat $14,500. Last week, $18,000.

State-Lake (B&K) (2,700; 98-$1.25)—"River of No Return" (20th) (2d wk). Fast $29,000 after $35,000 last week.

Surf (H&E Balaban) (685; 95)—"Holly and Ivy" (Indie) (2d wk). Trim $4,000. Last week, $4,700.

United Artists (B&K) (1,700; 98-$1.25)—"Wicked Woman" (UA) and "Hell's Half Acre" (Rep). Okay $17,000. Last week, "Playgirl" (U) and "Drive Crooked Road" (Col) (2d wk), $13,000.

Woods (Essaness) (1,198; 98-$1.25)—"Carnival Story" (RKO) (5th wk). Brisk $14,500. Last week, $15,000.

World (Indie) (697; 98)—"Heidi" (UA) (5th wk). Good $3,300. Last week, $4,800.

Ziegfeld (Lopert) (430; 98)—"Beauties of Night" (UA) (2d wk). Nice $3,700. Last week, $4,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Moon' Bright 15G, Det.; 'Jolson' 16G

Detroit, May 18.

Warm, dry weather is good for gardening but not for the downtown pix biz this week. Best of newcomers looks to be "Moon Is Blue" which is brisk at the Madison. "Jolson Story" is weak at the Michigan. "Prisoner of War," panned by reviewers, shapes slow at Broadway-Capitol. Of holdovers, only "Cinerama" in its 61st week at the Music Hall is strong.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "River of No Return" (20th) (3d wk). Fair $16,000. Last week, $20,000.

Michigan (United Detroit) (4,000; 80-$1)—"Jolson Story" (Col) (reissue) and "Iron Glove" (Col). Slim $16,000. Last week, "Elephant Walk" (Par) and "Monte Carlo Baby" (AA) (2d wk), $14,000.

Palms (UD) (2,961; 80-$1)—"Carnival Story" (RKO) and "Saint's Girl Friday" (RKO) (2d wk). Good $12,000. Last week, $21,000.

Madison (UD) (1,900; 80-$1)—"Moon Is Blue" (UA). Mellow $15,000. Last week, "Best Years of Lives" (RKO) (reissue), $8,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Prisoner of War" (M-G) and "Heat Wave" (Lip). Slow $12,000. Last week, "Riders to Star" (UA) and "Assassin" (Lip), $9,000.

United Artists (UA) (1,938; 80-$1)—"New Faces" (20th) (2d wk). Mild $8,000. Last week, $11,500.

Adams (Balaban) (1,700; 95-$1.25)—"Executive Suite" (M-G) (3d wk). Down to mild $6,000. Last week, $9,700.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama" (Indie) (61st wk). Great $19,000. Last week, same.

Toronto Hot, Also B.O.; 'Suite' Mighty $23,000, 'Jungle' 11G, 'Jet' 15G

Toronto, May 18.

Despite heat wave which is denting most deluxers, "Executive Suite" shapes wham at Loew's, and far outpacing the town. "Lucky Me" looms nice at Imperial. "Naked Jungle" is rated okay at Shea's while "Sabre Jet" looks big, day-dating four houses. "Lure of Sila" is satisfactory in two spots.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 694; 698; 40-70)—"Sabre Jet" (UA) and "Shark River" (UA). Big $15,000. Last week, "Hell's Half Acre" (Rep) and "Jubilee Trail" (Rep), $13,000.

Eglington, University (FP) (1,080; 1,556; 50-80)—"Lure of the Sila" (IFD). Okay. $14,000. Last week, "Forbidden" (U), $13,000.

Hyland (Rank) (1,354; 60-90)—"Kidnappers" (Indie) (5th wk). Hefty $8,000. Last week, $8,500.

Imperial (FP) (3,373; 60-$1)—"Lucky Me" (WB). Fine $14,000. Last week, "Elephant Walk" (Par) (2d wk), $9,500.

Loew's (Loew) (2,090; 65-80)—"Executive Suite" (M-G). Wham $23,000. Last week, "Rhapsody" (M-G) (2d wk), $8,000 in 4 days.

Odeon (Rank) (2,390; 55-$1)—"Prince Valiant" (20th) (2d wk). Big $12,000. Last week, $17,500.

Shea's (FP) (2,386; 50-85)—"Naked Jungle" (Par). Okay $11,000. Last week, "Miami Story" (Col), $10,000.

Towne (Taylor) (695; 80-90)—"Living Desert" (Disney) (8th wk). Neat $5,000. Last week, $5,500.

Uptown (Loew's) (2,745; 65-80)—"Creature Black Lagoon" (U). Light $9,500. Last week, "Ma, Pa Kettle at Home" (U), $9,000.

H.O.s Slough Seattle; 'Tomahawk' Okay 7½G

Seattle, May 18.

There are too many holdovers playing this week but even most newcomers are dull. Exhibs are at loss to explain why trade has been so sluggish recently since the payroll situation is excellent and tele no longer is a novelty here. "Yellow Tomahawk," with an okay take at Coliseum, looms best new pic. Other newies likely won't be around long. "Executive Suite" looks top holdover with good second Music Hall week.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90) — "Yellow Tomahawk" (UA) and "Miss Robin Crusoe" (20th). Okay $7,500. Last week, "Miami Story" (Col) and "Bait" (Col), same.

Fifth Avenue (Evergreen) (2,500; 65-90)—"It Should Happen to You" (Col) and "Massacre Canyon" (Col) (2d wk). Mild $5,000. Last week, $7,800.

Liberty (Hamrick) (1,650; 53-90)—"Make Haste To Live" (Rep) and "Untamed Heiress" (Rep). Sad $2,000 in 4 days. "Prisoner of War" (M-G) and "Heat Wave" (Lip) replaced this pair and looks like fair $5,000 in full week.

Music Box (Hamrick) (850; 90-$1.25)—"Gilbert & Sullivan" (UA). Fair $3,000. Last week, "Rhapsody" (M-G) (3d wk), $2,600.

Music Hall (Hamrick) (2,300; 90-$1.25) — "Executive Suite" (M-G) (2d wk). Good $7,000. Last week, $10,700.

Orpheum (Hamrick) (2,700; 53-90)—"Carnival Story" (RKO) and "Saint's Girl Friday" (RKO) (2d wk). Fair $4,000 in 4 days. Last week, $6,000.

Paramount (Evergreen) (3,039; $1-$1.25)—"River of No Return" (20th) (2d wk). Okay $8,000. Last week, $11,700.

'River' Standout $20,000 in Cleve.

Cleveland, May 18.

"River of No Return" is standout in sluggish week here, rolling up stout returns and a holdover "Witness to Murder" looks moderate for State. Only fairish total looms for reissue of "Jolson Story" at Palace. Allen's package of oldies, "Guy With Grin" and "Girl For Joe," shapes okay.

Estimates for This Week

Allen (S-W) (3,000; 60-90)—"Guy With Grin" (WB) and "Girl For Joe" (WB) (reissues). Oke $9,000. Last week "New Faces" (20th), $14,500.

Hipp (Telem't) (3,700; 60-$1)—"River of No Return" (20th). Strong $20,000, and holding. Last week, "Playgirl" (U), $10,000.

Lower Mall (Community) (585; 60-90)—"Gilbert & Sullivan" (UA) (2d wk). Thin $2,500 following $3,500 last week.

Ohio (Loew's) (1,200; 60-90)—"Golden Mask" (UA) and "Personal Affair" (UA). Average $5,000. Last week "Go Man Go" (UA), $3,000.

Palace (RKO) (3,300; 60-90)—"Jolson Story" (Col) (reissue). Ordinary $9,000. Last week, "Best Years of Lives" (RKO) (reissue), ditto.

State (Loew's) (3,500; 60-90)—"Witness to Murder" (UA). Moderate $12,500. Last week, "Beachhead" (UA), $12,000.

Stillman (Loew's) (2,700; 60-90)—"Beachhead" (UA) (m.o.). So-so $5,000. Last week, "Elephant Walk" (Par), $10,000.

Heat Bops Omaha But 'Bigamist' Socko $7,500

Omaha, May 18.

Heat wave and hubbub over start of the Ak-Sar-Ben horse races are holding biz way down this week. Standout is "Bigamist" at the Omaha where biz is sock. "River No Return" at the larger Orpheum shapes just okay. "Executive Suite" looks good in second round at State.

Estimates for This Week

Brandeis (RKO) (1,100; 50-75)—"Iron Glove" (Col) and "Massacre Canyon" (Col). Mild $5,000. Last week, "Carnival Story" (RKO) and "Undercover Agent" (Lip), $5,500.

Omaha (Tristates) (2,000; 50-75)—"Bigamist" (FR) and "World for Ransom" (AA). Sturdy $7,500. Last week, "Appointment With Danger" (Par) and "Dark City" (Par), $7,000.

Orpheum (Tristates) (2,890; 60-80)—"River of No Return" (20th). Okay $11,000. Last week, "Elephant Walk" (Par), $10,500.

State (Goldberg) (875; 50-80)—"Executive Suite" (M-G) (2d wk). Good $4,000 after $5,500 debut.

B'way's Hotsy Summer: 'Line' Lures Wow 44G, 'Exec' 160G 2d, 'Ireland' Loud 13G, 'Miami' 40G, 'Blade' 17G

First real summer weather for a Sunday this year clipped Broadway film business as thousands took to the outdoors. Despite this, marked strength by several of the five newcomers and continued stamina of a number of extended-run pix are enabling Broadway deluxers to maintain a fairly healthy hue.

Ace new entry is "French Line," which is roaring to a terrific $44,000 or close in its initial session at the Criterion. Intensive ad campaign and plugs on the airwaves as well as a novel theatre front are contributing to the big business. Use of higher scales earlier in the day also is boosting along with the early-morning grind policy.

"Spell of Ireland" broke the house record at the Baronet opening week with a wow $13,000. "Miami Story" looks to finish the first week session at the Paramount with a good $40,000.

Usual weekly change at the Palace sees "Saracen Blade" and vaude getting a fair $17,500. "Playgirl" is dull at $8,000 opening round at the Mayfair.

Still the boxoffice favorite, "Executive Suite" with stageshow looks to finish the second week with a great $160,000 at the Music Hall. Probably will stay three or four stanzas more. "Elephant Walk" is holding well with $15,000 for fourth frame at the Astor. "Flame and Flesh" shapes barely okay $11,000 for third session at the State.

"Knock on Wood" still is displaying amazing strength to get a sock $32,000 or close in its fifth week at the Capitol. Second round of "Prisoner of War" is dipping to an okay $11,000 at the Victoria. Also in second, "Men of Fighting Lady" shapes fair $10,000 or less at the Globe.

The Normandie is bringing in "Le Plaisir" today (Wed.). The Holiday opens "Mad Magician" also today. The Roxy preems "Three Coins in Fountain" tomorrow (Thurs.). Third week (six days) of "River of No Return" looks like fair $37,000.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.65)—"Elephant Walk" (Par) (5th wk). Fourth stanza ended last night (Tues.) held with good $15,000 after $17,000 in third week. Continues.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"La Ronde" (Hakim) (10th wk). Continues nicely with $9,000 for ninth week ended Monday (17) after $10,500 in eighth stanza. Stays on.

Baronet (Reade) (430; 90-$1.50)—"Spell of Ireland" (Indie) (2d wk). Initial round ended Sunday (16) soared to new all-time house record of $13,000, terrific for this bandbox theatre. Looks in for longrun.

Capitol (Loew's) (4,820; 75-$2.20)—"Knock on Wood" (Par) (6th wk). Fifth week ended last night (Tues.) held with very big $33,000 or close after $37,000 in fourth. Stays on. "Caine Mutiny" (Col) advertised as next in here.

Criterion (Moss) (1,700; 75-$1.85)—"French Line" (RKO). Soaring to terrific $44,000 or near in first week ending tomorrow (Thurs.), best here in months. Running shows until early morning weekdays and over weekend. Broke opening day house record. Appears set for longrun. In ahead, "Carnival Story" (RKO) (4th wk), $9,500 but winding strong run here.

Fine Arts (Davis) (468; 90-$1.80)—"Beauties of Night" (UA) (9th wk). Eighth round ended Monday (10) held at good $5,600 after $6,400 for seventh week. Continues here several more weeks.

Globe (Brandt) (1,500; 50-$1.50)—"Men of Fighting Lady" (M-G) (2d wk). First holdover stanza ending tomorrow (Thurs.) is off to get fair $10,000 after $13,500 opening week.

Guild (Guild) (450; $1-$1.80)—"Out of This World" (Indie) (5th wk). Current session ending today (Wed.) looks like sturdy $7,500 after $9,500 in fourth week.

Holiday (Rose) (950; 70-$1.80)—"Mad Magician" (Col). Opens today (Wed.). In ahead, "Rails Into Laramie" (U), did only fair $8,000 in week, and was taken out for "Magician."

Mayfair (Brandt) (1,736; 70-$1.80)—"Playgirl" (U). First frame winding tomorrow (Thurs.) is heading for slow $8,000 or near. In ahead, "Jubilee Trail" (Rep) (2d wk), $6,500.

Normandie (Normandie Theatres) (592; 95-$1.80)—"Le Plaisir" (Indie). Opens today (Wed.). In ahead, "Pit of Loneliness" (Davis) (6th wk-6 days), okay $3,800 after fine $6,000 in fourth full week, to conclude a fine run here.

Palace (RKO) (1,700; 50-$1.50)—"Saracen Blade" (Col) with eight acts of vaudeville. Fair $17,500 looms. Last week, "Laughing Anne" (Rep) and vaude, $19,500.

Paramount (ABC-Par) (3,664; 65-$1.65)—"Miami Story" (Col). First week ending tomorrow (Thurs.) is headed for good $40,000. Holding a second. In ahead, "Creature Black Lagoon (U) (2d wk), $30,000. "Dial 'M' for Murder" (WB) due in on May 28.

Paris (Indie) (568; 90-$1.80)—"Moment of Truth" (Indie) (3d final wk). Likely will get okay $6,000 in current round ending Sunday (23) after $6,500 in second. "Caroline Cherie" (Indie) opens May 24.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.60) — "Executive Suite" (M-G) with stageshow (2d wk). Holding in remarkable style with smash $160,000. Stays on. First week was terrific $172,000, one of best weeks here for non-holiday session. Holds a third, natch! Looks to run five or six weeks according to present indications.

Roxy (Nat'l Th.) (5,717; 65-$2.30)—"River of No Return" (20th) (3d final wk). Looks to wind final stanza at fair $37,000 for six days. Second week was $45,000. "Three Coins in Fountain" (20th) opens tomorrow (Thurs.).

State (Loew's) (3,450; 50-$1.65)—"Flame and Flesh" (M-G) (3d wk). Current session ending Friday (21) looks like okay $11,000 or better after $15,000 for second. "Gone With Wind" (M-G) (reissue) opens May 29.

Sutton (R&B) (561; 90-$1.50)—"Genevieve" (U) (14th wk). The 13th frame ended Monday (17) held at solid $8,800 after $9,300 for the 12th week, which was over hopes. Stays on indefinitely at this gait.

Trans-Lux 60th St. (T-L) (453; $1-$1.50)—"Pickwick Papers" (Indie) (7th wk). Present stanza ending Friday (21) looks like oke $4,000 after $4,800 in sixth week. "Victory at Sea" (Indie) is due in next.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Lili" (M-G) (63d wk.) The 62d week ended Monday (17) was big $6,800 as compared with $7,400 in 61st week. Continues.

Victoria (City Inv.) (1,060; 75-$1.65)—"Prisoner of War" (M-G) (2d wk.) Current round ending Friday (21) looks to hold with okay $11,000 after $16,000 opening week.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama" (Indie) (50th wk). Present session winding up tomorrrow (Thurs.) likely will be big $37,000 after $40,000 in 49th week. Stays on.

'Prince' Perky $17,000 In K.C.; 'Riot' Fine 8½G, 'Prisoner' Moderate 8G

Kansas City, May 18

One strong film among moderate newcomers. This is "Prince Valiant" playing four Fox Midwest first-runs, with fine total likely. "Riot in Cell Block 11" at Paramount looms nice but "Prisoner of War" at the Midland is lagging with mild returns. "Holly and the Ivy" is an okay newcomer at arty Vogue. "Moon Is Blue" shows surprising staying power at Esquire with trim 10th week. "The French Line" is rated nifty at Roxy in fourth week. Weather is doing an about-face and is warmish.

Estimates for This Week

Esquire (Fox Midwest) (820; 75-$1)—"Moon Is Blue" (UA) (10th wk). Exceptionally longrun for this little house. Trim $2,700, and goes 12th week. Last week, $3,000.

Kimo (Dickenson) (504; 85-$1)—"Genevieve" (U) (5th wk). Okay $1,700, and holds. Last week, $1,800.

Midland (Loew's) (3,500; 50-75)—"Prisoner of War" (M-G) and "Paris Model" (Col). Modest $8,000 or less. Last week, "Wicked Woman" (UA) and "Tennessee Champ" (M-G), $6,000.

Missouri (RKO) (2,650; 50-80)—"Big Sleep" (WB) and "Kid Galahad" (WB) (reissues). Light $4,500. Last week, "Queen of Sheba" (Lip) and "Blackout" (Lip), $4,500.

Paramount (Tri-States) (1,900; 60-80)—"Riot in Cell Block 11"

(Continued on page 22)

Transport Strike Still Clips Pitt; 'Walk' Slow' 10G, 'Faces' Dim $4,000

Pittsburgh, May 18.

Second week of trolley and bus strike is hurting business even more than the first. Although early prophecies of trade being off as much as 50% from the norm were too high, the depression is still quite acute. It is proving plenty costly. At the same time, nabes haven't felt the upbeat as much as expected either. "Elephant Walk" at Penn looks like the current leader, but nothing to rave about while holdover of "River of No Return" is okay at the Harris. Even "Cinerama" is being considerably affected by the strike.

Estimates for This Week

Fulton (Shea) (1,700; 65-85)—"New Faces" (20th). Never had a chance; be lucky to hit $4,000. That's just about what disappointed

(Continued on page 22)

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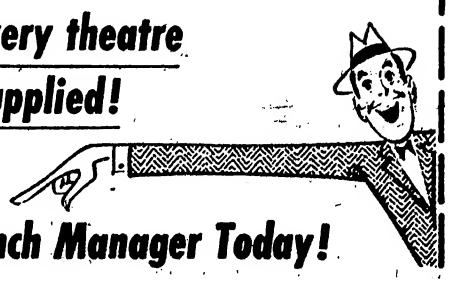

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***
- Inferno - color by Technicolor
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'Carnival' Fancy $22,000, Hub; 'Suite' Stout 36G, 'Playgirl' Fast $11,000

Boston, May 18.

Although slightly stronger than last week, biz continues below par here despite new pix at most downtown first-runs. "Carnival Story" shapes fancy at the Memorial but "River of No Return" at the Met is disappointing. "Playgirl" at the Pilgrim looms fast. "Siege at Red River" at the Paramount and Fenway is sluggish. "Executive Suite" is heading for big takings at the State and Orpheum.

Estimates for This Week

Astor (B&Q) (1,500; 74-$1.10)—"Knock on Wood" (Par) (5th wk). Sturdy $10,000 following $11,700 in fourth.

Beacon Hill (Beacon Hill) (800; 50-$1) "La Ronde" (Hakim) (3d wk). Starts today (Tues.). Sock $10,000 after $10,400 in opener.

Boston (Cinerama Productions) (1,354; $1.20-$2.65) — "Cinerama" (Indie) (20th wk). Neat $19,000 after $20,000 in previous week.

Exeter (Indie) (1,300; 60-$1)—"Genevieve" (U) (5th wk). Hotsy $6,000 this week. Last week $7,000.

Fenway (NET) (1,373; 50-90) — "Siege at Red River" (20th) and "Untamed Heiress" (Rep). Slow $3,500. Last week, "Laughing Anne" (Rep) and "Black Glove" (Lip), $3,000.

Memorial (RKO) (3,000; 50-90)—"Carnival Story" (RKO) and "The Saints Girl Friday" (RKO). Fancy $22,000 looms. Last week, "Rails Into Laramie" (U) and "Fireman, Save My Child" (U), $8,000 in 6 days.

Metropolitan (NET) (4,367; 50-$1) —"River of No Return" (20th). Below hopes at lean $21,500. Last week, "Elephant Walk" (Par) and "Alaska Seas" (Par) (2d wk), $14,000.

Orpheum (Loew's) (3,000; 50-85) —"Executive Suite" (M-G). Big $22,000 or near. Last week, "Indiscretion of American Wife" (Col) and "Saracen Blade" (Col) $18,000.

Paramount (NET) (1,700; 50-90) —"Siege Red River" (20th) and "Untamed Heiress" (Rep). Slow $10,000. Last week, "Laughing Anne" (Rep) and "Black Glove" (Lip), same.

Pilgrim (ATC) (1,800; 60-95)—"Playgirl" (U) and "Project M-7" (U). Fast $11,000. Last week, "Miami Story" (Col) and "Jesse James vs. the Daltons" (Col), $9,000 in second week.

State (Loew's) (3,500; 50-85) — "Executive Suite" (M-G). Trim $14,000. Last week, "Indescretion American Wife" (Col) and "Saracen Blade" (Col), $11,000.

Key City Grosses

Estimated Total Gross
This Week $2,325,000
(Based on 24 cities, and 224 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,371,000
(Based on 23 cities and 214 theatres.)

'Rob Roy' Bangup 7G in Dull Cincy

Cincinnati, May 18.

Two new bills this week stack up about even on returns with holdovers of "River of No Return" and "Moon Is Blue." It all adds up to a moderate stanza. Newcomers are "Witness to Murder," okay in the Palace, and "Rob Roy," which shapes good at the smaller Grand. "Moon," which made a memorable mark last week by topping first Keith session, is neat in third. "River of No Return" in second week at Albee still is topping the town in money.

Estimates for This Week

Albee (RKO) (3,100; 75-90)—"River of No Return" (20th) (2d wk). Good $9,500 after $17,000 bow.

Grand (RKO) (1,400; 50-84)—"Rob Roy" (RKO and "Texas Bad Man" (Indie). Good $7,000. Last week, "Big Sleep" (WB) and "Kid Galahad" (WB) (reissues), $5,000.

Keith's (Shor) (1,500; 75-$1.25)—"Moon Is Blue" (UA) (3d wk). Nice $6,000 or near. Last week's $8,900 registered a once-in-a-blue-moon performance by topping the first frame's gross. Weekend scale goes up to $1.25.

Palace (RKO) (2,600; 50-84)—"Witness to Murder" (UA). Oke $8,600 or near. Last week, "Miami Story" (Col), $7,500.

'Lucky' Strong $16,000 In Frisco; 'River' 20G, 'Prisoner' OK at 14G

San Francisco, May 18.

Biz is sloughing off here currently. Biggest coin is going to "Lucky Me," which is strong at Paramount. "River of No Return" looms good at the Fox while "Prisoner of War" is okay at Warfield. "Knock on Wood" continues big in sixth week at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-90)—"Riding Shotgun" (WB) and "Both Sides Law" (Indie). Lean $8,000. Last week, "Carnival Story" (RKO) and "Saint's Girl Friday" (RKO) (2d wk), $10,000.

Fox (FWC) (4,651; $1-$1.50)—"River of No Return" (20th). Good $20,000. Last week, "Night People" (20th) (2d wk), $11,500.

Warfield (Loew's) (2,656; 65-85) —"Prisoner of War" (M-G). Oke $14,000. Last week, "Executive Suite" (M-G) (3d wk), $10,000.

Paramount (Par) (2,646; 65-95)—"Lucky Me" (W-B) and "Saadia" (M-G). Strong $16,000. Last week "Elephant Walk" (Par) and "Give Girl Break" (M-G) (2d wk), $10,000.

St. Francis (Par) (1,400; 95-$1.20) —"Knock On Wood" (Par) (6th wk). Big $8,000. Last week, $8,500.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (20th wk). Great $24,000. Last week, $23,000.

United Artists (No. Coast) (1,207; $1-$1.30)—"French Line" (RKO) (3d wk) and "Scarlet Spear" (UA). Still solid at $6,500. Last week, $11,500 for "French" in second.

Stagedoor (A-R) (400; 85-$1.35)—"Gilbert and Sullivan" (UA) (3d wk), good $3,800. Last week, $4,200.

Bridge (Schwartz-Reade) (399; $1-$1.20)—"The Sinners" (Indie) (2d wk). Holding at great $6,800 on initial holdover round ending tomorrow (Wed.) after $7,700 opening week.

Clay (Rosener) (400; $1)—"Beauties of Night" (UA) (2d wk). Hep $3,400. Last week, $3,600.

Larkin (Rosener) (400; $1)—"Genevieve" (U) (8th wk). Swell $3,500. Last week, $3,300.

Vogue (S. F. Theatres) (377; $1) —"Little Fugitive" (Indie) (4th wk), trim $3,500. Last week, $3,900.

'PEOPLE' SLICK $10,000, ST. LOO; 'PASHA' DITTO

St. Louis, May 18.

Film biz at first-runs slumped badly over weekend of ideal summer weather, and hence trade is only fair in most locations. No newcomers loom good excepting "Genevieve," playing at arty Shady Oak. "Wild One" is okay at Loew's while "Yankee Pasha" is rated fair at the Fox. "Night People" looks good at the St. Louis. "Cinerama" still is lusty in 14th week at Ambassador and outgrossing everything else in the city.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"This Is Cinerama" (Indie) (14th wk). Solid $23,000. Last week, $21,500.

Fox (F&M) (5,000; 51-60)—"Yankee Pasha" (U) and "Rails Into Laramie" (U). Fair $10,000. Last week, "Carnival Story" (RKO) and "Bait" (Col), $12,500.

Loew's (Loew's) (3,172; 51-69)—"Wild One" (Col) and "Bad for Each Other" (Col). Okay $11,000. Last week, "Act of Love" (UA) and "Fort Algiers" (UA), $9,000.

Missouri (F&M) (3,500; 51-69)—"Dangerous Mission" (RKO) and "Carnival Story" (RKO) (m.o.). Limp $6,000. Last week, "Duffy San Quentin" (WB) and "Crime Wave" (WB), $5,000.

Orpheum (Loew's) (1,500; 51-69) —"Executive Suite" (M-G) (2d wk). Mild $5,000. Last week, $7,000 for first week of moveover.

Pageant (St. L. Amus.) (1,000; 82)—"Paris Express" (Indie). Nice $4,500. Last week, "Genevieve" (U), $4,000.

Richmond (St. L. Amus.) (400; 82)—"Affair Monte Carlo" (Indie). Fast $5,000. Last week, "Genevieve" (U), $3,500.

St. Louis (St. L. Amus.) (4,000; 69)—"Night People" (20th). Good $10,000. Last week, "Hell, High Water" (20th), $9,500.

Shady Oak (St. L. Amus.) (800; 82)—"Genevieve" (U). Fat $4,000. Last week, "History of Mr. Polly" (Indie), $3,000.

Transit Strike Hurts Indpls.; 'Carnival' 9G

Indianapolis, May 18.

Outside influences are plaguing first-runs here this stanza, like the continuing transit strike and record 120,000 draw of Speedway qualifying trials Saturday. So biz is mild. "Carnival Story" at the Indiana and "Rhapsody" at Loew's are leading town but latter is dull.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-80)—"Siege Red River" (20th) and "Racing Blood" (20th). Drab $6,500. Last week, "She Couldn't Say No" (RKO) and "Dangerous Mission" (RKO), $8,000.

Indiana (C-D) (3,200; 50-80)—"Carnival Story" (RKO) and "Saint's Girl Friday" (RKO). Oke $9,000. Last week, "Elephant Walk" (Par), $10,000.

Loew's (Loew's) (2,427; 50-80)—"Rhapsody" (M-G) and "Tennessee Champ" (M-G). Dull $7,000. Last week, "Beachhead" (UA) and "Fort Algiers" (UA), $7,500.

Lyric (G-D) (1,600; 35-70)—"Dragonfly Squadron" (AA) and "Bitter Creek" (AA). Sluggish $4,000. Last week, "Rails Into Laramie" (U) and "Cruel Sea" (U), $4,500.

'French' Terrif $20,000, D.C. Ace

Washington, May 18.

The unseasonably cool weather continued to have a stimulating effect on first-runs in the past week even though only two fresh entries with new pix appeared on scene. Of the two, "French Line" is out front for terrific week at small Trans-Lux. "Rob Roy" at RKO Keith's is solid. "Knock on Wood," in fifth session at Playhouse, is still very brisk.

Estimates for This Week

Capitol (Loew's) (3,434; 70-95)—"River of No Return" (20th) (2d wk). Fine $15,000 after $25,000, above hopes, last week.

Columbia (Loew's) (1,174; 60-80) —"Elephant Walk" (M-G) (3d wk). Very steady $6,000 after $9,000 last week.

Dupont (Lopert) (372; 90-$1.20) —"Julius Caesar" (M-G) (15th-final wk). Closing notice hypoed to big $4,500 after $3,800 last week.

Keith's (RKO) (1,939; 60-80)—"Rob Roy" (RKO). Bright $10,000. Last week, "Clash by Night" (RKO) and "Double Dynamite" (RKO) (reissues), $3,500 in 4 days.

Metropolitan (SW) (1,200; 60-80) —"A Girl for Joe" (WB) and "Guy With a Grin" (WB) (reissues). Playing under new titles on reissue run. Mild $4,500. Last week, "Jolson Story" (Col) (reissue), $6,000.

Palace (Loew's) (2,370; 60-80)—"Executive Suite" (M-G) (3d wk). Fine $12,000 after $17,000 last week. Moves.

Playhouse (Lopert (435; 55-$1)—"Knock on Wood" (Par) (5th wk). Brisk $7,000 for second consecutive week, with weekends continuing capacity. Holds.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama" (Indie) (27th wk). So-so $12,000 after $14,000 last week. Stays.

Trans-Lux (T-L) (600; 70-$1.25) —"French Line" (RKO). Smash $20,000 despite crix pans. Last week, "Beat Devil" (UA) (5th wk), $3,500.

L.A. Way Off; 'Prisoner' OK $12,000, 'Arrow' Slim 14G, 'Siege' Slight 12G, 'Witness' Slow 17G, 'Years' Lean 14G

Los Angeles, May 18.

Run of lightweight product plus lengthy extended-runs is spelling first-run biz that is on dull side currently. Newcomers and two reissue entries are all slender although "Prisoner of War" is rated good at downtown Palace. Overall total for pic is oke $12,000.

Mild $17,000 or less shapes for "Witness To Murder" in three theatres while slim $14,000 looms for "Arrow in Dust," playing in two spots. "Siege Red River" is rated slight $12,000 or under, also two houses. Scant $14,000 or thereabouts is sighted by reissue of "Best Years of Life" in two sites.

"Johnny Guitar" looks very good $19,000 in second frame, three locations. "Knock on Wood" is smooth in sixth week, both rating attention among holdovers. "Cinerama" also is socko with $33,600 for 54th frame at Warner Hollywood.

Estimates for This Week

Orpheum, Vogue, Uptown (Metropolitan-FWC) (2,213; 885; 1,715; 70-$1.10)—"Witness to Murder" (UA) and "Heat Wave" (Lip). Mild $17,000 or close. Last week, Orpheum, Fox Hollywood, Uptown, "Drive Crooked Road" (Col) and "Battle Rogue River" (Col), $12,700.

Palace, Hawaii (Metropolitan-G&S) (1,212; 1,106; 60-$1.10)—"Prisoner of War" (M-G), with "Bachelor in Paris" (Lip) at Hawaii, "Drive Crooked Road" (Col) (2nd run) at Palace. Okay $12,000 or thereabouts. Last week, 2d-run.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10)—"Arrow in Dust" (AA) and "Pride Blue Grass" (AA). Slim $14,000 or less. Last week, "Executive Suite" (M-G) and "Blackout" (Lip) (4th wk-5 days), $11,500.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,200; 1,430; 70-$1.25)—"Siege Red River" (20th) and "Racing Blood" (20th). Slight $12,000 or less. Last week, "Girl For Joe" (WB) and "Guy With Grin" (WB) (reissues), $12,200.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-$1.10)—"Best Years" (RKO) (reissue). Scant $14,000 or under. Last week, "Carnival Story" (RKO) and "Saint's Girl Friday" (RKO) (3d wk), $17,000.

Globe, Fox Hollywood (FWC) (782; 756; 60-90)—"Sun Valley Serenade" (20th) and "Orchestra Wives" (20th) (reissues). Poor $4,500. Last week, with other units.

Chinese (FWC) (1,905; $1-$1.80) —"River No Return" (20th) (2d wk). Fair $15,000. Last week, $19,400.

Warner Downtown, Wiltern, Iris (SW-FWC) (1,757; 2,344; 814; 70-$1.10)—"Johnny Guitar" (Rep) and "Sun Shines Bright" (Rep) (2d wk). Nice $19,000 or over. Last week, with Vogue instead of Iris, $31,800 plus rousing $48,200 in five drive-ins.

Los Angeles, Ritz, Loyola (FWC) (2,097; 1,363; 1,248; 70-$1.25)—"Prince Valiant" (20th) and "Started in Paradise" (Indie) (2d wk). Medium $17,000. Last week, $22,400.

Fox Wilshire (FWC) (2,296; $1.20-$1.80)—"Night People" (20th) (5th wk). Slow $5,500. Last week, $6,600.

Warner Beverly (SW) (1,612; 90-$1.50)—"Knock On Wood" (Par) (6th wk). Good $8,500. Last week, $10,600.

Fine Arts (FWC) (631; 80-$1.50) —"Genevieve" (U) (6th wk). Mild $2,600. Last week, $2,900.

Four Star (UATC) (900; 90-$1.20) —"Rhapsody" (M-G) (7th wk). Modest $3,500. Last week, $4,400.

El Rey (FWC) (861; $1-$1.25)—"Summer Happiness" (Indie) (13th wk). Steady $2,200. Last week, $2,200.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (55th wk). Into 55th frame Sunday (16) after socko $33,600 last week.

Broadway Grosses

Estimated Total Gross
This Week $500,000
(Based on 22 theatres)
Last Year $450,000
(Based on 22 theatres)

'River' Smash 18G, L'ville; 'Arrow' 7G

Louisville, May 18.

Strong lineup of product this week indicates good biz at most first-runs; with the Brown, m.o. house, showing "Top Banana" this week first-run. "Arrow in Dust" at Mary Anderson looks good. "River No Return" at the Rialto looms socko. "Executive Suite" at State started strong. Favorable weather is helping the b.o.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)—"Money From Home" (Par) (2d wk). Nice $6,500 after last week's $8,000.

Mary Anderson (People's) (1,200; 50-75)—"Arrow in Dust" (WB). Technicolor western pleasing patrons. Fine $7,000 or near. Last week, "Duffy San Quentin" (WB) and "Crime Wave" (WB), $4,500.

Rialto (Fourth Avenue) (3,000; 75-99)—"River No Return" (20th). Sock $18,000. Last week, "Kettles at Home" (U) and "Geraldine" (Rep), $11,000.

State (Loew's) (3,000; 50-75)—"Executive Suite" (M-G) and "Tennessee Champ" (M-G). Opened Saturday (15) to brisk biz. Last week, "Julius Caesar" (M-G), medium $9,000.

Weather Hurts Philly; 'Ronde' Rousing $10,000, Kaye 16G, 'River' 15G

Philadelphia, May 18.

First mild Sunday in more than a month sloughed first-run biz here after a great Saturday night. Holdovers also are cutting into overall total. Despite this "La Ronde" opened very brisk at small T-L world. "Mad Magician" is not showing much stuff at the Goldman. "Rhapsody" looms lusty in third Trans-Lux session, topping previous week.

Estimates for This Week

Arcadia (S&S) (625; 89-$1.40)—"Julius Caesar" (M-G) (15th-final wk). Looks oke $2,800. Last week, $2,500.

Boyd (SW) (1,450; $1.25-$2.60)—"Cinerama" (Indie) (32d wk). Stout $16,000. Last week, $15,000.

Fox (20) (2,250; 72-$1.40)—"River of No Return" (20th) (3d wk). Okay $15,500 or near. Last week, $20,000.

Goldman (Goldman) 1,200; 50-99)—"Mad Magician" (Col). Oke

(Continued on page 22)

Heat Wilts Mpls.; 'Walk' Tame $9,000, 'Cinerama' Hefty 20G, 'Rhapsody' 5G

Minneapolis, May 18.

Spring's belated arrival is taking a boxoffice toll as a segment of the populace hits for the outdoors. Among fresh arrivals, "Taza" at State, "Elephant Walk" at Radio City and "We Want a Child" at the Gopher look particularly good. In its fifth week, "Cinerama" again stacks up solid at the Century. "Rhapsody" looks okay at the World.

Estimates for This Week

Century (S-W) (1,140; $1.20-$2.65) —"Cinerama" (Indie) (5th wk). Holds very consistent pace. Hefty $20,000. Last week, $23,000.

Gopher (Berger) (1,000; 65-85)—"We Want a Child" (Indie). Labeled "adult entertainment," sensational newspaper ads are helping. Good $4,500. Last week, "Naked Jungle." (Par) (2d wk), $3,000.

Lyric (Par) (1,000; 50-75)—"Alaska Seas" (Par). Poor $3,000. Last week, "Wicked Woman" (UA), $4,000.

Radio City (Par) (4,000; 65-85)—"Elephant Walk" (Par). Well liked and garnered good notices. Modest $9,000. Last week, "Executive Suite" (M-G) (2d wk), $9,000.

RKO-Orpheum (RKO) (2,890; 65-85)—"Dangerous Mission" (RKO). Mild $7,000. Last week, "Night People" (20th), $10,500.

RKO-Pan (RKO) (1,600; 65-85)—"Jesse James Vs. Daltons" (Col) and "Affairs of Messalina" (Col). First pic getting credit for most of patronage. Moderate $4,000. Last week, "Queen of Sheba" (Lip) and "Man from Cairo" (Lip), $3,000.

State (Par) (2,300; 80-$1) — "Taza, Son of Cochise" (U) (3-D). First of depthies to be shown here utilizing new Polarite single-strip projection which eliminates intermission. Mild $6,000. Last week, "Witness to Murder" (UA), $6,000, at 65-85c.

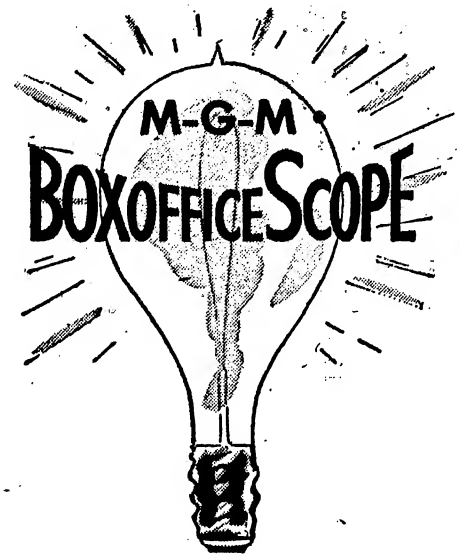
World (Mann) (400; 85-$1.20)—"Rhapsody" (M-G). Fancy $5,000. Last week, "Julius Ceasar" (M-G) (6th wk), $2,500.

Industryites Serve

Hollywood, May 18.

Motion picture industry will be represented by nine members on the board of the Welfare Federation of Los Angeles which handles Community Chest activities.

They are Steve Broidy, Y. Frank Freeman, Cecil B. DeMille, Valentine Davies, Dore Schary, Carey Wilson, John Lehners, Regis Toomey and Don Chambers.



THEY HAVEN'T INVENTED ANYTHING BETTER YET!

Wide Range of Showmanship in M-G-M Attractions!

New Nationwide Triumph!

"EXECUTIVE SUITE"

Starring Academy Award-Winning William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch

The Title Says It!

"FLAME AND THE FLESH"

(Technicolor)

Lana Turner, Pier Angeli, Carlos Thompson

Popular With The Fans!

"RHAPSODY"

(Technicolor)

Elizabeth Taylor, Vittorio Gassman, John Ericson, Louis Calhern

Cash Register Rings!

"VALLEY OF THE KINGS"

(Color)

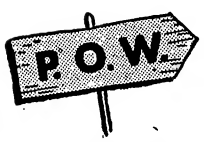
Robert Taylor, Eleanor Parker, Carlos Thompson

Next Big Musical!

"THE STUDENT PRINCE"

(CinemaScope—Color)

Ann Blyth, Edmund Purdom, and the singing voice of Mario Lanza



"PRISONER OF WAR"

Tests playing "A" time prove exploitation pay-off!

Ronald Reagan, Steve Forrest, Dewey Martin, Oscar Homolka

"MEN OF THE FIGHTING LADY"

Thrills of Navy Jet Pilots!

(Color) Van Johnson, Walter Pidgeon, Louis Calhern, Dewey Martin, Keenan Wynn, Frank Lovejoy

2nd Year!

Lili

Still the Hit of N. Y.

Repeat bookings for "Lili" terrific nationwide!

(Technicolor) Leslie Caron, Mel Ferrer, Jean Pierre Aumont

'I'M NO SLOUCH VS. REDS'—WALSH

Round Out 102 Japanese Permits

Oddity of Film Situation Is That Russia Is Part Of The 'Dollar Area'

Tokyo, May 14.

Merger of the fractional Japanese licenses was completed prior to the May 10 deadline with Motion Picture Export Assn. members ending up with 102 instead of the originally allocated 101 permits. Total allocation for the dollar area was 121.

The Japanese, in handing out permits for the fiscal year ending April, 1955, allotted 101.254 to the MPEA. Its members companies were able to buy up sufficient fractions to round the number out to 102. Several indie Japanese distribs with license fractions have dropped out as a result.

Odd fact is that the Russians are part of the dollar area. In order to get its films into Japan, Moscow would have to get hold of some permits handed out to indie distribs. Latter are apt to prefer American product with its obviously greater b.o. potential.

Breakdown of license-holders for the year is as follows: MPEA, 102; Daiei, 6; Eiahi, 4; Shochiku, 2; Toho, 2; Lury, 2; Breakstone, 2, and Ohbei, 1. Latter is the company which has been handling both U. S. and Russian product.

Meanwhile, it's learned from Tokyo that Irving Maas, MPEA exec in charge of the Far East, has had assurances from the Japanese Finance Ministry that Universal will be granted a permit for importation of its newsreel into Japan. This is the fifth U. S. reel to be distributed there. British World News also circulates via British Commonwealth Films Corp.

Local H-63, IATSE, Fall Organizing Drive Aims At Detaching Pub Guild

The Motion Picture Homeoffice Employees Union, Local H-63, IATSE will embark on an organizing campaign in the fall, per Russell M. Moss, the business agent. Drive will be aimed at all unorganized groups in the industry and will not overlook the possibility of displacing the Screen Publicists Guild, associated with District 65, Distributive Processing and Office Workers of America.

At present, the IA union is the bargaining agent for the majority of homeoffice and exchange white collar workers in New York. It also represents the pub-ad staffers at Paramount for whom it is currently negotiating for a new contract. Talks are now stalemated and Par pub-ad men are working under the agreement which expired Nov. 1952. In recent months Local H-63 has concluded some 20 contracts. It represents staffers at Warner Bros., Paramount, Loew's, 20th-Fox, RKO Pictures and Theatres, Stanley Warner, Columbia, Universal, United Artists, all the laboratories, the newsreel companies, and several music publishers associated with film companies.

Negotiations during the past year but at the expiration of the current have been on an individual basis, contracts, all set for Aug., 1854, Local H-63 will begin industry-wide talks with the film companies.

Local H-63 faces a tough job in attempting to displace the Screen Publicists Guild since the SPG has just concluded two-year pacts with WB, 20th, U, United Artists, and Col. The negotiations with these companies were the most friendly in years and were concluded in record time. On the other hand, the IA union has been negotiating for the Par publicists since Nov., 1952.

'Hobson's Choice' to UA

"Hobson's Choice," Charles Laughton-John Mills costarrer, has been picked up for U. S. release by United Artists.

Film was produced and directed in England by David Lean under the London Films banner.

Permanent Tokyo Rep?

Tokyo, May 11.

Motion Picture Export Assn. may appoint a fulltime rep in Japan later this year, possibly by September.

Irving Maas, MPEA supervisor for the Far Eastern territories, has left here for a Southeast Asia swing and expects to return to N.Y. by the end of May. He expects to return to Tokyo in June and has been scouting around for "semi - permanent" quarters here since he intends to bring Mrs. Maas with him.

Maas is currently in Pakistan to discuss remittances there.

McDonald Chides Brewer As Management's Man Running as Labor Hero

Hollywood, May 18.

IATSE locals throughout the country have been informed that Roy M. Brewer currently holds an executive post with Allied Artists, in letters written by James C. McDonald, chairman of the Hollywood committee to re-elect Richard Walsh president of the organization. Letters were written to counteract Brewer's campaign for the office.

"I did it," McDonald explained, "because it seems so incongruous to see a representative of labor leave the interests of labor, affiliate himself with the employer group, and then suddenly attempt to reverse his position and seek to get back in the field of labor in one of the highest paid positions. It is evident that he seeks the job for its monetary value, not for the sole purpose of representing the labor people."

Steve Broidy, Allied Artists chief, made it plain that Brewer is not drawing an AA salary while junketing around the country to learn what his chances are against Walsh.

"I want to make it perfectly clear," he said, "that Brewer is on a leave of absence. He is not on salary. What he does on his own is not my responsibility. I have taken no position on the matter, and have no such intention."

IA Editors 'Uninstructed'

Roy M. Brewer, who hasn't yet "officially" announced his candidacy to try to unseat IATSE prexy Richard Walsh, has been turned down in his request to talk to the IA film editors Local 776 exec council to drum up support. IA internatioonal convention is being held Aug. 9 at Cincinnati.

Film editors business agent John Lehners said Brewer's request was turned down because "our delegation has always gone uninstructed to the convention. We feel the proper time to discuss the issues is at the convention."

The editors will have 11 delegates at the conclave.

OBOLER-PINK LAWSUIT LAUNCHED ON COAST

Los Angeles, May 18.

Complicated lawsuit opened in Superior Court yesterday with publicist Sidney Pink suing producer Arch Oboler for $1,000 and Oboler suing Pink for $120,000.

Pink claims he has $1,000 coming for his work in connection with "Bwana Devil." In his counter-suit Oboler declares he faces liability and expense amounting to $120,000 in two suits which he blames on Pink. Suits include one in L.A. by Brenco Pictures and one in N. Y. by Samuel Cummins and Jewel Productions, Inc.

IA UPBEAT SINCE HE TOOK OFFICE

By HY HOLLINGER

Feeling that the record of his administration during the past 12 years "speaks for itself," Richard F. Walsh, prexy of the International Alliance of Theatrical Stage Employees, believes that the current controversy relating to the possibility of an opposition slate headed by Roy Brewer, former IA Hollywood rep, should be kept within the confines of the labor organization.

"I don't believe that the place to wash your dirty linen is in the press." Walsh declared. "If there are any complaints, the place to do it is at the national convention. I'm going to let the other side do the talking. I'm going to confine it to the organization."

Walsh, however, categorically denied charges by the Brewer forces that he's been too "unemotional" about the Communist issue and that he has not sufficiently backed up the special department locals in their contract fights. Latter complaint was registered mainly by Russell M. Moss, business agent of the Homeoffice Employees Union, Local H-63, who has declared himself a candidate for one of the veepee posts in opposition to the administration incumbent and who may possibly align himself with a Brewer ticket.

"I don't like to argue this back and forth," the IA topper said, "but all locals have received 100% support from this office." Referring to the charge relating to Communism, he stated: "I've been strong on the Communist issue and I will continue to be so. Any way we can throw stones in the way of Communists, we intend to throw them."

On the subject of the administration of the union during the years he's been in office, Walsh said: "The advance of the Alliance has been very good in the past 12 years. When I came into office, it was at the lowest point in its existence. The Alliance today matches with the best in the AFL, if not better than the best."

Walsh said that it would take pages to review thoroughly the accomplishments of his administration, but "they're all in the annual presidential reports I've made during the past 12 years." He stressed that the working conditions and wages of the IA members had improved, more members had been added to the union, new locals had been organized, "and the television field has been taken care of."

Unlike Brewer who is currently on a swing of the country sounding out various IA locals, Walsh asserted that he planned no special tour. "I'm always talking to locals around the country," he said, "and I have no idea of making a special tour." He admitted that the subject of the Brewer opposition has come up "and I've explained my position." He termed this policy as keeping the controversy "within the confines of the IA."

The only specific reference to Brewer made by the IA chief was a remark to the effect that "I don't know if Brewer is a candidate. He hasn't told me or any one else."

Referring again to some of the charges made against him, Walsh said that the "people who read the charges know they're not true." He further stated that charges of this sort react against those who make them.

DEMILLE CIRCUS FILM FOR SCHOOL'S OUT

As the schools close, so will "Greatest Show on Earth" be re-released. Paramount has set July 1 for national re-distribution of the Cecil B. DeMille epic and has set plans to handle it as a new pic in terms of sales campaign and bally.

However, in areas where schools shutter for summer vacation early, such as mid-June, Par will angle for exhibition dates at the same time.

Dick Walsh Denounces 'Salt' But Denies Any IA Official Boycott

Biberman Sues

Chicago, May 18.

Herbert Biberman, prez of Independent Productions Corp. whose sole property to date is "Salt of the Earth," has filed suit in Cook County Circuit Court against the Hyde Park Theatre here for reneging its booking of the film. Biberman is seeking $25,000 in damages based on costs of printing tickets, flyers, and other promotional materials for the midwestern preem prior to the theatre's breach of contract.

Pic had been slated to open here last Friday (14) until the Hyde Park suddenly requested cancellation.

Biberman Fights For 'Salt of Earth' Playdate, Blames Whole Industry

Chicago, May 18.

Herbert Biberman who directed the indie feature, "Salt of the Earth," was in Chicago last week seeking a playdate for the picture against which union projectionists aligned with IATSE have been staging an unofficial boycott. Biberman stated it as his opinion that it was not the IA or the management of the Hyde Park Theatre, which first booked and then cancelled the film, which were responsible for the troubles. "It's the organized film industry. Hollywood has not forgiven us for not dropping dead when we were blacklisted," he declared.

Biberman revealed that prints of the feature were serviced "on the sly" by labs which he asserted had orders not to process "Salt." In passing the director alluded to a letter written by Howard Hughes in 1953 to the House Un-American Activities Committee urging that the shooting of "Salt" be stopped by the Government. This suggestion of Hughes was characterized as a "Marxian tactic."

Meanwhile the Documentary Films Group of the U. of Chicago has viewed a 16m. version of the picture and a demonstration has been staged outside the Hyde Park Theatre which Biberman is urging to reinstate the booking. The American Civil Liberties Union has written both the IATSE and the Schoenstadt Circuit remonstrating that "undue" pressures have been brought against the film and its promoters are being denied their rights as assured in the U. S. Constitution.

"Salt of Earth" has now been booked into Cinema Annex opening indefinite run on May 28.

L.A. LABOR COUNCIL SKIPS ACTION ON 'SALT'

Hollywood, May 18.

No action was taken by the AFL Central Labor Council to place the much discussed "Salt of the Earth" on its "unfair" list, on the ground that such procedure might be illegal.

Carl Cooper, IATSE interational veepee, said: "I felt that such action definitely would be secondary boycott, and could be in violation of the Taft-Hartley Act, inasmuch as we do have a contract with the operators of the theatre where the picture will be shown."

From the office of W. J. Bassett, executive secretary of the Council, came a press release which characterized "Salt" as "Communist propaganda."

Picture, slated to open at the Marcal theatre May 21, was made by "unfriendly" witnesses before the House Un-American Activities Committee. They are: Paul Jarrico, producer; Herbert Biberman, director, and Michael Wilson, writer.

The International Alliance of Theatrical Stage Employees has handed down no directive ordering boothmen or local projectionists unions to refrain from handling the controversial indie production "Salt of the Earth," prexy Richard F. Walsh declared this week. However, the IA topper was strong in registering his opposition to the film which has been labeled as Communist-inspired.

Walsh declined to comment on what advice the national office gave local unions or individual projectionists seeking information on what policy to pursue in relation to handling the picture. The IA official bulletin, however, requests IA members to contact the national office if they are asked to exhibit the film.

Asked if the policy of boothmen in refusing to "touch" the picture might not set a dangerous precedent in that projectionists could arbitrarily refuse to handle certain pix, Walsh emphasized that the IA had no intention of using its power "in an abusive way." He said the IA "was not trying to censor any particular type of story," but that it was opposed to "Salt" on "an overall basis."

Walsh said it was a question of the people who made the picture, where the propaganda was going to be used, and where the money realized from it would be used. "It's Communist dominated," he said, "and the money will end up with Communists."

The IA chief said the picture was made so that it could embarrass the United States "outside of this country" and "any way we can throw stones in the way of Communists, we will throw them."

Rebels Yell This Time For Smith College Scholarship As 'Wind' Hits Atlanta

By SAM LUCCHESE

Atlanta, May 18.

Come Thursday (20) southern blood will boil once more. Reason: Metro's reissue of David O. Selznick's "Gone With the Wind" is to be given a hoopla premiere that will be reminiscent of the original debut that had this town gaga 15 years ago.

It was on Dec. 15, 1939, that the film of story by Atlanta's own Margaret Mitchell made its bow at Loew's Grand Theatre before an audience 2,040, who paid $10 per seat. The $20,400 take went to the Community Chest and the picture settled down to some 15 weeks of capacity business at $1.10 per ticket at the Grand.

On hand for the 1939 premiere, among others, were Clark Gable and Vivien Leigh, stars of the piece, producer Selznick, the late Carole Lombard (Mrs. Gable), Ann Rutherford, the late Laura Hope Crews, Claudette Colbert, Ona Munson and a host of Metro and Loew's bigwigs.

Atlanta then went wild, other business practically came to a standstill and there was talk of reviving the Confederacy.

Thursday's premiere will be a repetition, albeit on lesser scale.

Metro's George Murphy is coming to act as emcee at the showing. In addition, Ann Rutherford, cast as Carreen in the picture, will be on hand as will be Cammie King, who played Bonnie Blue Butler.

This premiere is being sponsored by the Atlanta Smith College Club, of which Mrs. Benjamin Parker is president. Club has sold Loew's Grand's 205 loge seats at $50 per and a block of 200 orchestra seats at $5. With this money they are going to establish the Margaret Mitchell Memorial Scholarship to Smith College, which will be awarded annually to a Georgia girl. Incidentally, Miss King, now 19, is a freshman at Smith.

Margaret Mitchell, a Smith alumnae, was struck down and fatally injured by a taxicab a few years ago.

His name's Friday, he's the Top!

IN THE LATEST SURVEY OF TV VIEWING THE PROGRAM WITH THE BIGGEST AUDIENCE OF ALL IS

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KID LIBRARY 'WIGGLE-TESTS' FILMS

COMPO Seeks 3,000 Members

Pitch for Drive-In Support as Season Opens—Best Film Poll Issue Pending

Council of Motion Picture Organizations is on the prowl for 3,000 additional member theatres, at least. Roster now comprises about 11,000 units, considered insufficient in view of the newly expanded program, on moral grounds, the indebtedness which all theatremen must or should feel toward COMPO for the job it did in winning tax advantages over other industries.

Total of 14,000 houses enlisted in the drive a couple of years ago. Many, of course, failed to renew. Membership push which was launched the latter part of 1953, and is continuing, has brought the roster to date to the 11,000.

COMPO toppers are dissatisfied with this, the feeling being that the total achieved in the previous member roundup, in the minimum, should now be reached.

Ozoners

Helpful factor is that a couple of thousand drive-ins were shuttered at the start of the current pitch. Now open for the season, the ozoners are likely candidates for the membership fold. Robert W. Coyne, COMPO's special counsel, who is now on the Coast, doubtless will be waving entry blanks to the open-air owners in the western area.

In Little Rock, Ark., last week, Pat McGee asked a meeting of the Arkansas Theatre Owners Assn. for without-letup financial support of the industry organization. McGee, who was a co-chairman of the COMPO tax committee, underlined that COMPO must have ample funds if it is to achieve its aimed-for beneficial results for the entire industry.

(COMPO's financing is via exhib membership dues matched dollar for dollar by the distributors collectively.)

Meanwhile, over the past week it was disclosed that five execs in the field of theatre advertising are being sought to follow through on COMPO's plan to conduct a nationwide "best picture" poll. This project, in which only the public will participate through monthly balloting, was added to COMPO's agenda two weeks ago. The five ad men, when selected, will meet with Coyne in N. Y., probably early next month.

SHEREE NORTH SET FOR REVIVED-'PINK TIGHTS'

Hollywood, May 18.

Darryl F. Zanuk took "Pink Tights" off the shelf at 20th-Fox and assigned it to Samuel G. Engel's production slate as a starrer for Sheree North. Script will be partially rewritten to suit the new star's mode of acting.

Film was shelved last November when Marilyn Monroe turned it down. Shooting is slated to start in September with Henry Koster directing and Tommy Noonan in one of the males roles. Frank Sinatra, Van Johnson and Dan Dailey were originally announced for the picture but now their appearance is doubtful.

Andy Smith Reps U.S. At Venice Fest July 6

Washington, May 18.

Andrew W. Smith Jr., chief of the U. S. Information Agency's motion picture service, will be the official U. S. representative at the 15th annual Venice Film Festival commencing July 6.

Smith, former vice president of 20th-Fox, was nominated for the job by an inter-departmental committee. U. S. Information Agency's documentary, "Man Learns to Farm" was a first prize in the educational class at last year's festival. Number of official government pix are entered this year.

Smith is also contacting the Hollywood studios to assure a good representation.

Showmen-Confectioners

Hollywood, May 18.

Popcorn and candy sales are what keep 90% of America's film houses in business. That is the opinion of Bennie Berger, head of the North Central Allied circuit, currently in Hollywood on business.

"It's a shame," he said, "because they didn't go into the theatre business to sell popcorn and candy."

Big Scale Ballyhoo For Foreign 'Caroline Cherie'; Helene Davis' Theories

If the import is worth it, a large scale national publicity campaign will pay off in more bookings and bigger grosses in the opinion of foreign film distributor Helene Davis. Wife of picture importer Arthur Davis and one of the few women execs in the distribution field, Mrs. Davis is making a "calculated risk" in devising a lavish promotional drive that's geared to push her current French-made release, "Caroline Cherie," into solid b.o. returns.

"Most foreign pictures don't get the proper publicity," Mrs. Davis declared in New York this week. Stressing the value of an intensive campaign designed to sell a film to the public, she feels that extra bally and promotion will expand the market to the point where it may be possible for theatres to buy a top quality foreign picture at a low flat rental. Thus the exhibitor would profit and the distributor would gain, too, via a larger booking volume.

In line with her merchandising theory Mrs. Davis has loosened the family purse strings to build a pre-sold audience for "Caroline Cherie." For this Martine Carol starrer, she thinks, is worthy of additional effort since its subject (a lusty comedy in the French Revolution period) lends itself to a special sales drive. The Davises, who have hired Brenon & Morgan to plug the picture, already have a number of tieups and puffs set.

"Caroline," which is scheduled to preem Mon. (24) at the Paris Theatre, N. Y., has a spread on Miss Carol coming out in the July issue of Esquire mag which hits the stands June 10. Dell Publishing Co. ran off 250,000 paper-bound editions of the Cecil St. Laurent novel on which the film is based. Book outfit's merchandising on the tome will plug the picture's opening in various keys. In addition, Mrs. Davis has been set to appear as guest on such national tv shows as "What's My Secret? and the Nancy Craig airer.

Contrary to the view held by most industry ad-pub execs, Mrs. Davis doesn't agree that a picture's release has to coincide with the publicity breaks. "I think the public has a longer memory," she said, "than it's been given credit for." Her plan of strategy calls for "Caroline" to open in about 25 keys over the first six weeks. If her promotional campaign succeeds, as she hopefully expects it will, she'll arrange for 60 prints for subsequent runs.

U UPS HERMAN KASS

Part of Promoting From Within Company Ranks

Herman Kass has been named to the newly-created post of eastern exploitation manager for Universal. He had been supervising and coordinating field exploitation activities since March, 1953.

Kass has been with the U adpub staff since 1944 and, according to David A. Lipton, U v.p., is taking over his new post in line with U's policy of promotion from within the ranks.

ADD WIDESCREEN AND ALIEN TITLES

After a one-year waiting period to establish which way the widescreen wind may blow, the Motion Picture Assn. of America's Children's Film Library has now again approached the distribs with requests for prints on chosen pix.

The Library, a non-profit operation established as an MPAA service in 1946, picks feature films via a wiggle test (see below) as to their suitability for juvenile audiences in the 8-12 year age group. After these pix have completed their run, the distribs then stock their exchanges with prints which are available to exhibs running special children's shows on the basis of CFL recommendations.

Some 4,000 to 6,000 treatres are currently featuring these special programs for the youngsters, according to Marjorie Dawson, director of the library. Walter Reade circuit will resume its Summer Vacation Kiddie Movie series for the second year. Chain is expanding the number of situations putting on the shows which are being offered at $1 for a program of 12 events running through early September. Programs are being offered under the official sponsorship of the schools and Parent-Teacher Assns. in the various N.Y. and New Jersey communities.

Because it held off for a year with its requests, and since prints are wearing out fast. The Library is currently down to 47 titles, Mrs. Dawson related in N.Y. this week. She said the plan was to build it up to 70 titles and eventually to 100. In addition, there are presently six features in release which the Library's adult reviewing group feels would be suitable for juve audiences.

While the companies don't make any money on these pix—exhibs pay nominal rentals for them—Mrs. Dawson maintained the Library enjoys full distrib support as a public relations service. She foresaw no difficulties on account of CinemaScope since most companies make their films available in 2-D anyway. While Mrs. Dawson's group reviews features as they are released, and "earmarks" them for later use, it takes between a year or two before they become available to the Library.

Kids Tired of 3-D

As for 3-D: "The kids got tired of those films as soon as the novelty wore off," she said. "They won't wear the glasses and complain it hurts their eyes." As for the C'Scope pix currently in release, Mrs. Dawson didn't think they were particularly suitable as select screen fare for the kids.

The Library recently picked its first foreign film, the Swiss "Heidi," a United Artists release which had been dubbed. Imports seen so far by the CFL committee have all been subtitled and weren't able to make the grade in the "wiggle test" which every film is subjected to before it's picked.

The "wiggle test" involves screening of a pic for a representative children's audience. Comments and reaction are charted and its acceptibility is measured on that basis.

Mrs. Dawson said the Library was getting the full cooperation from Parents-Teacher associations which have finally been convinced that the Library is not meant to be a commercial enterprise. Films are picked for their educational social and moral values and on occasions the Library will recommend to a distrib the editing out of certain scenes to make a film acceptable to the juve group. While close-ups of brutality are one of the things Mrs. Dawson finds a frequent obstacle—and they're promptly eliminated when a film is picked—she's also bothered by excessive talkiness and length. "Children want action and they can't stand a picture that's longer than an hour-and-a half," she said.

Has the Library felt the competition of tv? "Not at all," claims Mrs. Dawson. "I don't think we've lost a single child to 'that thing'."

U.S. Propaganda Films Inept, Castle Tells Senate; Says Info Agency Uses DeMille for Prestige

By HERMAN LOWE

Washington, May 18.

The U. S. Information Agency's motion picture program is a flop and headed by appointees not trained for their jobs. Congress ought to scrap it and save the nation $3,000,000 a year. Hollywood's own commercial entertainment films can do a far better job of selling America abroad.

This blunt pitch was made last Friday afternoon (14) to a Senate Appropriations sub-committee, by Eugene W. Castle, founder and retired president of Castle Films and a prominent Republican. Castle, a very positive and insistent witness, just back from a European trip, asserted that Andrew W. Smith, head of the USIA motion picture section, and Cecil B. De Mille, the division's chief consultant, were not properly trained to counsel on "propaganda."

What's more, Castle added, government pictures all too often makes enemies instead of friends for the United States and otherwise unintentionally serves the Communist cause.

Showman De Mille, said Castle, "is one of the greatest living producers of spectacular pictures, but he never produced a documentary or short subject," and so lacked the experience to serve as chief adviser to an agency producing them. The witness said De Mille's chief use was to write letters to Congress urging larger appropriations so that USIA could make bigger pictures.

"Why does De Mille retain his honorary appointment, when his function appears to be as a fund promoter for the agency?" asked Castle.

"Well, the USIA is an affiliate of the State Department. De Mille may feel this gives him prestige in Egypt where he borrowed 10,000 soldiers to appear in his forthcoming picture—'The 10 Commandments'." Castle told the Senators he had gone to Egypt and confirmed this thesis.

Next he took off on Smith. "During his 40 years in motion pictures," said Castle, "Smith had no experience in production, foreign distribution, or the non-theatrical branch of the industry. That is 90% of the USIA activity."

Advisory Straw Men?

By way of contrast, Castle said that he, himself, had founded and built up the largest non-theatrical film business in the world. He then attacked the advisory committee of 14 Hollywood figures set up last year by USIA. Castle said he had a representative call members of this committee and they said they had never been asked to a meeting nor had done any advising. He claimed the committee was a straw body dragged out to impress Congress when the USIA budget is up for consideration.

The witness said the USIA subsidizes propaganda films "and that is exactly the kind of malpractice Americans object to when it is practiced by the Soviet Government and other Communist governments."

When he was in France, said Castle, he learned that N. Peter Rathvon, ex-RKO topper, is making a fortune via his Santa Monica Films, which produces shorts for USIA. Rathvon "boasted of his profits," said Castle.

The witness said Theodore Streibert, USIA chief, had said there was enough film footage on hand for educational propaganda for the next five years, and that Andrew Smith was throwing away 40,000,000 feet of the film. Hence, argued Castle, the program could be shut down for several years without loss.

Widescreen Hypo?

Minneapolis, May 18.

20th-Fox decision to make its C'Scope pictures available in all forms has resulted in orders to local equipment houses for widescreens and lenses.

Many of the orders have been placed by drivein theatres that had had no plans to make themselves eligible for C'Scope if it necessitated stereophonic sound installations.

Ed Durwood Awarded 3 Theatres From His Bros. To End 8-Yr. Legal Fight

Kansas City, May 18.

Theatre properties valued at nearly $1,000,000 were awarded to Edward D. Durwood, head of the theatre circuit here, by Judge Joe W. McQueen in circuit court last Monday (10). The ruling ends an eight-year legal battle between Durwood and his two brothers, Irwin Dubinsky, St. Joseph, Mo., and H. W. Dubinsky, Rockford, Ill.

Durwood was awarded at cost three theatres and their profits which were acquired by his two brothers while they were in his employ from 1946 to 1949 The theatres are the Starview, Lincoln, Neb.; the River Lane Theatre, Rockford, Ill., and the Altwood Theatre, Wood River, Ill.

The court judged the value of the theatres at $900,000, and Durwood will acquire them for about $104,000 after other considerations are settled.

By a contract established in 1946 Durwood employed his brothers and they were prohibited from engaging in theatre business directly or otherwise until 1959. It also provided that Durwood would have exclusive rights to the name "Dubinsky Brothers" (and "Dubinsky Brothers Theatres) in Leavenworth, Kans., St. Joseph, Jefferson City and Kansas City, Mo.

The court found that the brothers had operated a theatre business under the name, "Dubinsky Brothers Theatres, Inc." with offices in St. Joseph, Mo. This was held in violation of the contract, and earlier was cited as a conspiracy to defraud by Paul Barnett, a former jurist, who served as referee in the case and worked on it for six months.

The brothers and Durwood and a fourth brother, Barney Dubinsky, formerly were associated in the circuit which has both indoor and outdoor theatres in Kansas City, Jefferson City and St. Joseph, Mo., and Leavenworth. Since the date of the contract the circuit has been known as Durwood Theatres, Inc., with Ed Durwood as president, and his son, Stanley Durwood, as vice president and general manager.

Durwood was awarded profits of the two brothers' firm in the amount of $121,000 plus interest of nearly $39,000. He must pay Mrs. Ruth Dubinsky, widow of Barney Dubinsky, $31,000 for wages and interest owed. Barney Dubinsky died in 1948. This leaves the total of profits and interest at $119,000.

The River Lane Theatre was valued by the court at $375,000. With rent, interest and other considerations he can buy it for $43,800. The Star View Theatre was valued at $325,000, but will come to Durwood for $120,000. The Altwood Theatre was valued at $200,000, but will come to Durwood at $59,300. A consideration is rent of $64,000 per year from 1949 to date to which Durwood is entitled.

1st Real Summer Heat Hits London Pix Biz; 'Hell' Warm $10,000, 'O'Keefe' Okay 8G, 'Knock' Great 10G in 3d

London, May 11.

After an exceptional run of good business, West End picture theatres suffered their first setback last week when summer made an unexpected appearance and the mercury soared into the upper 70s. The downbeat hit every situation, boxoffice returns slumping below average at most houses.

Two new C'Scope attractions suffered with the others. "Prince Valiant" barely reached modest $5,000 in second Carlton frame while the other, "Hell and High Water," will be lucky to hit $10,000, but stout in view of conditions at Odeon, Marble Arch.

"Knock on Wood," at the Plaza, is topping the holdovers with the third round doing a great $10,000, near second week's total. "The French Line" looks about $6,500 in second week after a fine opener at Odeon, Leicester Square. "Escape From Fort Bravo" is only fair $10,500 in second round. "His Majesty O'Keefe" is heading for only okay of around $8,000 or less at the Warner.

Estimates for Last Week

Carlton (20th) (1,128; 55-$1.70)—"Prince Valiant" (20th) (2d wk). Shapes moderate $5,000 or over after disappointing $6,400 opening week. Stays on.

Empire (M-G) (3,099; 55-$1.70)—"Escape From Ft. Bravo" (M-G) (2d wk). Fair $10,500 or near in second-final frame after $12,600 in previous week. "Knights of Round Table" (M-G) preems May 12.

Gaumont (CMA) (1,500; 50-$1.70)—"Beachhead" (UA) and "Riders to Stars" (UA). Mild $5,500 looms. Holds.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Forbidden Cargo" (GFD) (3d wk). Winding current run at modest $3,000 after $3,600 for second. "Carnival Story" (RKO) bows May 13.

London Pavilion (UA) (1,217; 50-$1.70)—"Stranger on Prowl" (UA) "Scarlet Spear" (UA) (2d wk). Unlikely to top $3,000 this frame after disappointing $3,600 opening stanza. "Go, Man, Go!" (UA) opens May 14.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "French Line" (RKO) (2d wk). Expected to get $6,500 or near after nice $8,400 initial round. Stays a third with "The Queen in Australia" skedded to open May 20.

Odeon, Marble Arch (20th) (2,200; 50-$1.70)—"Hell and High Water" (20th). Stout $10,000 or near. Holds.

Plaza (Par) (1,092; 70-$1.70) — "Knock on Wood" (Par) (3d wk). Holding at great $10,000 after $11,500 in second. Continues.

Ritz (M-G) (432; 30-$2.15)—"Julius Caesar" (M-G) (14th wk). Fair $1,600 or near after $2,000 in previous sesh. Continues.

Warner (WB) (1,735; 50-$1.70)—"Majesty O'Keefe" (WB). Heading for okay $8,000. "Lucky Me" (WB) set as next pic.

Copenhagen Crix Pick 'Caesar' as Top U.S. Pic

Copenhagen, May 11.

The Copenhagen Film Critics Assn.'s annual awards of Bodils (white statuette in Royal Copenhagen porcellain, named after Denmark's two leading actresses, Bodil Ipsen and Bodil Kier) for top film biz work saw "Julius Caesar" (M-G) taking the prize for best U. S. pic. Preview of "Glenn Miller Story" (U) marked the award ceremonies.

European award went to "Forbidden Games," French film. Best local product named was "Dangerous Youth."

Heat Wilting Legit in Paris

Paris, May 18.

First sign of summer weather, which makes Paris theatre-going an ordeal, as all houses here are air-conditionless, hit town and legit biz last week. When thermometer went up to 79 (May 12) and stayed there, closing notices for number of shows were posted.

Among Saturday night's (15) departures were revival of Roger Ferdinand's farce, "My Husband and You," after six-week pop-price run at the Apollo; Steve Passeur's "Anything for Her" at the Gramont, and Pirandello's "Naked" at the Petit Marigny. "Kean," old Dumas meller rewritten by Jean-Paul Sartre, will conclude seven months at the Sarah Bernhardt June 5.

Three revivals came in to replace items lacking sufficient b.o. appeal to run to the end of the season. At Bouffes-Parisiens, Andre Roussin's "Nina" is getting a second comeback with Elvire Popesco in the lead role she created. Danielle Delorme is in Anouilh's "Colombe" at Atelier until the house goes dark July 1 while Marcel Ayme's "Clerambard," hit of 1949-50 season, is again at Comedie des Champs-Elysees for a short stint.

New Roussin comedy, "Man, Wife and Death," at Ambasseurs, one of season's biggest clicks, suffered a setback at the b.o. during last week.

Pitlochry Strawhatter Gets Rave Notices On Season's First, 'David'

Pitlochry, May 11.

Anne McGrath, in title role of late J. M. Barrie's play "The Boy David," received rave notices from crix when the annual strawhat Festival Theatre, staged in a semi-canvas building, teed off for the season. "David" had its preem in November, 1936, at King's Theatre, Edinburgh, with Elizabeth Bergner in the name role.

Theatre is operated by John Stewart, Scot philanthropist, in grounds of his Highland mansion at this famed British beauty spot. He has spent $135,000 on this dream, and, in one recent year, lost $36,000. Theatre was recently reformed into a non-profit-making company, and thus got relief from the heavy entertainment tax.

Gala opening, attended by leading Scot figures, many in the kilt, was highlighted by fancy lights in the mansion gardens and pipers playing to welcome guests in evening dress. The Earl of Mansfield appealed to the audience to contribute coin to save theatre from failure.

Roger MacDougall's "Man in the White Suit," already filmed, had its stage world preem here Saturday (8). It was originally titled "The Flower Within the Bud." Rejected by London managements, it was finally turned into the clicko pic tailored for Alec Guinness. Tom Criddle took the title part here.

'Bombshell' Quits After Six Shows in London

London, May 18.

"The Bombshell," a meller by Val Gielgud, was the only new legit entry in the West End last week. It preemed at the Westminster Theatre under the management of Ralph Birch.

Despite a strong cast, headed by Leo Genn, Rachel Gurney and Raymond Huntley, the play has a slim chance of surviving. (Play folded after six performances.)

2-D Pix Outpace C'Scope Films Now in Aussie

Sydney, May 11.

The initial terrific ballyhoo for the "Robe" (20th), which ran weeks, and "Millionaire" (20th), which went 12 weeks, now has become just a memory to local show biz. And 2-D product coincidentally is right at the top of the boxoffice heap. Mild followup C'Scope product is given as the main reason for the way the new medium has declined at the wickets.

Outstanding 2-D pic here presently is "Moon Is Blue" (UA), currently in its 23d stanza. Others copping sock biz include "Roman Holiday" (Par), now in 10th week; "Little Boy Lost" (Par), 7th week; "Big Heat" (Col), now past its third week; "Captain's Paradise" (London) in 8th week; "Genevieve" (U), 15th week; "Glenn Miller Story" (U), 5th week and "Million Pound Note" (Rank), 15th week.

Current crop of C'Scopers, "King of Khyber Rifles" (20th), "Knights of Round Table" (M-G), "12-Mile Reef" (20th) and "Hell and High Water" (20th), while doing above average biz, are not in the same smash class as "Robe" and "Millionaire." In Melbourne nabes, "Robe" is proving somewhat of a b.o. disappointment. On its repeat run at Hoyts' Esquire here, it is pulling below average trade.

Aussie independent exhibitors are still sitting on the sidelines and refusing to set deals for C'Scope equipment.

AUSTRIAN PIX PROD. IN SLIGHT UPBEAT

Vienna, May 11.

Austrian film production is showing a slight upward trend.

Since May in 1945 (end of the last world war) 159 pictures have been produced by 55 companies. There were 78 producing outfits, 38 of which still exist. Of these, only a few can be considered today as actually "living," many being one-man companies merely paying annual dues so as to land in the "harbor of pension" when reaching 65 years.

Como production, mainly in West Germany, is also on the upward trend.

Dubbed Into Japanese, 'Dumbo' Nip Chain Hit

Osaka, May 11.

"Dumbo," Walt Disney feature dubbed into Japanese, topped 26 other imported features in the Kansai area of Japan during March with a gross of $50,000. On circuit playoff in seven houses in Nagoya, Osaka and Kyoto for 14 days, the pic topped "Stalag 17" (Par) which earned $41,000 in 11 days at six sites.

"How To Marry Millionaire" (20th) at one house in Osaka took in $30,500.

Facet Gets 2 Guinness Pix

London, May 11.

Paul Moss last week signed a two picture deal with Alec Guinness for Facet Productions, who recently completed "Father Brown" with the same star.

First pic is scheduled to start rolling in October and the second will follow next year.

Despite Seasonal Dip in Music Hall Biz, Paris Still Top City for Acts

Paris, May 11.

Although that venerable facet of show biz, the music hall, has made amazing comeback strides here this year, the tourist months will see a lessening in this type of dumb, international appeal because of the encroachment of legiters and musicals and the "going-off-the-vaude-standard" by one of the top precursors here, the Bobino. However, Paris is still a top spot for actual numerical use of acts. It still registers as the most prestige-wise, if not the most renumerative for foreign and local acts on the Continent.

Bobino, which had a fine season and pioneered in selected bills with name toppers, goes into a revue type nudie vaude show for the summer. It will resume its vaude next season. However, in its present form, it still uses over a dozen acts. Olympia, the big one which reconverted to music hall after 25 years as a film house, looks to stay on through the summer. It is trying for big names to retain boff b.o. Presently, Charles Trenet is heading the lineup for SRO. The next bill has Josephine Baker topping.

However, it is apparent that acts are beginning to repeat on these circuits. Hence, it behooves these hall directors to go afield for big name foreign acts. This has been held up because of high salaries of U. S. names, but this season Lena Horne, Xavier Cugat orch and Harry James band will try the boards as well as Marlene Dietrich.

The ex-music hall leader, the ABC, has housed a hit musical, "The Flowered Way," for two seasons. It may go on for another, though prexy Mitty Goldin has expressed a desire to get back to vaude. He also might not put on his usual girlie revue, "Paris Galante," at his Capacines this year because the present musical tenent, "Songs of Bilitis," looks strong enough for a summer hiatus. Henri Varna was supposed to convert the Palace pic house to vaude, but this is still in the talk stage.

Pierre Andrieux has the oldtime great music hall, the Alhambra, on a part-time act basis plus a pic but intends to make this a complete music hall again. He tried it successfully with Edith Piaf for a two-week stint this winter, and now is looking for another star.

Many Acts in Niteries

Many acts get a year's booking in the Lido nitery revue, Folies Bergere, Casino de Paris, and now will when the Bal Tabarin reopens. The Moulin Rouge cabaret is on a two-week vaude basis, and is big user of acts. This barn-like house has caught on with tourists and the younger Gallic set, due to its pop prices, and eschews a neat music hall turn. Lena Horn goes into the house next week.

There are also many smaller boites which have spots for various type acts and can absorb the many cast now in Paris. As it stands, Paris is still a top spot for acts and playing time probably exceeds that of any other big key city in the world.

2-D Print of Every Pic Asked by CEA of Prods.

London, May 18.

All exhibiting associations in the United States and Europe are to be urged by the Cinematograph Exhibitors Assn. to cooperate in a request that producers should always make available a conventional 2-D print of every film, for use in picture theatres where ordinary screens only are available.

The decision was taken at last week's executive meeting of the CEA when it was reported that the interchange of information between American and British exhibitors during the battle for stereophonic sound had "proved its value."

Film Prod. Looks Up in Ireland

Dublin, May 11.

Eric Orbohn and Serge Petschniko are eyeing Irish locations near here for Universal's Rock Hudson starrer, "Captain Lightfoot," skedded to roll here next month. Another reconnaissance unit, from 20th-Fox, has been in the west around "The Quiet Man" territory—seeking locations for "Untamed," also set to roll early in the summer.

Terry Bishop is due here later this month for location sequences on untitled script for children's film for Bush Studios. It will have Peggy Marshall, former Gate actress, as femme lead.

Local production still is on a limited scale, with George Fleischmann set to roll this month on blood-bank picture "It's In The Bank" while Rex Roberts is due to lens an airways short for Irish Air Lines.

CEA Would Balk Prods. Getting Greater Funds From Upped Eady Pool

London, May 18.

Until British producers substantiate their claim for a bigger allocation in the Eady pool, they will not be receiving any of the additional revenue which will come to the boxoffice from the admission tax concession, worth nearly $10,000,000 a year, promised in the last budget. In any event, they would not get an increase in the allocation until the present agreement expires in August, although the revised duty rates become operative May 30.

This decision was announced at last week's Cinematograph Exhibitors Assn. executive meeting which considered a statement made by Sidney L. Bernstein, the Granada Circuit boss. In his annual report to stockholders Bernstein suggested there should be a Board of Trade inquiry as to how the Eady levy was spent.

In a letter of amplification to the CEA, he said that as practical people they knew they would not get full and relevant information from the producers. Hence, he suggested they should go to the Board of Trade.

Amplifying the written statement, Cecil G. Bernstein, a member of the CEA executive, asserted they had the right to know what the fund was doing with the money. They had been told where it was going but not how it was dealt with. It would be for the Board of Trade to inquire if it were going to the benefit of British productions.

OK Mex Overseas Setup

Mexico City, May 11.

Cinex, organized by the government through the National Cinematographic Board, to govern distribution of Mexican pix abroad, has been legally constituted.

Hence, it is now in action under prexy Eduardo Garduno, head of the film trade's own bank and a board of producers.

W. German Exhibs Ask Tax Cut But Govt. Balks

Berlin, May 11.

While West German exhibs are calling for a reduction of the high amusement tax (up to 33% of gross in various areas), the Federal Laender administration is currently considering the idea to even increase it. In Berlin, for instance, an increase of 4% is being considered. Local exhibs are currently paying 20% of the net.

Berlin cinema owners have sharply protested against the proposed tax increase and demand the film theatres be given at last the same treatment as legit theatres. The high tax would force them, they claim, to show only exceptional pix and avoid artistically valuable films which appeal to a comparatively small percentage of patrons. This may result in a severe crisis in the West German film industry, both artistically and economically. A reduction of the tax, however, would not economically further the West German industry, it is pointed out in a resolution brought forth by local exhibs.

Japs Paid $165,000,000 For Film Shows in '53

Tokyo, May, 11.

Motion pictures received a whopping $165,000,000 from Japanese pleasure seekers during 1953, according to estimates released by the National Tax Administration Agency. Only alcoholic beverages and cigarettes took a larger slice of the Nipponese fun yen.

Japanese spent $725,000,000 for sake and other alcoholic drinks during the year and burnt up $580,000,000 worth of cigarettes. Nightclubs and bars took $77,000,000 and tired business men paid $19,000,000 for the services of geishas, the agency said.

Col Seeks Nip's 'Hell'

Tokyo, May 11.

Columbia's Far Eastern manager, Michael Berger, is dickering for the sole U. S. distribution rights for "Gate of Hell," Daiei's costumer which took top honors at the 1954 Cannes Film Festival.

Nagata also announced that he is leaving for the U. S. at the end of this month, taking with him prints of "Gate of Hell" and "Tales of Monogatori" for screening in N. Y.

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Dialog And Sound Effects

Comments of Showmen on Current Trends

LAUDS CINERAMA

But Jefferson Chain Prez Raps Lavish Claims

Editor, VARIETY:

Beaumont, Tex.

I am very enthusiastic about each of the new systems of scope and sound when I consider them in their contemporary historical role as small steps toward a definite goal.

I am becoming increasingly disgusted with the attitudes and claims of each owner and promoter of the various systems, who, in a sales effort are claiming their system is the ultimate and the panacea of the industry. For this reason I am delighted at the opportunity to set out my views.

The sales effort to both the exhibitor and the public has ignored the incentive which touched off the boom and the goal toward which the boom is directed—which was unquestionably the advent of huge public and critic acceptance of Cinerama, the advent of a new media of entertainment—audience participation.

It was in an effort to achieve a "feel" of audience participation more cheaply and practically than Cinerama; that the distributors last year released 3-D product. Unfortunately it was not the type of audience participation so welcomed by the public in Cinerama. Fox in a courageous effort came a very few degrees nearer the goal with its anamorphic lens, stereophonic sound, and 2.55 x 1 ratio. I do not regret the money that my circuits have put into tooling up for the Fox system, so long as Fox does not try to fool me, or itself, into thinking it has done any more so far than make an improvement which is a very small step in the right direction.

When they deny the right to a drive-in to play their product without stereophonic sound (which is impractical) under the stated policy that CinemaScope is the saviour of the industry, they are resorting to salesmanship rather than the vision which first induced them to put CinemaScope to the test.

Both VistaVision and the Tushinsky lens are steps in the right direction. VistaVision because it is an improvement in quality which is always worth while. And the Tushinsky lens because it provides the distributor and the exhibitor a more practical and more economical way to shift from one boundary to another of our very tiny "scope" areas.

My companies will spend our money and lend our enthusiasm to each new technique which improves the quality of the presentation of motion pictures, but we wish that the proponents of each new improvement would do two things:

a. Allow those who do not wish or can not spend money on each new improvement to still have a run on the picture.

b. Stop their ridiculous "fast liquidating," and forcing policies and allow the industry as a result of public demand to absorb each new step. Only in this way will we reach our ultimate bonanza—"audience participation."

Julius M. Gordon,
Jefferson Amusement Co.

CINEMASCOPE B.O.

Boston Circuit Operator Sees Payoff in 20th System

Editor, VARIETY:

Boston.

We have "CinemaScope" installations in four moderate sized theatres, in small towns, ranging in population from 5,000 to 25,000.

Our experience to date indicates that the "CinemaScope" name has boxoffice value. This conclusion is based on our experience with wide screens, which we installed last year in several theatres, and we gave these installations heavy advertising. We found that a big screen of itself is no drawing power. However, where a picture is advertised as "CinemaScope," the boxoffice is better than it would be (in my opinion), if the identical picture were released in a 1.33 to 1 ratio, or on a wide screen.

It therefore appears that "CinemaScope" has, to some degree, captured the imagination of the public, as has "Cinerama."

In my opinion, a "CinemaScope" picture, with an optical sound track and one good speaker; or with a mixer similar to Perspecta Sound and multiple speakers, will satisfy the public just as well as stereophonic sound on a magnetic track, and the picture would do just as much business.

We have not played all of the pictures in consecutive order which have been released as "CinemaScope" pictures; as a matter of fact, we have "skipped" some of the pictures which we understand have not done well at the boxoffice. However, we have run most of the pictures released in the "CinemaScope" medium. We find that the gross receipts on the "CinemaScope" pictures have in general been considerably better than we estimate the identical picture would have done, if not filmed in the "CinemaScope" process.

As to stereophonic sound; it is probably better than non-stereophonic sound. Perhaps three speakers will give better sound reproduction than one speaker. I have seen instances where this is definitely not so, because one large, high-quality speaker has been removed and three smaller, mediocre quality speakers have been installed for stereophonic sound. Perhaps directional sound is advantageous. Perhaps the magnetic track is better than optical. Instruments may show these advantages.

Unfortunately, from what I have observed, the audience either does not notice the advantage of stereophonic sound, or else it is indifferent or apathetic. To illustrate, in one of our theatres, when we opened with the first showing of a "CinemaScope" picture with stereophonic sound, the manager appeared on the stage, before the presentation of the picture, and spoke to the audience, explaining the advantages of stereophonic sound. In spite of this, at the break of the show, while we had plenty of comment about the size and quality of the picture, no mention was made about the sound.

My personal opinion is that stereophonic sounds adds little, if anything, to the boxoffice value of a picture.

Our experience with three dimension has been so limited that I am unable to express an opinion as to its boxoffice value.

In the race to widen the scope of the physical screen theatres, producers must keep constantly in mind that it is more important to widen the scope of their thinking as to the material to put on the screen; for a picture with a "small" plot on a wide screen will flop, whereas it has been demonstrated incontrovertibly that a story, which of itself has tremendous "scope," properly produced, will do smash business on the smallest screen.

Exhibition, too, must shake off fear and lethargy, and as fast as finances permits, modernize and advertise.

Arthur H. Lockwood
(Lockwood & Gordon)

SCOPES AND DRIVE-INS

Texas Ozoner Owner Describes New Era Trends

Editor, VARIETY:

Dallas.

This is regarding our experiences with the new "scopes" in our Texas drive-in theatres and comments on other improvements.

We really started this program last November when we built our first large 40'x80' fiberglass screen at our Buckner Boulevard drivein Theatre in Dallas. This screen, about double the size of our former one, is made entirely of a fiberglass material about one quarter inch in thickness and attached to a steel frame which has been applied to the building proper and is curved to a depth of 8 feet in the center, and in addition, it is pitched out about 2½ feet from the top. The screen was curved to create an illusion of depth much like the effect achieved in the Cinerama Theatre in New York and this has had a further good effect in that it has improved tremendously the side positions. This work has already been done or is under way in all of our twenty theatres. Of course, larger generators, larger lamp houses and different lenses were needed to properly light up the new wide screen. All product is blown up to a ratio of 2 to 1. As you know, most of the new product is being made on the wide screen ratio of approximately 1.85 to 1, and Paramount's new Vista-Vision is made on a 2 to 1 process and we feel that the current wide screen trend will level off on the 2 to 1 ratio.

After many of the wide screen installations were finished, we embarked upon the installation of CinemaScope with true three channel Stereophonic sound in all of our theatres. Five houses have been completed and are now presenting CinemaScope attractions and work is under way in all of the others, with a schedule for completion of both wide screen and CinemaScope approximately June 1. In our case no additional wiring was necessary in the field to accommodate the new Stereophonic sound speakers developed by this company as the post light lines were used to accommodate the additional circuits. Only additional transformers were added in the junction boxes, and of course, the necessary additional sound equipment installed in the booth. The total investment in these improvements will run somewhere between $35,000 and $40,000 per theatre. In some of our theatres we have completely remodeled our snack bars, doubling the capacity and improving greatly the facilities and large patios have been built on with seating. Our program calls for many more snack bars to be enlarged and in some instances additional ramps are being added.

How have all of these new innovations and improvements affected our box office returns? I am happy to say that they have been most gratifying.

Claude Ezell
Ezell & Associates (Drive-Ins).

FILMS' 'NEW LIFE'

Philly Showman Hits Authority of Swivel Chair Engineers

Editor, VARIETY:

Philadelphia.

First and foremost, the advent of CinemaScope, new aspect ratios and stereophonic sound have brought a new breath of life to the motion picture industry. It has provided a spark of incentive for both producers and exhibitors and a challenge to many latent talents for showmanship. Unfortunately, these new mediums were thrust upon the industry in an atmosphere of confusion. Unlike most commercial or manufacturing enterprises, the motion picture industry has been very lax in progressive research. We can point without pride to a long standing record of rushing headlong into new innovations in a slipshod, dog-eat-dog manner in order to beat the other fellow to the punch: Commercial businesses make it a policy of engineering, testing and standardizing new procedures before they are launched; thus, saving the purchasers of their end product considerable money through the elimination of quick obsolescence.

The public has accepted CinemaScope and the new screen ratios rather enthusiastically. However, I do not believe that any swivel chair engineers are able to sit at a desk and determine the proper screen size for a given theatre. It is my opinion that an able showman can better determine the size or ratio of the screen for his theatre by "feel" rather than by slide rule. I have seen instances where tremendous screens have been installed in theatres and the patron is forced to labor at watching the motion picture while seeking to be entertained. This average patron will not know why he is disturbed in watching a performance, but will merely be annoyed without being able to identify the cause of his distraction. Overwhelming screen size is surely not the answer to improving our business. Aspect ratios must be determined by common sense. Each theatre's physical design poses its own distinctive projection limitations or advantages. I maintain it is the showman's job to entertain the patrons, not to overwhelm them by offering the highest or widest screen in town.

Another misconception of wide screen installation was the concave screen which has been totally discredited as a necessity for good theatre viewing of a "scope" picture.

When it comes to stereophonic sound, I must confess that I feel it has been tremendously over-rated as an added attraction in presenting motion picture entertainment. The triple tower set up for scope picture sound is effective but can also prove distracting if sound levels are not carefully balanced when the spoken lines are being alternated between right and left-hand speakers. The public over the years has been educated to expect the sound to come from the screen and from the artists' mouths with as much realism as possible. They are not accustomed to being jarred by spoken lines, or effects coming directionally from sources not revealed to the eye and ear simultaneously. Loud speakers shooting off-stage sounds and dialog from the side walls and rear of a theatre can be most distracting to a patron. It is not natural to their ear; thus, can detract seriously from their concentration on the visual and aural sources of sound upon which they are focusing their attention. A further point on stereophonic sound is the fact that these superfluous speaker installations are costing exhibitors a small fortune. In many cases the maximum potential attendance does not by any economic measure warrant the expenditure involved.

To sum up, based upon personal experience, I feel that a tremendous amount of money has gone down the drain within the industry at a time when it can be ill afforded. This loss can be attributed to the failure of our industry to properly experiment, improve, standardize, and test for perfection the various types of equipment involved before revealing them in public. I cannot blame many exhibitors who have refused to install many of the new creations until they are more secure in the feeling that what they are buying is right and best for their theatre and their patrons. It has already been proven that the "new look" in motion picture presentation still does not hold the total solution to the needs of our industry. As a case in point, the grosses on "From Here to Eternity" speak eloquently. The quality of the story, casting and production of each individual attraction is still by far the most important factor in results at the boxoffice. Showbusiness is still no better than its attraction, irrespective of the manner or size in which it is presented.

William Goldman,
Wm. Goldman Theatres, Inc.

DON'T TAKE ADVANTAGE

That's Exhib Counsel to Distribs Re Shortages

Editor, VARIETY:

Theoretically "The New Look" in the motion picture industry means the new aspect ratio of the screen size. Practically, however, it involves many other things. It involves the type of equipment which will be used to obtain the new screen aspect ratio. It involves the type of sound that accompanies the new larger and brighter screen, magnetic tracks (plural or singular), and multiple horns for directional sound. It involves the optical system of sound reproducing distributed through one or more horns.

It is unnecessary to rehash the many systems and methods proposed which are already too confusing. In addition to these technical evolutions, "the new look" involves many other things. It involves the new courage and hope which the exhibitor has as a result of the reduction in the Federal amusement tax. It involves the opportunity for showmanship which the novelty of 3-D, CinemaScope, Vistavision and other methods make available for the alert showman. We all know that good entertainment must be the basic ingredient of all motion pictures, regardless of the type of projection and sound.

The big question in the industry, as I see it, is whether or not the distributor, taking advantage of the scarcity of good product and using the new mediums as a leverage, will greedily attempt to extract all the profits out of the business, or take a fair profit for his company and wisely permit the exhibitor to maintain sufficient profits to rehabilitate and refurbish and promote their theatres, a long overdue need in most cities.

Theatres should outshine any store on Main Street. Theatres have to be more comfortably seated, air conditioned and decorated than the average home. Showmen have to restore romance, comfort, pleasure and extra convenience to our patrons in our movie theatres.

The question is whether the industry, with the leadership of the producers and distributors, and with the full support and cooperation of the exhibitors, will take advantage of the "New Look" to restore the "Old Look" on the profit side of the motion picture industry. For the long pull, neither producer, nor distributor, nor exhibitor can profit unless all profit, with the public being served good entertainment under the "New Look." It can be done. It should be done. I hope it will be done. The opportunity is here.

Mitchell Wolfson,
(Wometco Theatres)

HOW 'EXPERT' CAN YOU BE?

Running Theatres Full-Time Job Without Constant Dilemmas

Editor, VARIETY

Denver.

When Mr. Skouras, Spyros, that is, announced CinemaScope with stereophonic sound, I was mystified. Now, after a year of struggling with antique magnetic reproducers (used on one film) and analysis of all the new techniques being announced daily, I am not certain that I know what it is all about. I'm still mystified. Just look at what confronts us. Our company has installed eight CinemaScope stereophonic sound equipments with good results in some places and not so good in others. Of course, we did this in the firm belief that we were providing the public with the very best equipment and reproduction of the films being made. We in the Cooper Foundation have always believed that we must be of the greatest possible service to the communities in which we operate theatres. We will continue to follow that policy, but at this time, it is so difficult to determine what is the proper thing to do.

When I think of Perspecta Sound, Vista Vision, Tushinsky lenses, Expansa lenses and the difference in screens, plus the various screen sizes, I just wonder how any prudent individual theatre operator could make a good decision for no one knows what will be the end result. You see, I am in that position. The Cooper Foundation operates only 16 theatres. We don't have a big staff and our experts consist of Frank Roberts, Assistant General Manager, and our city managers, all occupied in the daily chores of operating theatres, while I am almost entirely preoccupied with film buying and booking. With us it is a matter of trial and error, but I cannot continue buying every proposed idea, nor can independent exhibitors anywhere over-reach in this respect.

Having equipped our major theatres with full stereophonic sound it is now my endeavor to advertise to the public that at least we have the very best equipment for reproduction purposes. If it is built into the film we can present it to the public. As to the rest of the techniques, I suppose when they prove their superior qualities, we will be forced, and may even desire, to equip some of our theatres for test purposes. Certainly I cannot make a promise to that effect until I can see what has been built into the films which are offered to us. Let us pray that sooner or later our industry brains will be prudent enough to pre-test, agreeing on one or two processes so that exhibitors are not left at the mercy of the supply houses.

Pat McGee.
Cooper Foundation Theatres.

NEW YORKER'S CONFESSION

Editor, VARIETY:

New York.

In brief, as a supposed forward, progressive exhibitor, I am suffering from SCOPE-itis.*

Max A. Cohen,
Cinema Circuit Corp.

* Definition: (A beautiful state of confusion).

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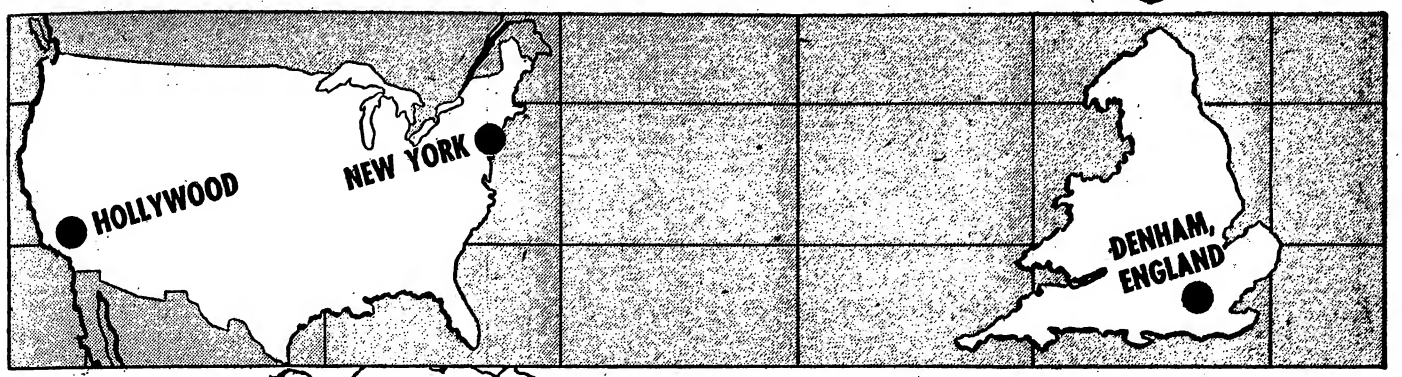

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Picture Grosses

KANSAS CITY

(Continued from page 11)

(AA). Fine $8,500. Last week, "Casanova's Big Night" (Par), $7,500.

Roxy (Durwood) (879; 65-85) — "French Line" (RKO) (4th wk). Nifty $4,000, and stays on. Last week, $5,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700;1,217; 65-85)—"Prince Vallant" (20th), with "Man of Conflict" (Indie) added at Tower and Granada, first time a C'Scope release duaied here. Strong $17,000. Last week, "Night People" (20th), $15,000, under hopes.

'JUNGLE' TORRID 8½G, PROV.; 'RIVER' BIG 15G

Providence, May 18.

State's "Julius Caesar" and Majestic's "River Of No Return" are standout here this stanza, latter being terrific. Albee is okay with reissue of "Best Years of Lives." Strand also is hep with "Naked Jungle." Metropolitan launched "French Line" today.

Estimates for This Week

Albee (RKO) (2,200; 50-70)—"Best Years of Lives" (RKO) (reissue). Swell $7,000. Last week, "Forbidden" (U) and "Taza, Son of Cochise" (U), $7,000.

Majestic (Fay) (2,200; 70-90)—"River No Return" (20th), Zowie $15,000. Last week, "Make Haste To Live" (Rep) and "Riding Shotgun" (WB), $6,500.

Metropolitan (Snider) (3,100; 70-90)—"French Line" (RKO) and "Joe Louis Story" (UA) (reissue). Opened today (Tues.). Last week, "Dangerous Mission" (RKO), fair $6,000.

State (Loew's) (3,200; 70-$1)—"Julius Caesar" (M-G). Heavy school coverage and selected previews hypoed interest. Looks okay $15,000 or under. Last week, "Beachhead" (UA) and "Dragon's Gold (UA), $9,500.

Strand (Silverman) (2,200; 50-70)—"Naked Jungle" (Par). Smooth $8,500. Last week, "Elephant Walk" (Par) and "Sable Scarf" (Par) (2d wk), $6,500.

'Say No' Lusty $14,000, Denver; 'River' 10G, 3d

Denver, May 18.

Not much boxoffice excitement here this round, with city loaded down with holdovers. Several spots are marking time until they bring in new pix for Memorial Day. Top money goes to "She Couldn't Say No," fine at the Denver. "River of No Return" still is big in third week at the Centre. "Executive Suite" looks good in second round at the Paramount.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Golden Mask" (UA) and "Actors and Sin" (UA). Poor $2,200. Last week, on reissues.

Centre (Fox) (1,247; 60-$1)—"River of No Return" (20th) (3d wk). Good $10,000. Last week, $18,000.

Denham (Cockrill) (1,750; 50-85)—"Naked Jungle" (Par) (2d wk). Poor $3,000 in 5 days. Last week, $8,000.

Denver (Fox) (2,525; 50-85)—"She Couldn't Say No" (RKO) and "Fort Apache" (RKO) (reissue). Fine $14,000. Last week, "Night People" (20th), $10,000.

Paramount (Wolfberg) (2,200; 50-85)—"Executive Suite" (M-G) (2d wk). Good $10,000. Last week, $15,000.

Tabor (Fox) (1,967; 50-85)—"Overland Pacific" (UA) and "Assassin" (UA). Dull $2,000. Last week, on reissues.

PHILADELPHIA

(Continued from page 13)

$13,000. Last week, "Miami Story" (Col) (2d wk), $11,000.

Mastbaum (SW) (4,360; 99-$1.30)—"Rose Marie" (M-G) (2d wk). Down sharply to slow $13,000. Last week, $21,000.

Midtown (Goldman) (1,000; 74-$1.30)—"Krock On Wood" (Par) (4th wk). Great $16,000 for Danny Kaye comedy. Last week, $18,000.

Stanley (SW) (2,900; 74-$1.50)—"Elephant Walk" (Par (3d wk). Mild $11,500. Last week, $16,500.

Stanton (SW) (1,473; 50-99)—"Jesse James Vs. Daltons" (Col) and "Charge of Lancers" (Col). Sharp $10,500. Last week, "Nebraskan" (Col) and "Prisoner Casbah" (Col), $9,500.

Trans-Lux (T-L) (500; 80-$1.50)—"Rhapsody" (M-G) (3d wk). Lusty $8,000. Last week, $7,200.

Trans-Lux World (T-L) (604; 99-$1.50)—"La Ronde" (Hakim). Socko $10,000 or close. Last week, "Naked Jungle" (Par) (5th wk), $3,900.

'ROSE' ROUSING 15G, BALTO; 'RIVER' 12G, 2D

Baltimore, May 18.

Grosses here this week are behind last stanza's upturn but still strong. "Rose Marie" is socko at the Town for best showing in city. Second week of "Executive Suite" is still strong at Century as is second round of "River Of No Return" at the New. "Genevieve" shapes great in second playhouse week.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-45-75)—"Executive Suite" (M-G) (2d wk). Potent $11,000 after $14,000 opener.

Hippodrome (Rappaport) (2,100; 35-50-85)—"Carnival Story" (RKO). Starts today (Tues.). Last week "Racing Blood" (Col) and "Miss Robin Crusoe" (Col), dull $4,500 in 6 days. In ahead, "Dangerous Mission" (RKO), $7,000.

Keith's (Schanberger) (2,400; 30-46-75)—"Playgirl" (U). Mild $7,500. Last week, "Queen Of Sheba" (Lip), $8,500.

Little (Rappaport) (310; 50-$1.10) — "Julius Caesar" (M-G). Brisk $4,800 after $5,000 opener.

Mayfair (Hicks) (980; 25-44-70)—"Wicked Woman" (UA). Slow $3,500. Last week, "War Paint" (U), $3,000.

New (Mechanic) (1,800; 35-$1) — "River of No Return" (20th) (2d wk). Staunch $12,000. Last week, $15,000.

Playhouse (Schwaber) (420; 50-$1) — "Genevieve" (U) (2d wk). Great $5,000. Last week, $5,400.

Stanley (WB) (3,200; 30-80) — "Elephant Walk" (Par) (3d wk). Okay $7,000. Last week, $8,500.

Town (Rappaport) (1,600; 30-$1) —"Rose Marie" (M-G). Best in town at boff $15,000 or near. Last week, "Prince Vallant" (20th) (4th wk), $6,000.

'Kettles' Bright $9,000, Buff.; 'Carnival' 10G, 2d

Buffalo, May 18.

Biz shapes good this round, with "Kettles at Home" top newcomer. It is trim at the Lafayette. "Top Banana" looms fair at Paramount. "Executive Suite" continues excellent in second round at the Buffalo. "Carnival Story" shapes solid in second frame at Century.

Estimates for This Week

Buffalo (Loew) (3,000; 50-80)—"Executive Suite" (M-G) (2d wk). Excellent $10,500. Last week, $16,000.

Paramount (Par) (3,000; 50-80)—"Top Banana" (UA) and "Riders to Stars" (UA). Fair $9,000. Last week, "Riding Shotgun" (WB) and "Golden Mask" (Indie), $10,500.

Center (Par) (2,000; 50-80)—"River of No Return" (20th) (2d wk). Fast $9,000. Last week, $15,000.

Lafayette (Basil) (3,000; 50-80)—"Ma, Pa Kettle at Home" (U) and "Rails into Laramie" (U). Good $9,000 or near. Last week, "French Line" (RKO) (2d wk), $7,500 at 95c top.

Century (Buhawk) (3,000; 50-80) —"Carnival Story" (RKO) and "The Saint's Girl Friday" (RKO) (2d wk). Neat $10,000. Last week, $15,000.

PITTSBURGH

(Continued from page 11)

ing reissue of "Best Years Our Lives" (RKO) did last week.

Harris (Harris) (2,100; 65-$1)—"River No Return" (20th) (2d wk). Okay $7,500 and will hold house figures to stick along with it, figuring little use of dissipating another pic during trolley strike. Last week, $11,400.

Penn (Loew's) (3,500; 65-85)—"Elephant Walk" (Par). Doesn't look to do more than $10,000 if that. Ordinarily would be good for at least $3,000 to $4,000 more. Last week, "Executive Suite" (M-G) (2d wk), $9,500.

Squirrel Hill (SW) (900; 65-85)—"Genevieve" (U) (4th wk). Had been slated to exit last week but was held over at last minute when biz held up despite strike. Winding up at $2,400 or near. Last week, $3,000.

Stanley (SW) (3,800; 65-85)—"Red Garters" (Par) and "Appointment in Honduras" (RKO). Didn't pay to open doors with this pair. Doesn't figure to get over $6,000, drab. Last week, "Miami Story" (Col), $7,000.

Warner (SW) (1,200; $1.25-$2.65) —"Cinerama" (Indie) (23d wk). Getting hit with the others by transport walkout. Sinking to only oke $9,500. Last week, $10,000.

E. German Films Not Licensed At Present for U.S.

Office of the Alien Property in Washington has notified indie distribs that they cannot distribute East-German pix without authorization from that U.S. Justice Dept. section and that no such licenses are currently being issued.

As a result, Artkino in N.Y., distributing agent for Russian and other Iron Curtain imports, has withdrawn two East-German DEFA films—"The Affair Blum" and "Merry Wives of Windsor"—from distribution.

According to Nicholas Napoli, Artkino prexy, the Government's policy affects about eight East-German productions which have been imported. He said he could not clarify the Alien Property office's position since, as he understood it, the agency had stopped vesting all alien film property.

He added that no such restrictions now applied to the import of postwar west-German films or to the showings of Polish or Czech pictures. It's believed that the Justice Dept. move ties up with the German peace treaty.

At the start of the war, the Justice Dept. confiscated all German film property in this country. Since the war, a number of these pix have been licensed to distribs on a highest bidder basis. Legislation is pending in the Congress to have all alien property returned to its original owners.

German Pix

Continued from page 1

maintained. "The prints made from it always look washed out. It gives American audiences the impression that foreign films are poorly photographed. Actually, prints made from the original negative as a rule are clear and sharp and much more enjoyable."

As for Germany, Lewis said producers there were now in their third stage of development. At first, right after the war, they made pictures in which they accused themselves. Around 1950, they dropped this theme and entered into what Lewis called "Heimats Filme," pix in which they rediscovered the beauties of their land, love for country, etc. Many of these were successful locally, but few have been shown in the U. S. Third and current stage is the one looking for international outlets.

Lewis found several of the German productions top-heavy with dialog and lacking in charm and a sense of humor. He pointed out that the Germans around 1929 established themselves in the U. S. via such hits as "Maedchen in Uniform," "2 Herzen Im ¾ Takt" and "M". "As long as they can't duplicate these international hits, they'll have trouble," he declared.

Rentals to Fore

Continued from page 5

see a constant hammering at all distribs.

Once again the smalltown and nabe operators will be advanced as the main victims of the film rental rate charged by the major distribs. An attempt will be made to eliminate percentage pictures for the smaller situations. A cut in the flat rate charge will also be sought. Beef on this count stems from the charge that distribs are asking top flat rates for all pix and are not taking into consideration the drawing value of the property. For example, it is pointed out that a situation that paid $10, $20 or $30 flat for a picture can now only obtain films in the $30 bracket and that none in the lower categories are available.

The question of film rentals has long been an Allied bone of contention. Failure of the distribs to allow the subject of films rentals to be part of an arbitration system is the reason for Allied's boycott of the upcoming industry arbitration conference. Two years ago Allied nixed a proposed arbitration plan because film rentals were not included.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (18)

1954 High	1954 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
17¼	14½	Am Br-Par Th	372	17	16¼	16½	+ ⅛
59	41⅝	CBS, "A"	95	59	53½	58	+4⅞
58½	41½	CBS, "B"	51	58½	53¼	57¾	+4¾
23⅜	19¾	Col. Pic.	101	23⅛	21¾	22¾	+ ⅞
10¾	9¼	Decca	126	10	9⅝	10	+ ½
58	46¾	Eastman Kdk.	172	57⅛	57	57¾	+ ½
15¾	13¼	Loew's	806	15¾	14¾	15½	+ ⅞
7⅜	6⅛	Nat. Thea.	494	6⅞	6½	6¾	+ ⅜
31⅜	26⅛	Paramount	100	31¼	30¼	30¾	+ ¼
34⅝	28	Philco	76	34½	33¾	33¾	—
28⅝	22½	RCA	344	28	27¼	27⅜	—
6¼	2⅞	RKO Picts.	66	6⅛	6⅛	6⅛	+ ⅛
6⅜	4½	RKO Thea.	842	6⅜	5⅜	6¼	+ ⅛
4⅛	3	Republic	111	4	3¾	3⅞	—
11¼	10½	Rep., pfd.	14	11	10¾	11	—
17	11⅛	Stanley War.	158	15⅞	15½	15⅞	+ ⅛
22½	18¾	20th-Fox	335	20½	19⅜	20¼	+ ¾
21¼	18½	Univ. Pix.	42	20⅞	20¼	20¾	+ ⅝
70¾	63¾	Univ., pfd.	*70	66½	65¼	65¼	—1¾
15⅝	13⅝	Warner Bros.	92	15⅝	15¼	15⅝	+ ⅜
73⅝	63⅞	Zenith	30	68⅝	66	66	—1

American Stock Exchange

6	3⅝	Allied Artists	11	4	3¾	4	—
11¾	9⅛	Du Mont	81	11	10⅝	10¾	— ⅜
14½	12⅛	Technicolor	190	13	12⅜	12½	—
3¾	2¾	Trans-Lux	7	3¾	3½	3½	—

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	9¾	10½	—
Chesapeake Industries	2⅞	3⅜	—
Cinerama Inc.	2	2½	—
Cinerama Prod.	2⅜	2⅞	—
Color Corp. of Amer.	¾	1	+ ⅛
King Bros.	1 3/16	1 5/16	—1/16
Polaroid	353¾	373¾	+2
U. A. Theatres	113⅜	125⅜	— ⅛
Walt Disney	103¾	113¾	— ¼

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Church's Show Biz Know-How

Continued from page 3

ducer as such was turning out product. As churches discovered how valuable films can be as a teaching medium the Protestant Film Commission (the BFC's predecessor) was formed to organize production and act as a consultant to various denominations wishing to have pictures produced under their own auspices. Other religious film organizations also sprang up.

Reminiscing of his early days in films, the clergyman amusingly noted that when some of the sharper individuals in the trade heard that the church was contemplating production, "I was approached with offers to distribute the pictures. These people, who probably operated out of a telephone booth, multiplied the number of churches with projectors by a hypothetical rental fee and figured they'd be rich . . . Of course, we rejected the offers."

Primary purpose of films as the BFC sees it, according to the Rev. Mack, is to supplement the program of the local minister by giving him a tool to graphically illustrate whatever points he may be attempting to make with the congregation. Fitting in with this concept is the BFC's "Stewardship" series which is produced for interdenominational use.

Faith Baldwin Scenario

This 16m series, which has used a number of Hollywood stars, is based on what the BFC calls a "relatively simple" formula: "Use Hollywood's best technicians guided by church leaders to present a genuinely Christian message as effectively as possible." Faith Baldwin, incidentally, contributed the story to "Second Chance," the first entry in the series while Ruth Warrick had the top femme role.

BFC, however, observes the Screen Actors Guild scales as well as those of other unions. Most recent of the BFC's cinematic efforts is "City Story," a 44-minute film pointing up the solutions to problems faced by some urban churches when their immediate areas are affected by changing conditions. It had its preem Friday (14) in some 20 key cities under auspices of 13 Protestant denominations which sponsored the picture.

Glenn Ford Narrator

Produced by Paul F. Heard (one-time director of the Protestant Film Commission), "City Story" was directed by William Beaudine and has a narration by Glenn Ford. In the past such other Hollywood stars as James Dunn, Allene Roberts and Arthur Shields have appeared in BFC films. While the organization is not averse to theatrical distribution of its product it's not set up to handle that avenue of release nor even tv—on a big scale.

BFC, according to Alexander Ferguson, its director of films, is anxious to make available as much of its product to stations as possible. But, he added, unfortunately "we don't have the facilities to handle too great a demand. It's hoped that some time in the future we'll have a library of prints exclusively for tv."

Still other recent films in the religious pix genre are "Stranger in the House," which the Jam Handy Organization made for the Presbyterian Church, and "Our Bible—How It Came to Us." Latter, a 90-minute venture, was produced by Caravel Films at the old Biograph Studios in the Bronx, N. Y., for the American Bible Society.

"Stranger" is another example of Hollywood's cooperation with the church for its cast includes Victor Moore, Marshall Thompson, Glenn Langan, Claudia Barrett, Frieda Inescort and B. G. Norman.

Italo Breakdown

Continued from page 4

for their type film. Failure to achieve what they consider adequate results in the U. S. proportionately increase the tendency to threaten restrictions against Hollywood abroad.

In the Motion Picture Export Assn. annual report, prexy Eric Johnston stated that one of the factors tending to cut down the market for American pix was "The rise in the strength and ambition of many of the foreign film-producing industries."

He commented further that there had been a marked increase in the gross biz of foreign films in U. S. theatres, and declared: "While this rising foreign competition has come at a time when the financial position of the domestic industry has been adversely affected by a combination of factors, this competition, from a general standpoint, is a healthy development."

Italy production during the first 1954 quarter rose to 40 films from 34 put in work during the same period in 1953. In March of '54 there was a 12% jump in the share of b.o. receipts accounted for by Italian-produced films. And gross b.o. receipts for the six months ended Feb. 28 showed a $833,333 increase—to $12,500,000—over the comparable 1953 period.

Breakdown of Magna Backers

If all goes through as outlined, the common stock of Magna will be owned on this basis:

	Shares	Percent
UATC	600,000	27.3
Todd and investors he's repping	600,000	27.3
Rodgers and Hammerstein	400,000	18.2
Underwriters	110,200	5.0
United Cal	50,000	2.2
New Investors	439,800	20.0

The new investors are United Cal, 73,300 shares; National Theatres, 73,300 shares; American Optical, 36,650; Seider, 36,650, and private investors, 219,900. United Cal's first listing of 50,000 shares tied in with its loan to Magna.

Officers of Magna are: George P. Skouras, president; Schenck, board chairman; Todd, production exec; Hornblow Jr., v.p. in charge of production; Malcolm Kingsberg, treasurer.

The setup on "Oklahoma" provides for a profits split, after all costs, and after Magna recoups its entire production money outlay, and after Magna collects 30% of the gross for distribution expenses, on this basis: 40% to Rodgers and Hammerstein (this is apart from the $1,020,000 for the film rights), 35% to Magna and 25% to the buyers of the beneficial interest certificates.

Magna also will take 25% of royalties on souvenir albums to be sold in theatres.

Todd-AO Finances

Continued from page 3

over and above the film rental. Magna will distribute the films on that basis. Further, Magna is figuring on asking 60% of net boxoffice receipts as rental.

This is part of the projected modus operandi outlined by Magna for investors. The financing program has been set via a $6,000,000 note issue.

Todd-AO process will be made available to other producers, with Magna to take the same royalty and distribution rights. "Oklahoma" will be made in standard version as well as in the wide-screen process but expectedly the regular format duplicates will not be released in major areas until the special process prints are played out.

American Optical, which owns the remaining 25% of Todd-AO, is to manufacture special projection machines for exhibs, these to cost around $5,000 each. Projectors can be made compatible for standard pix with allegedly nominal-cost auxiliary lenses. A so-called all-purpose screen as well as stereophonic sound also are required.

Entire process has been developed by American Optical at a cost of $1,300,000. Magna put up the money. In addition to owning 25% of Todd-AO, American Optical has the "in" on the equipment business.

Five-Year Sinking Fund

Magna's $6,000,000 financing, through five-year 6% sinking fund notes, has been set up as follows: $3,000,000 underwritten by Kuhn, Loeb & Co. and associated underwriters; $1,000,000, National Theatres (Charles P. Skouras); $1,000,000, United California Theatres (Joseph M. Schenck); $500,000, American Optical; $500,000, Joseph Seider, head of Prudential Playhouses. Seider, Schenck and George P. Skouras are key participants in United Artists Theatres Circuit, which has been the big backer of Magna from the start.

Also being issued are certificates of beneficial interest in 25% of the net profit from "Oklahoma" for as long as Magna has the distribution rights. This should be about 10 years. Then the beneficial interest goes down to about 8%.

Third part of the program involves 6,000 warrants to purchase a total of 439,800 common shares of Magna after a period of one year. Each warrant, at a price of $1, may be converted into 73 shares of Magna at $1.50 per share. The total shares potential is 439,800, or about 20% of the 2,200,000 shares of Magna's total outstanding eventually.

Of the $6,000,000 in notes, $4,500,000 will be "new" money. For Magna is called upon to refund a loan of $1,000,000 from United Cal, and $500,000 will be taken by American Optical in notes in exchange for Magna's indebtedness in that same amount to AO.

Assuming that all warrants are exercised and obligations are refunded, Magna will have a total capitalization of $10,640,000. This is made up of the $6,000,000 in notes, $1,310,000 in already-outstanding preferred stock (12,500 shares at a call price of $105 per share) and 2,200,000 common shares at $1.50 per share.

Marilyn Monroe's 'Itch'

Hollywood, May 18.

Marilyn Monroe draws the top femme role in the film version of the Broadway hit, "The Seven Year Itch," to be produced by Charles K. Feldman for 20th-Fox release.

Billy Wilder will double as co-producer and director, with filming slated to start as soon as Miss Monroe completes her job in "There's No Business Like Show Business."

Magna Money Angles; Joe Seider's $500,000; No Notes Below $25,000

Magna Theatre is shaping largely as a family affair so far as financial participants are concerned. It was revealed this week that Joseph Seider has entered a commitment to invest $500,000 in the Magna-Todd-AO combine.

Seider is head of Prudential Playhouses, extensive N. Y., Connecticut and New Jersey chain. He's also a large stockholder in United Artists Theatre Circuit (Joseph M. Schenck and George P. Skouras). UATC has a major voice in Magna via ownership of notes and stock. United California Theatres (also Schenck) is in for $1,000,000. National Theatres, headed by Charles P. Skouras, is buying $1,000,000 worth of notes. American Optical is taking $500,000 in notes.

Others importantly involved money-wise are Michael Todd, mainly as rep of an investment group; Richard Rodgers and Oscar Hammerstein II and groups and individuals, yet to be identified, participating in the $3,000,000 note issue being underwritten by Kuhn, Loeb Co.

Small investors have been ruled out of the monetary picture. That is, they can't buy Magna stock at this time and the notes will not be sold in units of less than $25,000 each.

More 20th Gains Cue Divvy

Continued from page 3

common—76.94% of the outstanding stock—represented. Entire board was reelected and several of the stockholders expressed themselves in congratulatory terms on Skouras' and Darryl F. Zanuck's achievements in the C'Scope field. Emphasis was put on the need for better pictures.

Skouras said he personally favored the owning of large shares of stock by directors but added "it's not in my power" to direct this. Regarding high salaries, he commented that he would prefer participation deals at the studio, but, this being a competitive industry, it was hard to get everyone to go along.

The 20th prexy also said worldwide film rentals in the first 1954 quarter came to $25,480,000 with negative amortization for the period only $8,675,000 as against $11,204,000 for the same weeks in 1953; disclosed that 20th so far has bought up 48,900 of an authorized 100,000 shares on the open market at an average $19.69 per share.

Estimated exhibs so far had spent around $50,000,000 on C'Scope equipment and would shell out another $25,000,000; expressed hope that VistaVision would be "very successful" even though he thought C'Scope was better, and reiterated his belief that, once all theatres have C'Scope and benefit from other technical advances, 20th would be free to sell to tv. He added that the company could do that now, "but it might hurt us."

Skouras didnt' think reducing budgets and making more pix was a satisfactory answer to exhib complaints of a lack of product. It came out at the meet that, despite the considerably larger 1953 sales volume, 20th's ad-pub toppers Charles Einfeld and Harry Brandt had spent $4,818,000—virtually the same amount as in 1952—on promoting C'Scope. Total includes salaries.

GABLE, MONROE TEAMED UNDER NEW 20TH PACT

Hollywood, May 18.

Clark Gable is returning to action in "The Tall Men," first of a multiple-picture pact at 20th-Fox. Second will be "The Lady and the Lumberjack," in which he will co-star with Marilyn Monroe.

"Men" will be co-produced by William Hawks and William Bacher in CinemaScope and Technicilor. Sam Engel will produce "Lady." Each picture in Gable's deal will be on a participation basis.

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Briefs From the Lots

Hollywood, May 18.

Ray Collins and **Carl Benton Reid** pacted by Metro to essay law partner roles in "Athena" . . . "Tall Man Riding," novel by **Norman A. Fox**, purchased by Warners for **Randolph Scott's** next western. **Lesley Selander** will direct from a **Joseph Hoffman** script . . . **Michael Curtiz** to Paramount for megging duties on "Angels Cooking" and "The Covered Wagon" . . . **Kay Stewart** into Warners' "Battle Cry" . . . **Ray Teal** set for role in Metro's "Rouge Cop" . . . **Walter Baldwin** inked for featured role in Universal-International's "Destry" . . . **Len Hendry**, one-time **Bob Hope** stand-in, set for thesp role in "Strategic Air Command" at Paramount . . . **Bryan Foy** has taken a one-year option on **Lloyd C. Douglas'** "The Big Fisherman" . . . **David Burns** inked for comedy role in Metro's "Deep In My Heart."

Allison Hayes, recently pacted by Universal-International, copped co-star role opposite **Dana Andrews** in "Smoke Signal" . . . 20th-Fox will do a CinemaScope short on Stanford U. with **Otto Lang** heading unit . . . **Pat Hogan** joins Universal-International's "Smoke Signal" cast . . . **Gene Kelly** and **Stanley Donen** will co-direct Metro's "Fair Weather," with **Arthur Freed** producing the Kelly starrer . . . **Dean Martin** and **Jerry Lewis** will star in an untitled remake of "The Major and the Minor" with **Paul Jones** producing. **Sidney Sheldon** scripts . . . **Sir Cedric Hardwicke** set to essay role of Sethi the Just in **Cecil B. DeMille's** "The Ten Commandments" for Paramount.

Dane Clark inked by **William F. Broidy** to topline "Thunder Pass." **Robert A. Nunes** produces with **Frank McDonald** directing . . . **Donald Randolph** joins the "Phffft" cast at Columbia . . . **Raymond Burr** pacted by **Kurt Neumann** to co-star in "Mannequins for Rio" at RKO. **Johanna Matz** is femme star . . . **Alan Ladd** and **June Allyson** teamed to head cast of "The McConnell Story" for Warners . . . **Norman Deming**, former Universal International assistant megger and with Hecht-Lancaster, set as a U-I unit production manager . . . **Jean Byron** draws femme lead opposite **Johnny Weissmuller** in Sam Katzman's "Jungle Jim and the Moon Men" at Columbia . . . **Alan Hale, Jr.**, set for top featured role in Metro's "Many Rivers to Cross."

Paul Henreid cast for the **Florenz Ziegfeld** role in Metro's "Deep In My Heart" . . . **Ralph Staub** at Columbia to produce his 34th series of "Screen Snapshots" . . . **Donald O'Connor** set for lead in Universal-International's "Spring Son," part previously nixed by **Tony Curtis**. **Ross Hunter** to produce . . . "Bull Fight" initial indie feature to be filmed by Fiesta Productions . . . **Joe Cranston** joins Koch-Schenck's "Shield For Murder" cast at American National Studios . . . **James Clark**, 20th-Fox film cutter, set to meg the "Las Vegas Story" short. . . . **Donald Curtis** pacted for featured lead in Columbia's "Phffft." . . . **Don Weis** has asked Metro for and has been granted release from his megging contract.

Dolores Gray snagged femme star role opposite **Gene Kelly** in Metro's "Fair Weather" . . . **Susan Morrow**, absent from films since marriage to Gary Morton, inked for featured role in Warners' "Battle Cry" . . . Paramount purchased **Eugene O'Neill's** play, "Desire Under the Elms," and set **H. L. Davis** to screenplay property. . . . **Lana Turner** set to essay the Love Goddess role in Metro's "The Prodigal" . . . Warners to world preem Wayne-Fellows' "Ring of Fear" July 2 at the Fox theatre in Phoenix . . . Superior Court was petitioned to approve new seven-year pact of **Frances Lansing** with Paramount . . . **Richard Beacon** and **Herbert Ellis** into Metro's "Rogue Cop" . . . **Robert Wise**, megger, closed deal with Filmaur Productions of Paris to make English-speaking film next year based on **Raoul Kosma's** novel, "Monaco."

Robert Warwick joins **Cornel Wilde** and **Yvonne De Carlo** in **Benedict Bogeaus'** "Where The Wind Dies." . . . **Katy Jurado** and **Cesar Romero** formed indie company to film **Arnold Weston's** original, "South American Adventure." . . . **Raymond Massey** inked by Warners for role of Adam, the father, in "East of Eden" . . . **Kim Novak** set for role in Columbia's "Phffft." . . . **Robert Ellenstein**, Broadway thesp, set for role in "Rogue Cop" at Metro. . . . **George Glass** has set **Richard Collins** to screenplay Glass' indie, "The Comedian." . . . **Herbert Butterfield** and **David Hughes** cast in **Howard Koch-Aubrey Schenck's** "Shield For Murder." . . . **Ruby Mate** signed by Universal-International to meg **Maureen O'Hara's** Technicolor starrer, "Lady Godiva of Coventry." . . . **Sam Katzman** set **William Castle** to direct the **George Montgomery** starrer, "Bugle's Wake" at Columbia.

Walter Pidgeon assigned role of J. J. Shubert in Metro's "Deep In My Heart." . . . **Claude Akins**, **Larry Ryle** and **Carolyn Jones** set for roles in the Koch-Schenck pic, "Shield For Murder." . . . **Bill Brundige**, KHJ-TV sportscaster, pacted for role in "Dragnet" by Warners. . . . Universal-International's "The Matchmakers" retagged "Ricochet Romance." . . . **Leslie Bradley** signed by RKO to essay role of Merkit Chieftain in "The Conqueror." . . . **Henry Levin** inked by Allied Artists exec producer **Walter Mirisch** to direct "The Black Prince." . . . **W. R. Burnett** set by Universal-International to screenplay his novel, "The Outer Darkness." **Ross Hunter** will produce. . . . **Liam O'Brien** pacted by Warners to pen "Young At Heart" script.

Richard Allan inked new term thespact with 20th-Fox. . . . **Doe Avedon** into Metro's "Deep In My Heart." . . . **Basil Rathbone** set for top featured niche in Paramount's "We're No Angels" previously tagged "Angels Cooking." . . . **Francis D. Lyon** to meg "Man Tracks" for producer **Bill Selwyn**. . . . **Billy Chapin** will do moppet role in 20th's "There's No Business Like Show Business." . . . **Norman Taurog** assigned "You're Never Too Young" remake of "The Major and the Miner" for next megging chore at Paramount.

Universal-International's "Nevada Gold" retitled "The Yellow Mountain." . . . **John Agar** inked to a seven-year excl pact by Universal-International reports to Valley lot after wind-up on "Shield For Murder." . . . **Bernard Glasser**, Key West Studio topper, protested Paramount's title "We're No Angels" as conflicting with his "I'm No Angel." . . . **Jimmy Baird**, **Mimi Gibson** and **Neal McCaskill** join 20th's cast on "There's No Business Like Show Business." . . . **Armando Silvestre**, Mexican star, inked for additional film by **Reginald LeBorg**, indie producer. . . . **Torben Meyer** signed for scribe role in RKO's "The Conqueror." . . . **Andy Devine** set for co-star role with **Dane Clark** in **William F. Broidy's** "Thunder Pass." . . . **Audrey Dalton** snagged femme lead in Warner's "Drum Beat." . . . **Kathryn Grayson** and **Oreste Kirkop**, Italian chirp, set by Paramount for studio's remake of "The Vagabound King."

Picker Due Back May 28

Arnold Picker, United Artists v.p. in charge of foreign operations, now winding up a global tour, is due back in N. Y. May 28.

Exec, who was in the Scandinavian countries over the past week, has a London sales conference to conduct before heading home.

Inside Stuff—Pictures

Indie producer Rex Carlton, who was hit by a $55,800 N. Y. Supreme Court judgment in 1951, has formed Carlton Films Inc. and plans to roll two feature-length pix within the next six weeks. One venture, titled "Don't Run Away," would be lensed in Britain starting June 14 while the other is to be made in New York. Former head of Laurel Films, Carlton signed a "confession of judgment" in August, 1951, which amounted to $55,800. Papers filed with the N. Y. County Clerk disclosed that he had guaranteed a $50,000 loan which the Motion Picture Releasing Corp. made to N. Y. Film Associates Ltd. on Aug. 22, 1949. Proceeds of the note, it's understood, were used to finance a film which Carlton produced. As head of Laurel, he turned out such pictures as "Guilty Bystander," a Zachary Scott-Faye Emerson starrer, and "Mr. Universe," which had Jack Carson, Robert Alda and Janis Paige in top roles.

Leonard Mosley, London Daily Express film critic, caught a sneak screening of "The Salt of the Earth" and made it the feature of his weekly column last Friday (14). After giving the background to the production, the scribe declared that it was not so much an anti-American film as an anti-boss film. To Britons watching the pic, the labor vs. management battle, he asserted, will seem outdated. "Yet," he added, "this is a well made, fast-moving film. The sour bread of propaganda is well buttered with good cinema."

Should this film be shown in Britain, Mosley asks? "I certainly do not see why not. For one thing, it shows how potent Russian propaganda films might be—if made by Hollywood."

Metro and 20th-Fox's decision to scrap their "must" stereophonic sound policies for CinemaScope pictures eliminated the plan of Allied States Assn. to take the controversy to the film-going public. The fight over directional sound, while a loud hassle in the trade, was largely unknown to the public. Allied had planned to make the fight known, employing the approach that film patrons in many areas were being deprived of C'Scope pix because of the "unwarranted" demands of the two distribs. This was to be achieved via a series of full-page ads in many of the nation's newspapers and announcements in the lobbies of theatres explaining why the particular house could not play C'Scope pictures.

Start of Leonard Goldstein's new 10-picture deal is being held up pending word from 20th-Fox regarding production of "Hawk of the Desert," the last of the 10 films under his deal with that company. Recently 20th indicated that it might require "Hawk" to be made in CinemaScope although the other nine were in standard form. Picture was originally slated for a May 1 start and then set back to May 15, with further delay in prospect. The UA deal was supposed to start May 15 but will have to wait until "Hawk" is completed.

Y. Frank Freeman, Paramount studio chief, denies reports that his company has an interest in "Guys and Dolls" and is holding up Samuel Goldwyn's plans to get the film version under way. Paramount, he said, formerly owned a 15% interest in the property but sold its rights back to the legit producers for $75,000 about a year ago.

A lost word distorted the intended meaning of a comment on "Carosello Napoletano" in a review of the Italian pic in VARIETY's May 5 issue. *Hawk*, covering the film from Cannes, said: "But *not* the least credit should go to cameraman Piero Portalupi's lensing in Pathecolor . . ." Word *not* got lost.

Alton Cook, in his N.Y. World-Telegram and Sun review of "The French Line": "In nearly every scene, the makers of the film seem to have been meeting a personal challenge on just how much of the feminine chest may be exposed before police and pneumonia intervene."

Correction from a London correspondent: J. Arthur Rank is "interested" in Religious Films, Ltd., British outfit, but latter is not a subsidiary of the Rank organization as stated in VARIETY April 21.

New York Theatres

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BARRY SULLIVAN · LUTHER ADLER
PARAMOUNT

Clips From Film Row

NEW YORK

Dominick J. Capano, with S.O.S. Cinema Supply Corp. since 1936, elected film veepee in charge of tv studio and film production sales. S.O.S. also upped William H. Allen to production manager after 19 years in the company's electrical, electronic and mechanical divisions.

Russell C. Holslag, v.p. of Precision Film Laboratories, named veepee of Assn. of Cinema Laboratories which has some 26 member organizations. Kern Moyse, prez of Peerless Film Processing Corp., elected to association's board.

Thomas F. Duane, formerly with Republic, named manager of Paramount's branch in Detroit, it was revealed in N.Y. He replaces Mike Simon, who recently resigned.

Jimmy Boyle, veteran exploiter, back in town after 10 weeks of field work in behalf of Metro's "Julius Caesar."

MINNEAPOLIS

With "Thy Neighbor's Wife" and "Strange Fascination" as dual bill, St. Paul loop Lyceum trying out first-run policy and has 60c scale. There are five other St. Paul downtown first runs.

Exhibitors studying current Minneapolis Federal Reserve bank report which blames current recession, "which has been moderate in most of this area's economy," on consumers' thrift because; it cites that, although consumer is making more money than ever before, he's now spending less than he did.

Industry here taking some heart because for second successive week local unemployment has dropped. Persons claiming unemployment insurance fell to 10,500 lowest figure since January.

Earl Perkins, longtime former Warner Bros. salesman, succeeded Clyde Cutter as Theatre Associates, buying and booking combine, booker.

Six of Harry H. Weiss' RKO Theatres' division cities, including Minneapolis and St. Paul Orpheums, to play "Carnival Story" day and date, starting Memorial Week.

Bob Karatz, local circuit owner, acquired from Fox-Wisconsin circuit two Janesville, Wis., conventional theatres.

Ed Lovelett, veteran Columbia salesman, still confined to home by illness.

W. R. Frank, local circuit owner-producer, says he'll hold world preems of his newest pic, "Sitting Bull," in Sioux Falls and Rapid City, S. D.

BOSTON

Plans for sponsoring college scholarship for children of members in pic industry currently underway by the Motion Picture Salesman's Club.

"Cinerama," now in fifth month at the Boston, inaugurated a "Housewife" matinee, pushing regularly skedded 2:30 p.m. Friday show ahead to 1 p.m. Move was result of distaffers' beef that late matinees broke at height of rush hour.

Michael Redstone appointed treasurer of the 1954 Jimmy Fund Drive by Theodore Fleisher, general chairman of the annual fund-raising campaign.

Annual election of officers of Local 182 IATSE Projectionist Union picked following slate: Joseph Caplan, prez; Frank Sullivan, veepee; Benjamin Bearman, financial secretary; James Gibbons, recording secretary, and Jack Rosenberg, treasurer. Ralph Frazier was elected business rep., replacing Walter Diehl, who was not a candidate for reelection. Frazier resigned as chief projectionist at E. M. Loew's Center, Boston, to assume his new duties.

Samuel Pinanski, presented a special Oscar by members of Sentry Lodge, B'nai B'rith, as the lodge's "Man of Distinction for 1954" at anual installation of officers last week.

Harry Shaw, division manager for Loew-Poli Theatres, to San Francisco, to take over the duties of Boyd Sparrow, manager of Loew's Warfield, while the latter is on vacation.

DALLAS

Special screening held here Friday (14) of Paramount's first VistaVision production, "White Christmas." Exhibs from throughout state attended showing.

Milton Overman resigned as RKO-Radio exploiteer at local exchange, understood he will take over duties as publicity director of new Cinerama Theatre, now the Malba, when it opens here July 1.

William Bloom, producer; Frank Cockrell, scripter, and Stephen White, serving as advisor on script, in San Antonio conferring with officials at Randolph Air Force Base concerning new $2,500,000 CineScope film to be filmed by 20th-Fox concerning aviation medicine. Bloom produced "Twelve O'Clock High."

Tom Luce of Paramount exchange staff purchased Ritz Theatre at Celina from Buddy and E. L. Harris.

Stockton Thompson, for the last 18 years with East Texas Theatres, named manager of Main Theatre at Nacogdoches; succeeds Bill J. Hardy, resigned.

Work started on rebuilding of Strand at Wichita Falls, recently burned by fire. Operators are the Trans-Texas Theatres, Inc.

PITTSBURGH

Louis Rothenstein, of the Rose Theatre in Cambridge Springs, now operating the Evans in Evans City, formerly managed by his father, Abe Rothenstein, of uptown Avenue.

George Boyle, who was with the Butterfield circuit in Michigan for some time, brought here by Stanley-Warner interests to manage its Ambridge, Pa., house.

Dave Fineman and Robert Leiber closed their Rankin Theatre with the expiration of long-term lease.

J. H. Rankin, Bridgeville merchant and exhibitor, was honored at dinner there for him. Rankin has run theatre there since 1921.

John H. Harris told local newspapermen his deal with 20th-Fox to film a CinemaScope version of his "Ice Capades" called off because Harris didn't approve the script that had been turned out for the picture; now dickering with other studios.

Robert Suits, managing director of Warner Theatre, appointed Ambrose McKeown, of Pittsburgh, group sales rep here for "Cinerama."

CHICAGO

Eddie Brunell, formerly with Metropole Theatre, in hospital with heart condition.

Nick de Luca, owner of Alex Theatre, recovering from operation.

Harry Lambert made night manager of Astor Theatre.

Abe Fisher appointed assistant to Herb Greenblatt, RKO central division manager.

Edward Walton, special assistant to RKO prez James R. Grainger, here last week to confer with Greenblatt.

Harry Walders, former Chi branch manager for IFE, replacing late Oscar Bloom as sales manager for Columbia exchange. Charles Wiener in from IFE Minneapolis bureau temporarily to fill vacancy here.

PHILADELPHIA

Sidney Samuelson, head of Allied of Eastern Pennsylvania, set combination biz meeting and outing at the Hershey, Pa. Community Theatre, May 27. Agenda calls for exhib discussion of product and print shortages, film prices and report on the sound situation and recent demonstrations of VistaVision and Superscope.

Philly exhibs received a break when an amendment to the present city ordinance on amusement taxes was made to read "10% on each 10c or major fraction thereof." Under new reading tax will be one cent from 10 to 15c, two cents on admissions from 16c to 25c, etc. Tax shade will have its main effect on kid tickets.

LOS ANGELES

Allied Artists closed a deal to release two pictures made in England by Associated British. They are O'Leary's Nights" and "Weak and the Wicked."

Columbia is reissuing "Yank in Indo-China," two-year-old pic, to take advantage of publicity on Dien Bien Phu.

"The French Line" booked into the 100-Drive-In located in Minneapolis, first showing in that area.

KANSAS CITY

Promotion at Fox Midwest circuit homeoffice here makes Harold Hume assistant film buyer; will work with Ralph Adams, but continues to do city district bookings as he has for many years. As district booker, he handles string of first-runs and subsequents with Leon Robertson, city manager.

Odlum's 'Outer Shell' of RKO

Continued from page 3

Odlum unchallengable voting control. Consequently, it will be a matter of some weeks before the disclosures on which business RKO Pictures Corp. will engage in.

Odlum's press statement, issued Friday (14), further confirmed that talks have been held with Hughes looking to Odlum's acquisition of Hughes' 1,262,120 shares in the corporation. Hughes purchased the production-distribution assets at total cash price of $23,489,478. This was equal to $6 per share and stockholders were invited to turn in their stock for that payoff. However, it did not apply to Hughes' own 1,262,120 shares.

Odlum stated: "Atlas Corp. would prefer that RKO Pictures Corp. not be dissolved but rather that it be maintained as a going concern, using its cash to operate for a profit.

"Atlas Corp. has made such a suggestion to Howard Hughes who has indicated that he has no objection whatever to the continuance of RKO Pictures Corp. in business provided he is not burdened with the responsibility for its management and is given the same right as he has arranged for others to receive $6 per share for all of his stockholdings of such, if any, as he does not wish to hold.

"Mr. Hughes and Mr. Odlum have been in conversations about the two points last above mentioned although nothing has been made definite as yet with respect to such points.

"This statement is being made so that any stockholder of RKO Pictures Corp. who wishes to do so can refrain from turning in his stock for cash until he has further information as to whether RKO Pictures Corp., following its complete divorce from the motion picture business, is going to be maintained for other types of business or is going to be dissolved."

Also militating against decisions at this time on which type of business to engage in is the unsettled matter of capitalization. Obviously, as stock is surrended by investors for redemption, cash in the treasury goes down. June 30 is now the deadline for such surrendering. By that time (unless there is a postponement) Odlum will know how much money is stacked up in the till and which paths to pursue with it.

Theatre-TV

Continued from page 5

cable to the Empire State Building. From there it will be transmitted by special AT&T micro-wave television facilities, most of which will have to be specially installed for the event, to a micro-wave terminus outside Philadelphia. Special micro-wave relays will then bring the signal to the telephone company either in Atlantic City or Pleasantville, which will in turn send it by special coaxial cable or balanced telephone lines to the theatre. Several thousand dollars worth of special equipment will be necessary for the connections.

The Reade ozoner as well as many others carrying the fight will employ special mobile RCA or General Precision standard large-screen projection units mounted on trucks. The size of the picture will be 60x40 feet.

Theatre prices for the bout will average about $3.30 per person including tax. Ozoners will require a minimum of four persons to car. Bleachers will also be erected to accommodate pedestrian patrons at the same $3.30 price. Provisions will also be to install additional speakers to handle from 100 to 200 extra cars. Several conventional theatres which up to now have been without closed-circuit equipment are installing units for the fight, the first new installations in about two years.

The fact that the fight will be carried on radio has not presented a problem to TNT. Previously the radio rights were included in the closed-circuit deal but were not exercised—serving as a means for protecting the theatre b.o. However, the new thinking is that radio will not reduce the attendance.

Techni Lab In France Near Set

Talks between Technicolor and French film and financial interests have been completed and papers looking towards the establishment of a Techni plant in Paris are ready for signature, Herbert T. Kalmus, Techni prexy and general manager, told the annual stockholders meet in N. Y. Monday (17).

They were submitted to a Techni board powwow in N. Y. yesterday (Tues.). New company will be known as Societe Technicolor and will be capitalized at 1,000,000,000 francs ($300,000). Negotiations for such a plant had been in progress for many months. The Paris lab will give Techni its second plant in Europe, the other one being in London. There have been reports of Techni planning an Italo and a German lab also.

Kalmus leaves N. Y. for Britain and the Continent today (Wed.) and is expected to carry on further discussions there re the addition or licensing of new labs.

He reported to the stockholders a Techni net of $363,493, equivalent to 19c a share on the new stock outstanding, for the three months period ending March 31, 1954. This compares with 14c per share for the last quarter of 1953.

Techni's British affiliate, Technicolor Ltd., netted $299,149 for the first 1954, compared to $231,837 last year. British lab in 1953 showed a net of $937,148.

Cost of Techni's imbibition prints raised a quarter of a cent per foot as of May 1, 1954, Kalmus disclosed. This brings the price of imbibition release prints to 5.23c per foot from the former 4.98c.

Kalmus said Techni expected to tint 112 feature pix in Technicolor during 1954, compared with 106 last year.

At the Monday meet, Kalmus was asked re his salary. He at first refused to provide the info, but later relented after several press reps had left the room by request. Kalmus gets paid in both cash and stock.

Goldenson's Advice To Europeans

Continued from page 3

doesn't happen we are prepared to meet the problem head on." This was taken to mean AB-PT would finance producers.

Unstormy Meeting

Goldenson and all other directors were reelected by the stockholders. Session, at the Hotel Astor, attended by about 250, for the most part was devoid of the stormy situations which have marked annual meetings in the industry in past. Only slightly barbed questioning centred on the fact that four board members are not listed as AB-PT stockholders.

Of the four mentioned, Goldenson explained that John Balaban and Robert H. Hinckley each owns over 10,000 shares but these are family, rather than individual, holdings. E. Chester Gertsen and John A. Coleman were the other two.

The prez said he would like to see all directors hold stock but emphasized this in no way is the yardstick by which their capabilities and loyalty to the corporation can be measured. He underlined that all board members are "financially responsible men" serving the company more as a public service rather than for the petty fees they receive for attending meetings.

At one point in the conversation re directors' stock ownership, a femme participant at the meeting interjected this note: "I think it is shocking to talk like this. The matter is so small and picayune."

Raps Distributors

Goldenson rapped the distributors for holding back release of their pictures in the second calendar quarter, causing a downturn in exhibition's b.o. He further charged that the lesser number of available pix necessitated over-extending runs. He cited high rentals and tv as other detrimental factors.

But he's optimistic about the immediate future: "The schedule of pictures for release during the third quarter looks exceptionally promising and I am looking forward to excellent business starting at this time."

Goldenson, taking up financial matters, disclosed AB-PT is investing $500,000 in Walt Disney's Disneyland, L. A. world's fair type of operation due to open next year. This will represent 35% of the stock issue. AB-PT may also provide additional funds later, said the prexy.

AB-PT laid out an unusual hefty amount of cash recently, Goldenson informed the stockholders. This included $10,000,000 for payment and pre-payment of debt. Also, $6,000,000 was shelled out for sound and widescreen equipment, of which $3,600,000 was spent last year and the balance in the first quarter of this year.

Corporation in 1950, borrowed $36,250,000 from Metropolitan Life Insurance Co. and $8,750,000 from banks. With the ABC merger, the broadcasters's $10,500,000 debt also was assumed. Goldenson said the total indebtedness is now down to $42,000,000, from $55,000,000.

Exec disclosed a new arrangement with Metropolitan and the banks whereby $8,500,000 in earned surplus plus earnings accruing from operations can be available for dividend action and retirement of preferred stock. Prior to the end of 1953, the earned surplus so available was limited to $3,900,000.

Will this mean upped divvies? Goldenson answered this would require board action. He commented, though, that the business slip in the second quarter would seem to militate against divvy increases at this time.

Streibert in Orient

Washington, May 18.

Theodore C. Streibert, director of the U. S. Information Agency, left last Thursday (13) for a month's inspection tour of the agency's posts in the Far East. He flew from New York to London and then on to India.

The itinerary calls for stops at Calcutta, Rangoon, Bangkok, Djakarta, Singapore, Colombo, Madras, Bombay, New Delhi, Karachi, and then home.

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McCarthy Wins 6G Point of Order From CBS; Has April Pic in Pocket

CBS, Inc., will be poorer by $6,336 when it reveals its income for the second quarter of this year. That's the amount prexy Frank Stanton ordered his purser to pay Sen. Joseph R. McCarthy for the film he made for Ed Murrow's "See It Now" as his April 6 reply to the commentator's March 9 attack.

McCarthy has insisted that he be reimbursed for the film made at his behest by Fox Movietone. He had sent the bill to Alcoa, Murrow's sponsor, but the aluminum outfit said it paid the show a fixed sum. The senator's continual pleas to be paid had the effect of embarrassing the sponsor in the press, which seemed to be behind the Badgerite's insistence. Stanton said the web ordinarily would require prior discussion on such "outside" expenses, but footed the bill because there had been no talks with the senator on the subject.

Question arose—and went unanswered—as to who owns the film, a point brought up by VARIETY at the time the hassle originated. As far as physical possession is concerned, McCarthy has the negative in his pocket and CBS has the prints. In practice, the legislator can use all or part of the half-hour pic and has offered it to newsreels, etc. But legally, Columbia may be able to stop that. It's significant, however, that CBS failed to take possession of the negative, although McCarthy may have retrieved it on a point of order "or whatever you want to call it, Mr. Chairman."

Beaucoup Profits

Of considerably more importance was CBS' financial report for first quarter of '54, with earnings of $1.22 per share compared to $1 for corresponding '53 period, an up of 22%. Net income was $2,866,365, against $2,338,148. Board declared a cash divvy of 40c on Class A and B stock, payable June 11. Gross income, including those of domestic subsids, was $90,974,533, against $76,454,815.

Color TV Schedule

CBS-TV

New Revue—May 21, 5:30 p.m.

NBC-TV

Ding Dong School—May 17-21, 10 a.m.

Bride and Groom—May 24-26; May 31-June 2, 12 noon.

WNBT, N. Y.

Here's Looking At You—May 24-28; May 31-June 4, 1:30 p.m.

Firestone 'Voice' Stilled Solely On Diving Rate: NBC

As Firestone Tire & Rubber last week wired out stories from its Akron hq officially kissing itself out of its Monday night at 8:30 "Voice" simulcast over NBC, after June 7, the web moved in quickly to supply the chapter and verse on why the show had to be ousted. (Sid Caesar's show moves into the 8 to 9 slot next season.) It was a matter of "public relations," since Firestone is one of the net's oldest clients, with a hold of a quarter century on the Monday berth and five years of them in the simulcast sweepstakes.

NBC had made a series of offers to the tire outfit to "equalize" the 8:30 bounceout. Among them were 7 or 10:30 p.m. Monday (the early time as a kinnie); a chance to participate in the Caesar show; 5:30 to 6 Sunday to go three-out-of-four with Hallmark "Hall of Fame"; 8 p.m. Monday during the summer, and a color spectacular on Sundays, with the time to be worked out. Firestone nixed all the offers.

Involved in NBC's thinking were (1) strengthening of the Monday lineup with Caesar as the strongman down the middle, and (2) "the best interests" of the web's affiliates vis-a-vis the CBS rival. Network justified the Firestone pushout by pointing to the fact that while the Nielsens in single station markets gave the concert series

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Sarnoff Aids In 1st Tex. Tintcast

Fort Worth, May 18.

Brig. Gen. David Sarnoff, RCA-NBC board chairman, and newspaper publisher, and Amon Carter closed the switch here on Saturday (15) to put the first live color telecast in Texas on the air on WBAP-TV.

With them at the Star-Telegram's radio-tv center were NBC executive v.p. Robert Sarnoff, color producer Barry Wood and art director Norman Grant.

Two-hour studio show color demonstration was staged by 10 local firms, all of which had color receivers operating at their places of biz. Other live color programs are scheduled to start this week, with regular schedules to be announced.

The NBC executives were presented to some 300 officials of tv stations in the southwest, tv agency men over Texas and local civic leaders at a luncheon at the Keystone Room.

KGLO-TV, 10th Station In Iowa, Bows With Fanfare

Mason City, May 18.

Iowa's 10th television station and Mason City's first KGLO-TV, went on the air over the weekend amid considerable local fanfare. The Channel 3 operation is owned by Lee Radio Inc., which operates KGLO, and is a CBS and DuMont affiliate.

Opening night programming included a special 10-minute program prepared by Bil (& Cora) Baird, a native of Mason City (his mother still resides here), along with a filmed documentary on the building of the $500,000 station. Primary test patterns show coverage into Minnesota, Wisconsin and South Dakota. Al Crowder, vet discographer on the AM operation, may convert his "Good Old Days" show to tv shortly.

METHODISTS DECRY WINE-BEER AM-TV ADS

Saratoga Spgs., May 18.

The Temperance Board of the Troy Conference of Methodist Churches (covering Eastern New York, Western Massachusetts and Vermont), reported at the annual meeting in Saratoga Springs last Thursday (13) that a survey of 22 radio and television stations in its area showed "only one does not accept advertising for wine and beer."

"Only two were interested in any agreements to eliminate advertising wine and beer," the report continued. "Stations which accept beer and wine commercials have an average of four advertisers and broadcast an average of seven — and as many as 24—commercials per station day."

All the stations, the report added, said they tried to avoid scheduled beer or wine commercials adjacent to children's and religious programs. The Temperance Board declared that the Conference must be "more than negative" in its attitude toward alcoholic beverages.

1st New Hampshire TV'er Ready to Go By Labor Day

Manchester, N.H., May 18.

New Hampshire's first video station, WMUR-TV, in this city, will have unrestricted network programs on or before Labor Day, according to general manager Hervey C. Carter.

Under authorization of the FCC, the New England Tel. & Tel. has started construction of additional microwave relays to bring the increased tv service to this area. New relay towers are being erected in the town of Chester.

Easier Pitching

Manchester, N.H., May 18.

Ken Albridge, formerly of Boston, has become an announcer at radio station WMUR here.

He was under contract with the Cincinnati Redlegs and hoped to become a pitcher for that ballclub, but developed trouble with his right arm during the training season in Florida.

Sues for 50% Of 'This Is Your Life'

Los Angeles, May 18.

Mel Vickland, radio writer-producer, claims half ownership of Ralph Edwards' "This Is Your Life" program in a suit filed in Superior Court.

While hospitalized with polio in 1946, Vickland asserts, he was asked by Edwards to submit ideas for programs. He conceived the idea for "Life," he says, and worked on a total of 25 programs, for which Edwards paid $100 a week for the support of his family and gave him a $1,950 automobile. Plaintiff declares there was an agreement to share the profits equally, but Edwards claimed there were no profits. He wants half the $1,000,000 he claims has been earned by the show, and half the $2,500,000 he thinks it will make in the next five years.

'Winded' Barry Gray's Guest Diskers to Help 'Keep Shop' on AM Show

Commentator Barry Gray, with a two-hour midnight-and-after session seven days weekly on WMCA, N.Y., has been using a number of bigname personalities, including some from other radio organizations, to help him keep shop. On such occasions, when the gabber gets winded along around 1:30 a.m. or a little later, he excuses himself, puts on a narrative disk and cuts out for home.

One of his favorite replacements has been Edward R. Murrow and the CBS reporter's "This I Believe" series. Either heard recently or soon to be heard are platters by Gary Cooper and Gene Kelly in United Nations series, on narcotics and Korea respectively. Another substitute is a tribute to the International Red Cross, done with Lowell Thomas, Ben Grauer, Madeleine Carroll and Franchot Tone.

Sunday night Gray tapes his show in order to get a whole day off. He's been experimenting with that slot for a long while. First he tried different personalities live from the WMCA studios, aping his interview format. More recently, he started cutting the tapes, first with show music, and now using the narrative disks. From these he borrows the last minute "shop keepers" for his weeknight shows.

He has in his stockpile for the Sunday show (and presumably, for more weeknight substitutions) readings by Ronald Colman, Agnes Moorehead, Jose Ferrer, Laurence Olivier, Edmond O'Brien, Fredric March, Alexander Scourby, Eddie Albert and others. These have been gleaned by the various diskeries from other broadcasts, from film tracks and from poetry anthologies. Occasional musical narratives pop up also.

Johnson Tax-Lift Bill To Aid All-Channel Sets

Washington, May 18.

Sen. Edwin C. Johnson (D., Col.) introduced a bill last week to remove the 10% excise tax on tv sets from receivers which incorporate UHF tuning. Purpose of the measure, which has been referred to the Senate Finance Committee, is to encourage production of all-channel sets.

The exemption applies to "any television receiving set or automobile television receiving set." The phraseology was inserted, it was explained, with the knowledge that only occasional custom sets are made for cars. Most states prohibit tv on automobile dashboards and some do not allow it in any part of the car.

The Radio-Electronic-TV Manufacturers Assn. will support Johnson's bill and prospects for passage are considered good.

Attack 'Antique' FCC Daytimer Rule As Catering to 'Entrenched Interests'

Washington, May 18.

It's about time the FCC stopped catering to the "entrenched interests" in radio broadcasting and relinquished its "antique" requirement that daytime stations sign on and off at different times throughout the year to prevent interference to clear channel outlets.

This was what the Daytime Broadcasters Assn. in effect, told the Commission last week in a petition calling for abolition of sunrise to sunset hours for daytime outlets and substitution of regular 5 a.m. to 7 p.m. operations.

Asserting that the AM channels are now so crowded that most full-time stations must accept "a great amount" of interference anyway, DBA said that unless the requirement for rotating hours is changed, the plight of some 800 daytime outlets "becomes lost to the words of an antique rule and their cause sacrificed to the entrenched interests in the industry which hold their advantage also by rule of the Commission."

Association suggested that the members of the Commission come out in the field and "renew their background of information" on small station operations. "On such a tour," it said, "the Commission would again relieve some of the earlier days of radio when the station was close to the people and the people were close to the station. There would be seen the community itself reflected in the radio station. And so it would see service in the absence of over-specialization, real service in a good general broadcasting operation."

If the public service contributions of the daytimers were counted up, DBA said, "there would be a profuseness of such programs that it would emphasize the inadequacy of large stations which may feel they serve the same area . . ."

In the short days of December, petition asserted, some of the audience isn't even at home on workdays when the daytimers are on the air. For these people, "the public interest, convenience and necessity of the Communications Act goes down with the sun. If these communities have a need for the service while the sun shines, they have a need after sunset."

Pointing out that over 500 daytimers are the only stations in their communities, group declared that the irregularity of schedules required of daytime stations not only creates an operational problem but is a nuisance to the public and the advertisers, who must change their broadcast time each month.

Adoption of standard hours for daytimers won't solve all the problems, DBA said. "It is a hard compromise but it is workable." Petition was filed through counsel Harry J. Daly and Maurice R. Barnes.

Ballard for Colgate

Kaye Ballard, featured comedienne in "The Golden Apple" (Alvin, N. Y.), will make a few tv appearances long before her five-year pact with NBC takes effect next fall. She's slotted for the June 6 opening Colgate "Summer Comedy Hour" on the web, with Ted Bates ad agency producing the series.

Miss Ballard is booked for another guester on the Colgate show later in the summer, with the Sunday nighter aiming at presenting other offbeat faces who have not yet reached starring status.

See Fireworks At Chi Confab Over New TAB Setup

Chicago, May 18.

The television industry, or specifically that facet of the industry comprised of individual station operations, apparently is not going to wait until it reaches middle-age, as did radio, before it sets up a promotion adjunct. And unlike radio's Broadcast Advertising Bureau incepted within the framework of the then NAB, the tv stations' promotional muscle is taking shape outside the NARTB umbrella.

That, in capsule, seems the significance of the rapidly mushrooming and tentatively tagged Television Advertising Bureau which held its latest in a series of organizational sessions here Friday (14). The next full-dress meeting to which the nation's tv station managers and owners have been invited is set for next Monday (24), in conjunction with the gathering of the broadcasting clan for the annual NARTB convention. In all likelihood, TAB's sidebar conclave will set off one of the convention's biggest verbal joustings.

Firstly, some of the NARTB bigwigs are already on record with their fears that there may be a duplication of effort or even a conflict of interest between the all-industry outfit and the new setup. Secondly, the fact that TAB plans to concentrate exclusively on sparking local and national spot tv with no provisions for network tv as

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PORTUGAL 'POURS' FOR FRANK FOLSOM PARTY

Lisbon, May 18.

Joaquim Leitao and Pierre Teiseirre, Radio Corp. of America reps in Portugal, feted the Frank M. Folsom party in the historical Leitao Palace here. Cabinet ministers, diplomats, Portuguese aristocracy and top show biz reps attended the fete for the RCA prexy, his wife Gladys and their daughter Betty. It was Page 1 news here. There is vast local interest in radio and tv throughout the Iberian peninsula.

Folsom has gone on to Madrid to dedicate the new RCA operations there, under Gabriel Soria, one-time Mexico and Hollywood film producer-director, now head of RCA in Spain. From there the Folsoms ditto in Rome, where G. A. (Joe) Biondo is in charge.

DuM Preps 6 Sustainers As 'Dollar,' 'Questions' Sub

DuMont replacements for the ankling "Dollar A Second" and "20 Questions" hinge largely at present on web plans for a group of six big sustainers now up for final consideration. Program details on this "Project Summer" were handed to DuMont prexy Ted Bergmann several days ago, and if the budget is approved, the stanzas, purportedly the most costly in the web's annals, will be spread throughout the week.

Each show is intended for a 13-week period, sustaining or until a sponsor can be garnered.

Pioneers Award To WOW's Gillin

The 13th annual banquet-meeting of the Radio Pioneers, May 26 at Chi's Palmer House, will be highlighted by a "Hall of Fame Award" to the late John J. Gillin of WOW, Omaha. Gillin is the first actual broadcaster to receive such laurels. Previously awards were made to early electronic inventors.

The "Fame" scroll will be presented by William S. Hedges, NBC veep and chairman of the awards committee, to Mrs. Gillin. Other presentations, for special achievement by the living, will be made to Raymond A. Heising, inventor of a modulation system used by most stations; Dr. Charles B. Jolliffe, for a distinguished 40-year radio career and his planning and administering early Governmental control of broadcasting; Lloyd Espenschied, for work in development of the coaxial cable; and Lowell Thomas and Robert Saudek, each for 25 years of achievement.

The Pioneers conclave, coming during the NARTB meet, will guest FCC Chairman Rosel H. Hyde and two other Commissioners. Election results on new Pioneers officers will be announced there.

EVENING RADIO IN LAST GASP?

NBC Radio-TV's $24,000,000 in Sales In Last 2 Weeks (Plenty from RCA)

NBC has come in for a windfall of roughly $24,000,000 in tv-radio sales over the last couple of weeks. Some $10,000,000 is from sponsors of the web's three separate series of color spectaculars projected for next season, with parent company RCA helping to swell the coffers in both the extravaganza (see separate story) and sundry other formats. RCA is figured to take one-third of Sid Caesars' half-hour show. American Chicle has another third and American Motors (Nash) is on the brink of a wrap-up on the balance to give Caesar SRO.

Coin from Texaco for its Jimmy Durante and Donald O'Connor alternator next season in the 9:30 to 10 Saturday slot is in the neighborhood of $3,300,000—up from a $2,000,000 figure when the full talent and picture time hadn't crystallized. Web's inheritance from Toni division of Gillette and the mother company itself, for radio-tv programs ("People Are Funny," etc.) is well past $4,500,000. Pillsbury and Green Giant's bill for the Mickey Rooney vidpix series plus the pre-Rooney stanza (show not determined) will amount to about $3,450,000.

William H. Fineshriber Jr., NBC v.p. of the aural network, last week gathered in an estimated $1,500,000 in bookings for the participation plan. In addition to RCA, the tabs are picked up by Prudential Insurance. Latter takes five plugs weekly on the crossboard "Fibber McGee & Molly" for a firm 39 weeks starting next September. It's Prudential's sole national radio web sponsorship for next season.

Along with buying "One Man's Family" on Wednesdays, RCA takes two shares a week on "Fibber" (Monday and Friday) and embraces NBC's Three Plan and other setups with coin for "Second Chance," "Pays to Be Married," "Weekend" and "Roadshow."

Toni-Gillette will practically be an NBC partner from here in. It's bought day-and-nighters like mad, including "Stella Dallas," "Young Widder Brown" and "One Man's Family."

The Worm's Turn

Philadelphia, May 18.

A West Philly fishing equipment store purchased a one-week spot campaign on WIP's all-nighter, Joe McCauley's "Dawn Patrol," concurrent with the opening of the trout season. The shop advertised it would give free worms to all fishermen who came to the store the following day. McCauley begins broadcasting at 12:30 a.m. and results were immediate.

The first fisherman arrived at 12:45 a.m. The last wriggler was given out by 8 a.m.—a total of 1,500 worms to some 125 Izaak Waltons.

NBC AM Sweep On Toni-Gillette Via 'People' TV'er

NBC's cleanup of the Toni and Gillette radio business was made complete last week when the Gillette board decided to pull out all stops and swept the last remaining bit of Toni business from ABC and installed it at NBC. Last ABC show to be cancelled was Don McNeill's "Breakfast Club," on which Toni was a longtime two-a-week participant. Gillette board also ratified the decision to transfer the radio version of the Friday night televised bouts (on NBC-TV) from ABC to NBC.

Decision to drop "Breakfast Club" as well as "Whispering Streets" points up reports current that the move to NBC was not entirely of Gillette's own choosing, nor was it entirely a matter of contiguous rates. Talk is that NBC, as a condition for making its Sunday at 7 television spot available for Toni to bring in "People Are Funny," demanded that Toni and Gillette additionally turn over its key radio business.

Although it would seem that NBC-TV would want "People," one of the longtime CBS radio faves and still one of the highest-ranking AMers, on its side of the fence, fact remains that it's an outside package, controlled by John Guedel. Consequently, it felt justified in driving a hard bargain, which included bringing the radio version to NBC too. There doesn't seem to be another explanation for the AM shifts, since "Breakfast Club" and "Whispering Streets" are two of the toprated shows in morning radio.

U.S. Steel ABC-TV Renewal to 1955

ABC-TV got its loudest vote of confidence from any post-merger client this week when U. S. Steel renewed its hour-long alternate Tuesday drama series through October, 1955. Steel had already renewed through October of this year, despite overtures from CBS and NBC.

Deal is the biggest yet for ABC, with station lineup already boosted to 108 outlets for the Theatre Guild, Alex Segal-produced segment. Steel had started with 65 stations, with the expansion coming over the past few months in the wake of a healthy boost in ratings.

BUTTONS SHOW BACK TO FIRST FORMAT, WRITERS

Red Buttons show on CBS-TV has now completed the full creative cycle. After trying a new format and nine new writers within a three-week period, the segment has reverted to its original format and re-signed two of its original writers, Woodie Kling and Buddy Arnold.

Kling and Arnold stay for the duration of the show. It bows off in late June for its summer replacement, "Masquerade Party," with its status for the fall undetermined.

RWG Nat'l Exec Body Okays Overall Writers Union, Snarling Setup

Hollywood, May 18.

Radio Writers Guild national exec committee has voted in favor of the one-corporate plan for an overall writers union, as opposed to the two-corporate setup favored by RWG west, and the Screen Writers Guild. Committee also voted to conduct a national referendum so that radio writers can pick choice.

National group's action further complicates the picture, inasmuch as the membership in Hollywood had voted for the two-corporate plan.

Committee further came out in favor of regional councils with equal representation from the three crafts—radio, tv and screen, and endorsed administration of the membership by committees serving under authority of the councils. No date has been set for the national vote.

NOT REACHING TV FAMILIES

By BOB CHANDLER

Is nighttime network radio living on borrowed time? That it is, in its present form, is the contention of ABC execs, who've already had the rug pulled out from under them at night. They've been researching the question over the past year and have come up with an imposing array of statistics to show that it won't be long before the other webs are in the same boat.

Key to the situation, they point out, is that the top programs are not reaching television homes, that the great proportion of the ratings of the top shows are garnering is in radio-only homes, and as the number of radio-only homes diminishes as new stations open, so will the ratings. They've come up with Nielsen data that shows that 10 out of the top 20 shows on which data is available, while sporting an average U. S. rating of 5.4, get a rating of 11.0 in non-tv homes while reaching a mere 1.2 in tv homes.

"Our Miss Brooks," for example, had a January-February rating of 6.2, but had only a 1.3 in homes with television. Its strength came from the 12.6 it captured in radio-only homes. Better case in point is "People Are Funny," which with a 7.2 rating, gets only a 1.4 in tv homes, but a huge 15.0 in radio-only homes. Point ABC makes is, what happens in five years, when everyone has a tv set?

ABC doesn't profess to have the answer for nighttime, but it's fully aware that the problem boils down to reaching the tv home, and it's already made strides in that direction in the morning. One ABC exec admits ruefully that with the web's nighttime commercial vacuum, the net at least is able to experiment with an eye toward invading the television home, whereas the situation at other nets is steadily deteriorating with no opportunity for correction until the bottom falls out. It may be sour grapes, but the web does have room to turn around in, if perhaps a little too much room.

Actually, the problem falls into three different periods, as ABC execs see it, with listening patterns differing in the morning, afternoon and evening. Web has hit upon the formula in the morning, rising from third to the top rating position over the past year. In the afternoon, it thinks it has the formula but hasn't had time to find out. In the evening, it frankly admits it's stabbing in the dark.

Key to the tv audience is the

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McKay's Bannister Grab Gets Him 'Morning' Glory On CBS-TV; Hickey 'In'

Jim McKay gives up his six-a-week "Sports of the Night" capsule on WCBS-TV, N. Y., for a permanent sports berth with the CBS web's "Morning Show." He'll retain his local "Six O'Clock Report" briefie, however. Replacing McKay in the "Night" scoreboard starting May 31 will be Bill Hickey. Latter is a Texan who's been telecasting on WABT, Birmingham, and before that for Louisiana State U. on the old Liberty Broadcasting System. He's an ex-Harvard football player.

McKay had his stock upped last week when he met Roger Bannister, the British cracker of the four-minute mile, at Idlewild Airport and remoted him on "Morning Show" for about five minutes. An international issue had arisen in advance as to whether Bannister's amateur status would be risked by a tv appearance. The CBS early ayem show spotted him in a period where there were no coin participants in the immediate fore and aft. That "Morning Show" is far from SRO proved a virtue in this instance.

TV's Intramural Competition, AM's 'Blue Skies' to Keynote NARTB Meet

By JACK LEVY

Washington, May 18.

With the television business getting tougher and radio rising from survival to revival, the nation's broadcasters will converge on Chicago this weekend for the 32nd annual convention of the National Assn. of Radio and TV Broadcasters (23-27).

The NARTB convention this year finds the broadcasting industry bigger than ever, with more stations than ever, and with more problems than ever. Television, for the first time, is feeling the inroads of competition—the inevitable result of lifting of the freeze. The monopoly stations, which as recently as a year ago were still enjoying lush profits, have virtually disappeared. But the competition, particularly th ultra high stations, isn't happy either.

The multiplicity of tv stations, now nearly 400, has divided the video audience in all but a few areas. As a result, most outlets now have time to sell and the fear of rate-cutting is beginning to be felt. Formation of the Television Advertising Bureau, designed to help stations increase revenues, reflects the industry's present needs.

Video expansion has brought other problems. Big operators, like Storer and Fetzer, are concerned over FCC multiple ownership limitations which have become tighter, rather than easier, as proposed by the networks.

And with the bigger networks favoring the VHF stations in VHF-UHF areas, the problem of obtaining affiliations has reached the

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UHF Hearings Set

Washington, May 18.

Senate Interstate Commerce Committee starts hearings tomorrow (Wed.) on UHF problems, with Sen. Charles E. Potter (R., Mich.), chairman of the communications subcommittee, presiding.

It's expected that the hearings will run through Friday and resume following the NARTB convention.

Elgin Signed As Steel Alternate In Motorola Slot

With Motorola set to move out June 1 as bankroller of ABC-TV's "TV Hour" alternate-weeker to U. S. Steel, the web collared one client for the fall this week and is reported close to a deal for a summer sponsor for the expensive hour-long dramatic series. Elgin Watches signed to sponsor the Herb Brodkin-produced series for 20 weeks starting in October, via Young & Rubicam. It'll be tagged the "Elgin Hour," as Steel's Theatre Guild-produced show is called the "U. S. Steel Hour."

That a deal is imminent for a summer bankroller was indicated by the fact that the web put the "withdrawn from sale" tag on the show, despite the fact that it's due to go sustaining in two weeks. If ABC can't find a summer client, it will face a sustaining nut of over $300,000 on the segment, since Steel is being carried through the summer and "TV Hour" is a must for the alternate weeks. "TV Hour" is an ABC-owned package.

Roto-Broil's Doubled TV Budget; Seeking Sub for Kovacs Show

Roto-Broil, which last week dropped its 15-minute segment of the Ernie Kovacs strip on WABD, DuMont N. Y. key, has doubled its tele budget to $30,000. Part of the coin increase is set aside for a substitute stanza now being dickered for at WCBS-TV, N. Y., by Product Services agency.

The broiler-maker had been sponsoring both Kovacs and one session of the opposing late night-time Steve Allen show on WNBT, which it still owns. Les Persky, prexy of the agency, said that the WABD stanza was dropped because too much money was being spent by the sponsor around the 11 p.m. time.

In addition to Allen and the proposed WCBS-TV pact, Roto-Broil has a 15-minute cooking vidpic series in 40 to 50 markets, according to Persky.

The Kovacs stanza, only on a short while, still carries regular participations by Lanvin, KLM Airlines and Jolly Cholly, a local Lincoln-Mercury dealer.

OVERALL ANKLES MBS; ALLEN AS LIKELY SUB

John R. Overall ankled his post this week as Mutual web eastern sales chief, and is presently negotiating with another network.

Overall's replacement is expected to be Sidney P. Allen, his longtime associate. Before joining Mutual in '36, Overall spent five years with NBC sales.

Plagiarism Claim On 2 ABC Shows

Plagiarism suit asking an injunction and accounting was filed against ABC, Jerry Lester, Broadway Angels and others last week in N.Y. Supreme Court by scripter Howard Liss, who charged the net had lifted his material for two local television shows.

Shows involved are Lester's daytime WABC-TV, N.Y., segment and the Broadway Angels-packaged "Angels Auditions." Liss claims he submitted scripts and formats for shows called "So You Wanna Be a Comic" and "Backers' Audition" in March, 1953, to Robert F. Levine, ABC-TV eastern program chief. Scripts were returned several months later, but Liss charges the Jan. 29, 1954 Lester show used his "Comic" material and "Angels Audition" started on the station April 21, 1954, using his "Backers Audition" idea.

He asks an injunction to restrain continuation of "Auditions" and further use of "Comic" material; also accounting and damages. He says trade usage and custom implied a contract when ABC-TV held on to his material for several months. Levine, Howard Field (producer-writer of "Auditions") and Lilverne Productions are others named as defendants.

Abbey Greshler Heads Coast Package Office

Abner J. Greshler, onetime Martin & Lewis manager and indie producer, will head up the Hollywood office of the Gerry Gross-Norman Baer packaging outfit. Appointment was set on the Coast this week by Baer.

Coast office will concentrate on selling the Gross-Baer packages, hitherto confined to New York tele outlets, to local stations and sponsors on the Coast. Shows involved are "Away You Go," "Junior Olympics," "Chip Off the Old Block," "Rusty Robot" and a daily sports segment starring Bill Veeck, former Cleveland Indians and St. Louis Browns owner.

Lee Wants FCC Handsoff on AM-TV; Asks Minimum Govt. Interference

Minneapolis, May 18.

Participating in a U. of Minnesota Radio and TV Council forum and labeling himself a strong free-enterprise and speech-freedom advocate, Commr. Robert E. Lee, recent FCC appointee, announced he'll resist any undue Commission tendency to try to rule the broadcasters' roost.

He also made known that he's opposed to the theory propounded in the Johnson bill that newspapers should be prohibited from owning radio or tv outlets in cities of more than 100,000 population.

Calling for a Commission hands-off attitude toward radio and tv stations, Lee declared there should be a minimum of Government interference with them. He'll fight any FCC move for regulation of program content unless cases of extreme violations of statutes are involved and, if he can help it, "the FCC won't tell the broadcaster what he can do."

How to make both ends meet is tv's greatest current problem, both for VHF and UHF, with the latter having the rougher going, he believes.

"UHF broadcasters are taking a licking, the chief reason being lack of circulation," asserted Lee. "Only 7% of the nation's tv receivers have UHF attachments."

On the subject of newspaper ownership of tv and radio outlets, Lee said he adhered to the general philosophy of the Communications Act that there should be diversification of control of communication media insofar as possible. But he still doesn't believe that a newspaper could or should be denied a broadcast outlet merely because it's engaged in another type of communication.

"On the contrary," he said, "I feel there are certain advantages and economies in many cases of common operations of newspaper and radio facilities. Instead of blanket condemnation of the dual ownership policy per se, I think that each case should be considered on its merit and contribution to the public interest."

In reply to an audience query, Lee asserted he has no worry about radio's future. He pointed out that radio is growing bigger every year and he said he's confident this trend will continue. Personally, he asserted, he listens to radio more than he watches tv, and he believes this is true of most other people.

Answering another question, he expressed the belief that color tv will aid the nation's economy, helping to avert a serious recession by spurring sales of various merchandise, by advertising them better, and thus increasing production and employment.

Football Snarl In Pacific Northwest

Seattle, May 18.

Entry of NBC-TV into the Saturday afternoon football picture this fall is expected to further snarl the Pacific Northwest's lone television cable circuit. KING-TV had previously announced it intended using the single allocated circuit to carry the National Collegiate Athletic Assn. game-of-the-week series.

NBC series will kick off first in late August and be on the field with Canadian ball when ABC-TV shows up with college games. With ABC-TV not using the existing cable at present in the Pacific Northwest, NBC-TV and CBS-TV have been cutting up the time with only occasional special series like last fall's Westinghouse pro football getting the tv wire.

DuMont didn't set any precedents, as it took the cable for pro games to Oregon and Washington on Sunday morning when the other nets didn't want it.

The Pacific Telephone Co. has a reserve cable held for standby on the commercial tv circuit but hasn't made it available yet for even occasional use on a second program. Pacific Telephone has announced it will open the second cable circuit Dec. 1. First color tv circuit has been set for Aug. 15 to Portland, Seattle and Tacoma.

Chapin Nat'l Sales Head For Tri-State Network

Cincinnati, May 18.

Don L. Chapin, coordinating director of the Tri-State Network, comprising WKRC-TV here, WHIO-TV, Dayton, and WTVN, Columbus, leaves for New York, June 1, to become director of national sales for the web. Three stations have been combining for feeds, with the Wendy Barrie show a regular segment, and a cancer operation originating here the latest special event.

Chapin will head up the web's N. Y. office and, concentrate on Gotham agencies. He joined WKRC-TV as sales manager in 1950 and in 1952 became assistant general manager of the station. He helped found the network a year ago.

Confusion Rules Webs in Bouts Tiff; Ink Ross

Those rival Monday night bouts on DuMont and ABC-TV got under way this week, with more confusion than both webs have had in many moons. Nets are about even in the number of stations carrying each, and some of the dust has settled on the sponsor situation, notably a decision by Carlings Beer to shift its allegiance to ABC in Detroit, but to stay with DuMont in its five other markets.

Detroit situation was caused by the fact that Carlings had carried the DuMont fights on WXYZ-TV, an ABC o&o. To ease feelings all around, Carlings and its agency decided to take the ABC bouts on WXYZ-TV. ABC fights preemed with a lineup of 32 live outlets and eight DB's. Lineup will be increased June 7 by four cities, including Chi and Milwaukee. That there are still tough clearance problems to face is indicated by the fact that WABC-TV, the Gotham flag, won't carry the bouts till 10 p.m., a half-hour after the start.

ABC sprang a surprise last week by signing ex-welterweight champ Barney Ross as ringside announcer, with staffer Jay Owen, also an ex-pug) doing color. Announcement was made Friday (14) at a press luncheon at Toots Shor in N. Y. that was just as confused as the clearance situation. Also announced were future cards, including Floyd Patterson vs. Joey Maxim May 31 and Billy Graham-Chris Christiansen and Joey Giardello-Tiger Jones in June.

As a topper, DuMont remote trucks will spend every Monday afternoon and evening at St. Nicholas Arena, on the same block (W. 66th St.; N. Y.) with ABC's offices and studios.

4TH DETROIT OUTLET WITH FCC'S OK TO WJR

Detroit, May 18.

The FCC grant of a license to WJR to operate a Flint tv station on Channel 12 will give the Detroit area a fourth video outlet. WJR prexy, John F. Patt,, said: "We plan to start construction of a new transmitter within 60 days." The initial investment will be approximately $2,000,000. It'll take about a year before the station gets on the air.

The Grade A signal will reach a population of nearly 4,000,000 The Grade B signal will reach an additional 900,000 persons. WJR plans to affiliate with the DuMont net now seen in Detroit, along with CBS, on WJBK-TV.

The ruling favoring WJR reversed an examiner's recommendation that the Flint license go to the Trebit Corp., operator of radio station WFDF at Flint. The FCC also denied the application of the W. S. Butterfield Theatres Inc., operator of 100 Michigan pix theatres.

Fighting Itself

That ABC-DuMont brawl over the Monday night fights has more screwy angles than a con man. Latest is the fact that National Breweries will sponsor both fights in Washington, competing against itself.

Reason for the ABC-TV buy (it's had DuMont all along) is said to be for self-protection for the sudser's Monday night exclusive on boxing in D. C.

100G Budget On WMGM Sports

WMGM, N. Y. radio indie, has set an ambitious fall and winter sports sked comprising virtually every type cold-weather sports event. Budget for the station's sports broadcasts is better than $100,000.

Madison Square Garden firmed a deal this week with Bertram Lebhar Jr., station topper, to give exclusive broadcast rights on over 200 events, in the main on hockey and pro and collegiate basketball. In addition, the station will cover out-of-town college basketball games, trotting races, pro and collegiate football and other sports fields.

Season, beginning in October and ending next March, will see WMGM with sports coverage almost nightly. The outlet intends holding to its usual policy of selling the extensive sked on the basis of a sponsor for each period of play in the particular sport. For example, hockey will have three underwriters, two in each college basketball game and four for each pro game. In all, there are 600 periods available.

Pitt's WENS Asks to Join In Fight for Channel 4; Claims FCC Rule Switch

Pittsburgh, May 18.

Management of WENS, UHF Channel 16 here, has asked the FCC for permission to intervene as "a party of interest" in the fight for Channel 4, which is assigned to nearby Irwin, Pa., hut has not yet been allocated. Five groups are after Channel 4—radio stations KQV and WCAE; Wespen Television, Inc., a syndicate of Greensburg, Pa., investors; Irwin Community Television Co., headed by Edward H. Hirshberg, who owns a number of small broadcasting outfits in this area, and Matta Enterprises, owners of WLOA in Braddock.

In announcing WENS' proposed intervention in the Channel 4 contest, Larry Israel, general manager of Channel 16, said his station has "no intention of becoming an applicant at this time." It's the contention of Israel that Channel 4 may become a "television gerrymander" in that, while the outlet is technically licensed to serve the Irwin community, it will in effect become a Pittsburgh station.

In assigning Channel 4 to Irwin, a town or around 4,500 population about 20 miles from the Golden Triangle, after it had been vetoed in Pittsburgh itself because of geographical location and interference, WENS says the FCC "changed rules in the middle of the game." When Channel 16 was applied for, according to Israel, there was no indication that Channel 4 would eventually be assigned to this area.

WENS also asks, in effect, in its petition that if the five applicants for Channel 4 should form any kind of business agreement among themselves (thereby short-cutting the lengthy hearings and possible appeals) that WENS, operating as Telecasting, Inc., be granted permission to become an applicant for Channel 4.

WCAN-TV, a UHF station in Milwaukee, has filed a similar petition with the FCC to block the operation of a VHF station on the outskirts of the city. WCAN-TV and WENS are considered the two leading UHF operations in major competitive markets.

Indianapolis — James E. Conley appointed regional sales manager of WISH and WISH-TV. Conley for the past two years was an account exec in the Chi office of the Bolling Co. Previously, he was commercial manager of WSHB in Stillwater, Minn.

Appliance Makers Go in Heavily For Tele—With Widely Varying Results

Appliance manufacturers used a lot of television for advertising this season, but with widely varying results, according to a special Nielsen report done for General Electric and Westinghouse. Of 11 companies surveyed, it was found that one firm spent nearly twice that of another to achieve the same amount of selling impact.

The report was made on several different levels. Unduplicated coverage of tv homes ranged from 16,500,000 for a weekly show, down to 1,800,000 for a biweekly program. One appliance manufacturer reached his video audience for as little as $4.30 per-thousand homes, while a competitor had to fork out a high $34.20 for the same results.

Allowing for the differences in commercial time for different length programs, a breakdown was done on the basis of cost-per-thousand commercial minutes. Under this setup, the "best buy" was $1.50, the costliest went at $10.40. In between shows ranged from a $1.77 to $6.40.

Nielsen also indicated the number of "commercial impacts" monthly per program. They ranged from 5,000,000 to 220,000,000. Tying this in with each company's monthly expenditures in video, the expense and result columns looked like they were virtually from different reports.

A radio survey was done coincidentally by Nielsen, but the results were not published. One radio sponsor knocked off a monthly cumulative audience of 12,576,000 homes, while another was lowest with only 1,835,000 per month—no less than seven to one spread. By cost-per-thousand homes, one show was a low $2.13, while another was $13.65.

Biggest tele sponsor was General Electric, with Bing Crosby and Ray Milland's "Meet Mr. McNutley" on radio, and "I Married Joan," "GE Theatre" and Fred Waring (alternating with each other each week), Jane Froman, Milland and "Ozzie and Harriet" (from Hotpoint subdivision) on video.

Other sponsors covered, although it was not indicated by name lead in the results, were Thor, General Motors (Frigidaire), Tappan, Sylvania, Philco, Crosley, RCA (two shows), Westinghouse (two shows), Admiral and Motorola.

Gen. Mills Cancelling On 'Bill Ring' After 2 Years

General Mills is cancelling the "Bill Ring Show" on ABC Radio after a two-year run with the country music segment. Show had advertised about four General Mills brands in the same number of regions in the south and west on a quarter-hour, three-a-week daytime basis.

Knox Reeves agency delivered the sad news.

Editorial Slant On News Is Must, Sez NBC's Utley

Chicago, May 18.

Responsible editorialized analysis of news, especially international news, by radio-tv commentators is not only a right but a duty in the view of newsman Clifton Utley, who takes over next month as acting news director at Chi NBC while regular news chief Bill Ray takes a three-month leave of absence.

Utley outlined his news philosophy, with some sharp digs at the sensation mongers, in a speech before the Chicago Council on Foreign Relations, which handed him its citation for conducting the program which made the "outstanding contribution to world understanding by any Chicago-originated tv program in 1953." Other award winners were CBS' Edward R. Murrow and Don Fedderson, head of Northwestern U. radio-tv department.

The need for knowledgeable interpretation by radio-tv analysts is especially great in the complex field of foreign relations; Utley argued. "Broadcasters can continue to serve the public interest by reaching conclusions in foreign affairs matters. The act of denial, which would prevent commentators from sharing with the public not only their views but also the evolutions of these views, would be throwing away half the value of broadcasting."

Ground Rules Needed

But he listed several ground rules. "One is that the broadcasting company exercise stringent control over the type of person that is allowed freedom of comment. The company cannot be expected to say "yes" or "no" on every case case where a commentator has to express an opinion. But it can be expected to say that every man given freedom of expression on its station is a balanced person of mature education and judgment who is not likely to use every broadcast to run a crusade against someone or something simply because he thinks it will help his ratings.

"Second, there must be some relationship between cause and effect. Thus, personally, I am a thorough supporter of the Edward Murrow broadcast on the McCarthy situation. The broadcast

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MEAGHER NEW NARTB RADIO (AM-FM) V.P.

Washington, May 18.

New post of Vice-President in Charge of Radio (AM and FM) for the National Assn. of Radio and TV Broadcasters will be filled by John F. Meagher, general manager of KYSM in Mankato, Minn. Meagher will assume the office June 15. Provision for the position was voted last January in Phoenix, Ariz., at a meeting of the NARTB board.

Meagher has been active in NARTB committee and board work for nearly 10 years, particularly in connection with small station affairs. He was the first president of the Minnesota Broadcasters Assn. and has been a board member of the Broadcast Advertising Bureau.

U. of Ga. TV'er Gets Go-Ahead

Atlanta, May 18.

Georgia Board of Regents last Wednesday (13) okayed provision of a television station for the U. of Georgia at Athens. According to present plans, building of tv station will start this Summer. Regents had given tacit approval to video station plan last year, but formal action taken last week was needed to get construction approval from the FCC.

Regents approved both construction and operation of station for educational purposes. Money for it was given the university in a Kellogg Foundation grant of $2,114,000. It was matched by $300,000 in university funds and another hunk of $1,900,000 in state monies. Part of the state matching money is an investment at the 4-H Center at Rock Eagle Park.

Telecasts, a spokesman said, would be for both students and education extension programs. Station building also will house classrooms and dormitory space for some 300 students. Programs will include everything from home gardening hints to industrial information. It will be mostly for the citizens of the state, not solely for university students, the spokesman revealed.

FCC already has given university approval for broadcasting and assigned a channel frequency. Regents' action clears the way for more formal applications that will get construction started. University now offers courses in tv and radio as part of its Henry W. Grady Journalism School.

TELE'S 'TWO-PLATOON' SUMMER

DPP's: Displaced Persons, Programs

A rundown of the major "outs" on nighttime tv for the 1954-55 season:

Monday (NBC)—"Name That Tune" and "Voice of Firestone" given walking papers by the web to make room for Sid Caesar's 8 to 9 show; Leland Hayward color spectaculars every four weeks, 8 to 9:30; Dennis Day preempted by the specs; "Robert Montgomery Show" brings up rear formidably.

CBS—Only possible casualty is Red Buttons, with Burns & Allen, "Arthur Godfrey Talent Scouts," "I Love Lucy" and "Studio One" a Rock of Gib.

Tuesday—Fred Allen out of his NBC 10 o'clocker; web stays put with Milton Berle, "Fireside Theatre," "Circle Theatre." On CBS, trouble may be brewing for Gene Autry, "Suspense," "Danger"; Red Skelton is Godfrey sub on Wednesday hour and may have his own 60-minuter next season, but meantime the comic still shapes as a "versus Berle" starter at 8:30.

Wednesday—NBC okay down the line with "I Married Joan," "My Little Margie," "Kraft Theatre," "This Is Your Life." On CBS, it's also neat with Godfrey's Friends, "Strike It Rich," "I've Got A Secret"; Pabst Fights may alternate with Westinghouse spectaculars or some other stanza.

Thursday—NBC strong with Groucho Marx, the recently installed "Justice," "Dragnet" and "Ford Theatre," and promising on the segue with hourlong "Lux Video Theatre," with the web ousting "Martin Kane" and spot-marketed "Foreign Intrigue"; Kane hangs up its gloves to await an arena, and no word yet on "Intrigue."

CBS will slug it out with Ray Milland's "Meet Mr. McNulty," "Four Star Playhouse," and Chrysler Corp.'s drama and musical hurrahs; "Place the Face" foundering and no spot specified.

Friday—This looks like a potent Columbia night again with "Mama," "Topper" (renewed), "Schlitz Playhouse," "Our Miss Brooks," "My Friend Irma" and Ed Murrow's "Person to Person."

On NBC, Garroway's Pontiac show is axed but time being held by sponsor; "Life of Riley" and "Big Story" filmers hold; "Campbell Soundstage" out but the soup solons are staying with the time and practically everyone pitching a package for slot that segues to Gillette Fights.

Saturday—Mickey Rooney goes into action at 8 with costly vidfilms, followed by "Amateur Hour"; "Show of Shows" sent out to pasture for Max Liebman's one-for-four coloraculars, 9 to 10:30, with other three shows undetermined, except that Texaco has the 9:30 to 10 slot for new Jimmy Durante and Donald O'Connor show. Imogene Coca is being figured for 9 o'clock, with 10 p.m., ahead of "Hit Parade," wide open.

CBS stays (natch) with Jackie Gleason, Herb Shriner's "Two for the Money," Joan Caulfield-Barry Nelson "My Favorite Husband"; Eddie Mayehoff's "That's My Boy" is a tossup.

Sunday—Paul Winchell is a casualty and destination unknown as he makes way for Art Linkletter's "People Are Funny" at 7, followed by Wally Cox's "Mister Peepers"; Colgate has a new deal, with Ted Bates agency assigned to produce 20 outings, and other nine in the Colgate string consisting of five starring Martin & Lewis and four book shows; there'll be 10 Liebman color specs, 7:30 to 9; "Philco TV Playhouse" strong; Loretta Young show reportedly renewed.

CBS will pit Campbell's new "Lassie" series (displacing "Life With Father," whose new position, if any, is unknown) against "People Are Funny"; Jack Benny will go skip-a-week with Ann Sothern's "Private Secretary," instead of one-for-four; Ed Sullivan's "Toast of the Town" stays, of course; Ronald Reagan tapped by General Electric to host (and star in some) telepixers, displacing the live Fred Waring, who'll make "holiday" appearances; "Man Behind the Badge" seemingly undisturbed, but "The Web" appears headed for the ashcan; "What's My Line" brings up the rear solidly at 10:30.

Bricker Calls For More Web Control

Washington, May 18.

Prompted by complaints from UHF stations regarding inability to obtain network affiliations, Chairman John W. Bricker (R., Ohio) of the Senate Interstate Commerce Committee, last week introduced a bill to give the FCC direct control over the webs. Bricker's measure would apply to radio as well as tv networks.

Since the FCC was established in 1934, Bricker said, the nets have grown to "dominate" the broadcast field and the ability of a radio or tv station to obtain network programs "too often determines whether that station lives or dies." He noted that since the FCC lifted the tv freeze two years ago, 60 UHF permits have been turned back.

Bricker said the Committee has received many complaints from all parts of the country, including some Senators, "outlining the difficulties encountered by certain broadcast stations in negotiating affiliations with the various networks. Under the Communications Act, he pointed out, the FCC has the responsibility of providing nationwide, efficient broadcast service. "The public interest," he said, "requires this service. If the FCC is unable or is hampered in carrying out this objective because of the lack of authority, then the Congress must act accordingly."

Chairman Bricker requested FCC and other Government agencies to submit comments on the bill, preparatory to Committee consideration.

'Lifetime' Fave Bounced From Pitt TV Show For Sluffs on Promotions

Pittsburgh, May 18.

Andre Philippe, multiple "Chance of a Lifetime" winner who has become a big favorite around here in the last few months, was fired from Thrift Drug Co.'s television program, "Rhythm Rendezvous," last week when he failed to turn up (for the second time) for a personal appearance at one of his sponsor's stores. Philippe had signed for the half-hour Thursday night musical on WDTV for six weeks, with proviso that he'd also be on call for Thrift promotions, and had a fortnight to go on the deal when they lowered the boom on him.

Philippe said he was caught in a traffic tieup, brought on by the trolley and bus strike, which accounted for his failure to show at a Thrift shindig, which had been widely advertised and drew several hundred people who were disappointed when he failed to show up. Bankroller refused to take that as an excuse, however, claiming it was the second time same thing had happened, and there was no strike before, and that he'd been remiss in other ways, including being late at program rehearsals.

Agency representing Thrift hastily subbed Dick Lee, playing the Copa, in for Philippe after he was dropped less than 24 hours before time of program and intends to feature headliners from local niteries on "Rhythm Rendezvous" in place of a regular personality.

NBC DOORS TURN ON HASTY EXITS

By LEONARD TRAUBE

Summer 1954 will go down in tv history as the period in which a flock of hot-weather tv replacements on NBC were merely pro tem shock troops sent in for premature casualties of the current season. To give a few for instances:

Paul Winchell was forced to depart his Sunday night at 7 show for Procter & Gamble five weeks in advance in order to play niteries in Pittsburgh and Las Vegas to which he was committed. Young & Rubicam will rush in "Cheer Television Theatre" ("Cheer" meaning the P&G product), a vidpix drama series starting May 30; after which Tennessee Ernie goes into the slot (for Toni) with the Kay Kyser-created "Kollege of Musical Knowledge"; and in the fall the period goes to Art Linkletter's "People Are Funny" (with Toni spilling over from the Tennessee kick).

An outright premature exit is that of "Martin Kane," which last week hung up the suspension shingle effective after June 17, although the private eye show has been a year-rounder for five seasons in the Thursday night niche. "Kane" could have played out its string until Aug. 29, followed by "Operation Ouster" to make room for the web's acquisition (from CBS) of "Lux Video Theatre." But since the show was already slated for NBC's guillotine, the Kudner agency and U. S. Tobacco decided to call it quits, save the coin, and send title-roler Mark Stevens off on the vacation he had earned. Hazel Bishop, the cosmetic house, has pacted for the hiatus time until Lux comes through with its bucks starting late August. (However, there's no format currently specified for Bishop's backing.)

Firestone Tire & Rubber's sudden announcement last week that it was officially vacating its "Voice Of" Monday simulcast June 7 (in another web-dictated moveout motivated by Sid Caesar's 8 to 9 berthing in his new show), left NBC with a minor crisis in a series of bigleague maneuvers on the chopping block—that of finding a half-hour pinchhitter for "Voice" until Caesar dons his toga come the fall harvest.

Spike Jones show ran out its Saturday at 8 midseason commitment under Chesterfield (having succeeded the Ezio Pinza ill-fated "Bonino") to be replaced last week (15) by "Bank on the Stars" (formerly "Your Lucky Stars"), the "Three Johns" (Masterson, Reddy & Nelson) picwiz package. It's billed to run until mid-July, when Green Giant Peas and Pillsbury inherit the time to await the Mickey Rooney telepix skein that goes in to complete the revolving door.

It will be very warm for NBC

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Eigen's Anti-Milw. Stance Helps 58G Packager Suit; Jock Sets Counterclaim

Chicago, May 18.

Anyone suggesting that television is a pretty fast track probably won't get much of an argument from nitery-miker Jack Eigen. His first venture into the sight-&-sound medium on WBKB blew up amid amorous fireworks, and his second try has ended in legal fireworks.

Eigen and his attorney this week are prepping a counterclaim to a suit filed in Chi Superior Court last week by packager Bernard Goodman. Latter is claiming $58,736.92 in damages he alleges he suffered in lost revenue when he was forced to cancel his pact with Eigen as emcee of a weekly hour-long interview show he'd packaged for WOKY-TV in Milwaukee. Goodman's complaint claims the cancellation after the third program April 29 was because Eigen's "derogatory" remarks about the City

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CBS Radio's Hayes Strip, 'Suspense' Dip, 'Irma' Switch, 'Gunsmoke' Rich

Split Billing

When ABC-TV and DuMont first got word from Sen. Mundt last Thursday (13) that "proper" sponsors would be allowed to pay for telecasts of the Army-McCarthy hearings, the two webs went cautiously about seeking dignified insertions. As the networks were sweating out replies from several big advertisers, one of the telecast officials had this idea:

"Let's work up a split-sponsorship—one half to the Schine Hotels and the other half to the Army Reserve."

Two Bills Vs. Com'l Hearings; Hit 'Absurdity'

Washington, May 18.

Relaxation of the ban on sponsorship of the McCarthy-Army hearings provoked Rep. Emanuel Celler (D., N. Y.) yesterday (17) to introduce a bill in the House to prohibit commercial sponsorship of Congressional proceedings covered by radio or tv. Celler's measure applies to live or film coverage, tape or wire recording, but does not ban use of excerpts of hearings on regularly-scheduled sponsored news shows. (Hearings were suspended Monday (17) for a week.)

In the Senate, Wallace Bennett (R.-Utah) today (Tues.) proposed that the Senate change its rules to prohibit any sponsorship of its televised hearings. He said that sponsorship of the Army-McCarthy hearings "opens the door to a whole new range of possible improper relationships and subtle means for influencing legislation."

Celler said he was "amazed" that Acting Chairman Karl E. Mundt (R., S. D.) of the Senate Investigating Committee would permit a change in the rule against sponsoring the McCarthy-Army hearings. Sponsorship, said Celler, "will certainly not enhance the dignity that should attend Congressional hearings. This show in particular is sufficiently grotesque. Adding the profit would not only increase its absurdity, but might well cause further injury to legislative prestige in the eyes of the American people."

Celler indicated he wasn't satisfied with the limitations imposed by the Senate subcommittee against interrupting the hearings for commercials. "The next move," he

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$2,000 Weekly Potential In WBKB Drink Quickies

Chicago, May 18.

Even the between-shows courtesy plugs are being put to work by ABC's WBKB. For a four-week tryout, Hires Root Beer has bought a 40-per-week package of the five-second trailers for the following program. Squibbs, squeezed in ahead of the standard station-break 20- and 10-second blurbs, have the soft drink suggesting "you stay tuned for . . ."

If the "don't blink or you'll miss 'em" identities work out on the test run without creating too many product conflicts, the station plans to put up all its courtesies for sale. There's a $2,000 weekly potential in the quickies, it's claimed.

A new strip, cancellation of an old airer and fresh money for a sustaining-to-sponsored-to-sustaining stanza all figured in CBS Radio's heightened pre-summer activities last week. Peter Lind Hayes will go cross-the-board starting June 7 in the 7:15 to 7:45 p.m. slot, replacing "Beulah," Julius LaRosa (Monday) and the Tuesday-through-Friday Longines-Wittnaur rotation of "Choraliers" and "Symphonette." Hayes' supports will be singer Jack Haskell and Norman Paris Trio, with scripts by Bob Corcoran, and Bruno Zirato Jr. moving in as producer-director after a term with the web's "Stage Struck."

Hayes' strip falls between the current Tenessee Ernie and Ed Murrow dailies, PLH will drop his Saturday 1:30 to 2 show with wife Mary Healy and his sopuse may be included in his cross-boarder. "Let's Pretend" will shift to 1:30.

Axe fell on "Suspense," with Electric Auto-Lite having picked up the check since July 8, 1948. Starting June 14, CBS will ride it out as a sustainer but the thriller-diller will be moved from Monday at 8 (segueing from Murrow) to Tuesday at 9:30, where "My Friend Irma" is berthed. The two shows will exchange periods. Along with the decimation of the coin is a probable shelving of the name talent policy on "Suspense," and whether Elliott Lewis will continue on the production end in the show's sustaining status has not been resolved.

Biggest news from the radio web was new money from Liggett & Myers (Chesterfields) for "Gunsmoke." CBS' western package starring William Conrad is a two-year property which was sponsorless during its baptismal period, was backed and then dropped by General Foods after a few months last year and gets its ciggie underwriter, via Cunningham & Walsh, starting July 5.

Now a Saturday night at 8 airer, "Gunsmoke" will be shifted to Monday at 9 to occupy the first half of hourlong Lux Radio Theatre," with web slotting the sustaining "Gangbusters" in the final half. (Lux goes over to NBC next fall along with the televersion.)

"Wizard of Odds" exits after June 4 with Mike Wallace & Buff Cobb taking over the 3:45 strip.

BMI's First TV Clinics in 2 Yrs.

Broadcast Music Inc. has mapped out a sked of the first television clinics to be held in two years. Plans will be jelled the moment Glen Dolberg, BMI veep in charge of station relations, gets a majority of approvals from the nearly 400 stations in the country.

Three BMI clinics for telecasters are slated for early August, pending a "yes" vote, in New York, Los Angeles and Chicago, with two-day conclaves in each. Selection of midsummer was made in order to avoid most of the industry's regularly skedded meetings. The sessions fall midway between the Chi NARTB convention, May 23-28, and the NARTB regional meets, beginning around Labor Day.

The '52 BMI tele clinics, with only 108 video outlets airwise at the time, drew a total attendance of 486 participants. With the number of outlets increased nearly four times, draw should be similarly increased. New York meet is due Aug. 2-3; Chi., Aug. 5-6, and Los Angeles, Aug. 9-10.

Laredo, Tex., TV'er Set

Laredo, Tex., May 18.

XEFE-TV, Nuevo Laredo-Laredo area's first tv station, is scheduled to go on the air here within a few weeks. Outlet, originally scheduled for operation on Channel 3, is being switched to Channel 11.

BANK ON THE STARS
With Bill Cullen, Bill McCord, Mack Shopnick Orch
Producers: Masterson, Reddy & Nelson
Director: Craig Allen
30 Mins., Sat., 8 p.m.
Sustaining
NBC-TV, from New York

Hollywood, athough it's donating the film clips to this motion picture quizzer, won't get much benefit out of it. Show, which plays off short clips and then has contestants answering inane questions about the briefies, is a slow-moving, tasteless affair that the networks should have outgrown by now, especially since the show is a sustainer. It's surprising that the motion picture business, which usually is miserly about farming out film clips to tele, should have donated them freely to this stanza, which uses them with so little imagination.

Bill Cullen's the emcee, and even he felt the strain on the initialler, gagging it up excessively with the contestants. Some of his quips were in poor taste, especially with the femme entries. Upcoming pix getting the free ride were "Witness to Murder," "Casanova's Big Night," "The Miami Story," "Playgirl" and "Carnival Story."

Masterson, Reddy & Nelson package is an insert for NBC between the departed Spike Jones segment and the upcoming (in August) Mickey Rooney vidpix series. It's not going to build any audience for Rooney, and it's questionable whether it will hold whatever audience Jones managed to cull. *Chan.*

GOLDEN GATEWAY
With Jay Jacobus, guests
Producer-Writer: Larry Williams
Director: Randy Larson
30 Mins., alternate Sun., 2:30 p.m.
KRON-TV, San Francisco

One of the world's greatest and most picturesque harbors is receiving an illuminating tele-treatment in this talked-about local effort.

Idea is to document and dramatize the story of maritime activities in the Port of San Francisco. End result is achieved through "live" studio interviews skillfully integrated with film clips.

Each week the show develops a particular theme—ships entering port and regulations they must meet; the harbor, its history and function.

Producer Williams sends cameramen to lens actual harbor scenes. In some cases stock shots may be used for a larger scope. In the studio Jay Jacobus capably weaves the films with on-camera discussions.

Budget is modest ($700 per show), but the effect is bigtime. KRON-TV produces this with the active and enthusiastic support of the Marine Committee of the SF Jr. Chamber of Commerce.

In last show view, "Coffee, Queen of Imports" was traced from planting stage in native land to port of destination — the Bay area. Final processing of coffee, grinding, tasting, sorting, was demonstrated by Jacobus and coffee testers in studio. Show is worthy viewing. *Tone.*

LATE DATE
With Dick Hageman, Cliff Lash Orch (7), Patti O'Hara, Ruby Wright, Bob Stewart, Dave Hamilton, Marian Spelman, others
Producer: Tom Palmer
30 Mins.; Mon.-thru-Fri., 11:30 p.m.
SCHOENLING BEER
WLW-T, Cincinnati
(*Rellman & Peck*)

This midnight musical is a summer excursion and switch-of-time successor to the evening "Dixieland Limited" quarter-hour programs heard Monday through Friday for several months. It's a traditional Crosley pattern with staffers who have won popularity spurs.

As labeled, "Late Date" is strictly for the owlers, spot being just right for a suds tagger. And it has the added advantage of being the only live Cincy tv origination for the full period.

Dick Hageman does an okay job as emcee and brew spieler. Cliff Lash and His Boys are lively in their department, both ensemble and solo, with each man coming in for a camera closeup during the proceedings. Lash is at piano; Winkie Wendeltken, drums; Bobby Keys, guitar; Barney Yelten, bass fiddle, Jack Crowder, clarinet and sax; Eddie Bennett, trombone and sax, and Corky Moor, trumpet.

Singers alternate with a man and woman on each show. Patti O'Hara, chubby and husky-voiced, and Bob Stewart, baritone, had the chores on show caught. Other chirpers are Ruby Wright, Marian Spelman and Dave Hamilton. *Koll.*

Tele Follow-Up Comment

Eddie Cantor, in his tele fadeout for the season, bounced back with one of his best this season. On this Colgate "Comedy Hour" layout Sunday (16), he parlayed nostalgia and top guests into a winner. Cantor display contained better material and a more picturesque grade of production that carried a top brand entertainment.

Cantor reprised memories of his Carnegie Hall one-man show of several years back. He recalled tunes, names and shows with which he was associated in the earlier days of his career. He pegged these bits on the fact that he's marking his 45th anni in show biz. There were recollections from the Ziegfeld Follies among others that came off. Incidentally, Cantor announced that his future video programs will be filmed.

Connie Russell portrayed Fannie Brice singing "My Man" and she made the tune pay off.

Guests Milton Berle and Eddie Fisher held up excellently. Berle made that portion of the show sound like it had a slight talkover rehearsal, but the lines were in the fast, surefire variety and had the Broadway flavor. Fisher, who was helped into bigtime by Cantor, came over excellently. His rendition of "Green Years" was his topper, but he and Cantor also came across in a bit in which they did impressions of each other with a phono or tape-provided voice to their pantomime. Other outside talent was by Andre, Andree & Bonnie, a clever act which registered.

With Berle and Fisher about, there seemed to be an unusually large amount of commercials with each of these taking gratis plugs for their sponsors. The logrolling seemed to go a long way. *Jose.*

Jackie Gleason, marking his 25th anni in the entertainment field with his Saturday (15) show on CBS-TV, spread his ample self fairly thin in his attempt to bring in a briefie on all the characters he does on this layout. The unusually large amount of segments gave this card a sprightly pace, but failed to impart the warmth of his usual shindigs.

Gleason had a song prepared for each of the situations. It seemed like a good idea at first, but as the show progressed, the tune idea had just about worn itself thin, and the themers of the various characters took on a rather silly aspect.

The best facet of the program was Gleason's explanation for each of his characterizations. A few simple lines on the theory upon which he builds the various people on his show did much to build a better basic understanding for his portrayals.

The June Taylor production this trip was excellent. A minstrel number, "Banjoland," was one of the most colorful done by this lively group of dancers. *Jose.*

Martha Raye left the viewer and reviewer set something to remember her by on Saturday (15) when she kissed her season adieu in the NBC 90-minuter. If "Show of Shows" can do its final three in the 9 to 10:30 period by imaging its "bests" over the years before being put out to permanent pasture, why not such selectivity by the foremost lady buffoon for her finale? Such a setup not only provides the looker-in with a peg on which to hang his memory chapeau but is a laugh scorer to boot, whether or not the mind reacts to the reprise route.

Such stuff as cake mix used for permanent waving, hospital charwoman turned nurse by happenstance, the barbershop transplanted nose shenanigans and lampoon of "Hit Parade" were — and are — sidesplitting. Add the Rocky Graziano-Jake LaMotta makeup and preening for a tv appearance; add Robert Preston as solid foil for several of the skits; add Margaret Truman in a return engagement pairing with the Big Mo—a Maggie with improved stance aided and abetted by a mock Brooklyn Dodgers edition of Act III from "Rigoletto" wherein the takeoff shows the pianist's daughter in a new and interesting light; add these and other ingredients, including socko flatfoot ballet by the Herb Ross hoofers and a few songs tossed in by the star as breathers during her dynamic decathlon, and it comes out the purest Raye serene.

Kudos for the scripting — with Billy Friedberg—of Nat Hiken to the latter's own staging, to Karl Hoffenberg's production job and to Carl Hoff's bangup baton; not only for the finale but over a season that saw the topper getting her name in the title (formerly "All Star Revue") after her first couple of kinetic excursions. *Trau.*

Bob Hope picked up some good sketches to register excellently on his turn as alternate with the Milton Berle show last Tuesday (11) on NBC-TV. The program, from Hollywood, followed a fairly familiar line in the sketches, but with sufficient new interest in the lineage to rack up the quota of laughs that Hope would like to be accustomed to weekly.

Aided by Dorothy Lamour and Edmond O'Brien, Hope put over some visible material. A top effort was the Navy sketch wherein Hope gets six zeros added, by mistake of course, to his monthly paycheck. Another good bit was the one with Miss Lamour in the Hawaiian production, and the prizefight scene was another laugh - provoker. O'Brien was an important cog in the latter bit. However, in a personal encore, he did a speech from "Julius Caesar" which had to have a better setting and buildup than the one which was afforded him on this display.

Rudy Cardenas, one of the better jugglers around, came over from Hollywood's Moulin Rouge to do a portion of his act. He did okay in the part allotted him. As always, Les Brown did an excellent job batoning the band. *Jose.*

Ben Grauer's Saturday midnight vis-a-vis on "Conversation," the Louis G. Cowan (WNBT) package, should be told pointblank to take a lesson from their moderator. That means courtesy and conciseness. The stepping on one another's lines can well prove the show's undoing. Desire to perpetuate and/or prove that the art of spontaneous conversation is not dead is a fresh approach in video programming, which can use any and all new ideas. The desire also to maintain informality and give free rein to spirited discussion is good.

But when it leans to monopolistic yatata it sounds like an audition for a new show entitled "I'm Enchanted By the Sound of My Own Voice." That's when the kiddies must be made to shut up. That's where Grauer's position as participant - moderator becomes difficult in that he is also the ex officio host. Instead, therefore, a little kinescopic skullpractice to each new panel, showing them what not to do, via judicious excerpts out of context of this or that show, could work wonders for "Conversation." This past Saturday's semester saw two articulate music men, David Broekman and Mitch Miller, dominating things too much—a shade more so by the former.

N. Y. Timesman Gilbert Millstein tried to make a pitch for jazz, and Steve Allen, one usually not wanting for the right words in the right moments, for a time looked and sounded like he could have telephoned his stuff over. Apart from the diffused discussion on music as propaganda; pop music versus classics; Miller's responsibilities (or otherwise) as Columbia's a&r topper; some intra-trade palaver on the multiplicity of diskeries and music publishers now as against a decade ago; the main problem is that of intrusion on and frequently discourteous incursion into one another's thoughts and the expression thereof. True, it can't be a pat Q. & A. format, and there is obviously greater naturalness in spontaneous roundtable discussion by the quintet. But it should be controlled. Also, wha' happened to the s.a. components on "Conversation?" Always good to have a smart babe, preferably two, as offset to the three gents. *Abel.*

The trials and tribulations of a Hungarian-Jewish pioneer family in South Dakota provided the theme Sunday (16) as the "Philco TV Playhouse" on NBC-TV presented Stewart Stern's "And Crown Thy Good." The intriguing title hid a somewhat less impressive script and a fairly routine presentation. Philco has done a lot better than this.

Basic premise of the yarn wasn't bad and might have been worked out more advantageously, except for some strained excursions into other areas which slowed up proceedings and occasionally became embarrassing.

Story had Anna Berger and Nehemiah Persoff as a Hungarian immigrant couple deciding to become pioneers in newly opened South Dakota, partly because Miss Berger wanted to live among "real Americans." Therefore she is rude when the first neighbors to visit are Norwegians. Persoff walks out and is killed in a prairie fire. The family carries on with their neighbors' help.

Script put undue emphasis on the religious aspect and Miss Berger failed to convince in her blowup of her foreign-born guests. Scene in which the Indian repeated the Jewish greeting must have been a puzzler to a lot of viewers, other than those who felt emotional ties with this Orthodox Jewish family. There were some other bits, however, that had dramatic merit, particularly at the start.

Miss Berger overplayed her accent part into what at times almost amounted to a caricature. Persoff did a solid job as Papa. Dina Peskin, making her first major tv appearance, had charm and appeal as the shy older daughter who fell in love with Don Dubbins. Their love scene rated tops in both scripting and execution.

Delbert Mann directed with careful attention to detail but under a definite handicap, particularly since tv has to confine itself primarily to fairly intimate scenes and can't readily capture the loneliness of the prairie. His night scene — arrival of the family at their new home — had real merit. *Hift.*

After a two-stanza run saluting ASCAP, Ed Sullivan's "Toast of the Town" on CBS-TV returned to the straight vaudeo format Sunday (16) with a session that was par for the course. Sullivan's penchant for golfing slowed the outing down midway in an instruction routine from Byron Nelson. Appended to this bit was a pickup of Stan Musial, St. Louis Cards slugger, from WCAU, Philadelphia, as well as some film clips of Musial at bat. It was a confusing segment and even Sullivan got a little flustered when the split screen technique was used (showing Sullivan, Nelson and Musial) by pointing to Musial at his right when he was on his left.

The hour got off to a solid start with a four-tune songalog from Nat (King) Cole. Crooner belted out his current discliks, "Answer Me, My Love" and "It Happens To Be Me," as well as the oldie, "This Can't Be Love' and "Calypso Blues." The calypsong was given an okay native-styled production backing but the number was all Cole's. His pleasant and sincere

(Continued on page 38)

Ed Murrow's Third TV'er?

As the main fare of his CBS-TV "See It Now" last week (11), Ed Murrow presented legislators from three countries in a phone-on-film debate covering the Indo-China situation. They were an M.P., a member of the French Chamber of Deputies and William F. Knowland (R., Cal.), Majority Leader of the Senate. After the trio had kicked around the Indo-China crisis, Senator Knowland said he hoped Murrow would offer more similar programs.

The CBS pundit has had these telephonic treatments before, but rarely with such up-to-the-minuteness. Some observers thought they saw in Senator Knowland's suggestion a bee in the Murrow bonnet to set up a third tv program to fall between the globe's-eye but not necessarily "spot" news view of "See It Now" and the light, airy charm of his "Person to Person." And employing the phone gimmick, of course, to provide an aura of "live" atmosphere.

(A week later, but still fresh in the public's mind, CBS Radio's Feature Project series has scheduled a report on Indo-China for tonight (Wed.) in a sizeup made against time. Stuart Novins' Feature Projects—there have been 11 before this one—are ordinarily done leisurely. Because of the timeliness, he put his whole staff to work under producer Ralph Backlund, and they came through with an hour's taping in less than a week with Lowell Thomas narrating.) *Trau.*

ALAN SCOTT SPOTLIGHT
Director: Joe Behar
30 Mins., Mon.-Fri., 2 p.m.
Participating
WPTZ, Philadelphia

Alan Scott, whose "Spotlight" generally features several guests with no studio audience, had a one-shot change of format for Liberace's appearance. Special event was tabbed "Tea With Liberace" and in the spotlight were 15 winners and 150 runnersup in a contest sponsored by TV Guide and Boscul Tea.

Daily session tees off with Miss Terry, year-old sprout gurgling in her play pen, this time to the background pianistics of Liberace's "September Song." Infant seemed to get going with the occasion and her buss on the pianist's cheek elicited chorus of "Oohs!" and "Ahs!" from audience and bit was sugary enough to sweeten all the tea in the sponsor's warehouse.

Winners were of wide age range (to counteract slander that Liberace's appeal is only for the older gals) and came from a 200-mile area covering Eastern Pennsylvania, South Jersey and Delaware. The winners sat at gaily decorated tables and read their entries, some in poetry, others in unmetrical goo. The praise was uniform and lyrical and Scott asked the pianist if it embarassed him. It did not.

Event also brought out Barclay Scull, president of the tea company, which sponsors the keyboarder locally. Appearance on WPTZ was timed also as plug for Liberace recital at Convention Hall, under the auspices of Inquirer Charities. Heavy rains cut into attendance and sale for recital fell below expectations. Alan Scott, who took over "Spotlight" from George Skinner (now with CBS-TV, in New York), has plenty interview and emcee savvy. A skilled pleaser of Hausfraus, Scott conducted femme panel show, "Cinderella Week-end," on tv and radio here for years. He did a skillful, straightforward job, serving as intermediary between his guest and the gushing audience. *Gagh.*

TV DANCELAND
With Bob Horn
Producer: Chet Baker
Director: Ed Wagenhurst
75 Mins., Fri., 11:45 p.m.
Bartels
WFIL-TV, Philadelphia

In his new "TV Danceland," veteran deejay Bob Horn employs his successful afternoon, teenage "Bandstand" formula (celebrities and dancing to latest discliks) with the tempo geared to a higher age group. There are fewer bounce tunes and more slow numbers and waltzes.

Preem (14) impressed, with Horn teeing off before invited group (record distribs, flacks and other trade reps). Even with grandstand seating arrangements, opening "Danceland" guests looked more like cafe crowd than the regulation studio audience. They were also more camera conscious than Horn's consecrated juve matinee attendance.

Session opened with Horn reading flock wires, the telegrams sounding like a rollcall of the recording industry. First guests were Mitch Miller and Frankie Laine. Songster, current at Latin Casino, did a lip-sync of "Some Day," newest platter. In interview bit, Laine claimed he had "only to open his mouth and Mitch Milled did the rest." Miller paid tribute to the part the deejays played in making record hits. Laine danced with gals in audience, who tapped to cut in.

Neil Lewis and mambo outfit from Celebrity Room played a set with dancing by pros. Bill Layne and Don Hines, comedy duo appearing at Chester's 31 Club, offered a laugh break, and final star was Tommy Edwards, frequent guest for Horn, who did lip-sync to "The Joker." One of the most influential platter spinners since the days of radio, Horn had always had easy access to topdrawer talent. He has dropped radio duties to concentrate on tv. His style is pleasant and unforced, with none of the false and hearty approach. Horn also does the commercials and knows how to hand a sponsor the extra free rides.

Lensers should exercise more care in panning audience, especially shots showing rows of empty seats in grandstand. Popularity of Horn, combined with celebs and dancing, will probably leave few empties at next sesh. Program is designed to entertain stay-at-homes as well as participants, who write in to station for tickets. *Gagh.*

TV 'Hippodrome'

Continued from page 1

payer, but reportedly will go it alone if a money reliever doesn't show up.)

October will see the teeoff of the Monday 8 to 9:30 coloraculars blueprinted by Leland Hayward, vacating the new Sid Caesar hour plus the segue (now the Dennis Day show but probably Tony Miner's "Medic" next season) every four weeks. RCA, the parent company of NBC, has come forth with the coin for six or seven of the 13, displays and Ford Motor Co. is expected to be wrapped up momentarily by triumvirate member George H. Frey, web v.p. over tv sales, to back the balance of "Operation Hippodrome." This one is in the neighborhood of $3,000,000.

The Saturday 9 to 10:30 festivals (also of Liebman manufacture) have drawn Oldsmobile as the sponsor starting Sept. 25. Three of the 13 programs will spill over into the summer of '55 in the hot weather bid for sales. Olds' contribution to the pot is figured about the same as Hazel Bishop's—$3,600,000. (NBC's largesse on other recent sales will amount to another $14,000 for a total of $24,000,000, but some of the whole goes into the radio coffers and a chunk of it originates from RCA as a "bookkeeping" figure. See separate stories.)

CBS' specs (it's figured some will be colorized) will consist of three dramas to one musical a month in a twin attack encompassing the masters of belleslettres and the top tuneshow talent and production brains both from within the web itself and outside sources. Some of the names being kicked around are understood in the earth-shaking class, with Chrysler Corp. via McCann-Erickson footing the whalesize bill and specifying origination from Columbia's TV City on the Coast. Many of the dramatic properties in view are in the thriller-adventure class, and the variety-revue formats will be especially commissioned.

Producer tapped is Bretaigne Windust, who brought in "Life With Father" for the web (he staged the legiter on Broadway) as one of his less memorable efforts since the show is being pushed out of its Sunday time. But Windust's legit credits as director include such smasheroos as "Arsenic & Old Lace," "State of the Union," "Finian's Rainbow" and "Remains to Be Seen." He also has Hollywood credits.

It's claimed that prexy Weaver was in Detroit trying to persuade Chrysler to go "NBC spec" just about the time CBS was wrapping up the deal for itself, and that Weaver was in Cincinnati, hq of Procter & Gamble, conferring with the soap officials when word came through that they were ready to swing six and a quarter hours of business from NBC-TV to CBS tele (which became a fact some weeks ago in a CBS coup of about $11,000,000, inclusive of additional P&G orders. NBC, however, came in for a couple of quarter-hours on web's decision to give more of a weeper aura to its daytime skeds).

There's been no tag given to the CBSeries although "This Is the Story" is a possibility as overall handle for the dramatic stanzas.

If "Four Star Playhouse" takes the 9:30 time back-to-back with the weekly specolas, the Lever Bros. "Big Town" vidpixers may get the heave. Lever moves its 9 o'clock "Lux Video" to NBC, so it's reasoned that feeling between CBS and Lever is not exactly romantic.

There may be a second CBSpec series on another weeknight. Last week, incidentally, there was a report that Westinghouse was interested in a gala alternating with the 10 o'clock Pabst Fights on Wednesdays. This could be the slotting of the second Gargantua.

COLGATE COMEDY HOUR
Sundays
Mgt.: William Morris Agency

McWilliams Heads Firm For 'Am Hour' AM Synd.

Harry K. McWilliams, who resigned from Screen Gems a couple of weeks ago as ad-pub director, has been named prexy and general sales manager of Air Programs, packaging outfit which is planning to launch Ted Mack's "Original Amateur Hour" into radio syndication.

McWilliams stepped into his post this week, with "Amateur" as his first major project. Series is on NBC-TV but has been off radio for awhile. Plans are to air the show live on a N. Y. outlet, and to tape that for syndication over the rest of the country. Longtime fave has had only four radio and tv sponsors in its 20-year broadcasting span, which opens it to local and national spot sponsorship without sponsor conflicts.

N.C. Hillbilly M.C. Out Of Hosp After Auto Smash

Greensboro, N. C., May 18.

Jim Hall, radio announcer and hillbilly entertainer, was released from Cone Memorial Hospital here after being involved in an automobile wreck last week.

Two members of his "Radio Rangers" band are expected to be released within the next week, according to the attending physician.

'JOURNEY INTO SPACE'

BBC Repeating Radio Series—Then 20th Can Buy Rights

London, May 18.

Negotiations initiated by 20th-Fox to acquire the film rights of a BBC radio series, "Journey Into Space," have been temporarily halted because the programs are to be repeated in the immediate future.

The series, each running 30 minutes, covered 18 programs and was written and produced by Charles Chilton. Score was composed and conducted by Van Phillips.

The BBC is expected to okay a sale when the series has finished its second run.

Schiff, Stander Team For Ruggles' 'Sweeney'

Sam Schiff will produce and Arthur Stander script "The World of Mr. Sweeney," comedy sketch starring Charles Ruggles, who is summer sub for the Tuesday through Friday Eddie Fisher-Dinah Shore rotationer on NBC-TV.

Ruggles kicks off the series June 30 but won't ride through the four days until the following week, when Miss Shore exits. "Sweeney" has been a regular insert on the Kate Smith show.

WNYC Eyes Professional Groups As Pioneer Audience for N. Y. UHF'er

Seymour Siegel, director of WNYC, N. Y., said that he isn't seeking, nor does he particularly expect, an immediate audience for the UHF setup granted to the city-owned station last week. Although aware of the problems in getting the first such outlet going in a seven-station VHF market, Siegel said that his plans for reaching "several minority audiences" will bear fruit, although it will probably take some time.

New York at present has few tele sets geared for UHF reception, but Siegel feels that the specialized services to be offered doctors, dentists, lawyers and other professionals, as done on WNYC-FM, plus school programming, will ultimately account for a heavy concentration of U sets.

"The municipality has to look forward several years," Siegel said. "If we only broadcast to an audience of 20-30,000 at first, it's more than can get into Madison Square Garden. We're better equipped than any commercial operator to properly go into UHF, because we can specialize in minority audiences."

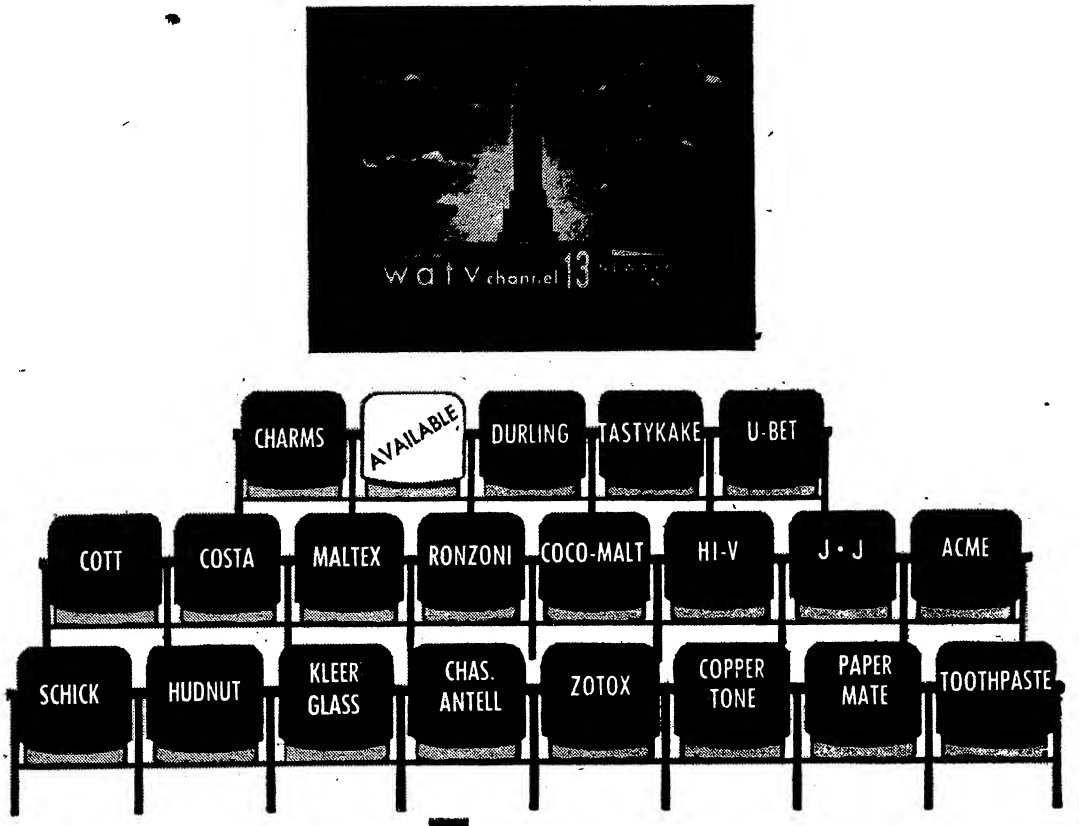
One of his original moves, he said, will be to seek a converted receiver for every school in the New York City system, belief being that even with only one class in each viewing educational programming, it will give the new station a tremendous viewership as a start.

Professionals at whom much of the city-owned station's telecast coverage will be directed, Siegel pointed out, can in most cases readily afford the price of conversion to UHF.

ABC-TV Finds One-Shot Client for Speedway

ABC-TV has picked up a one-shot client for May 31 just because the Indianapolis Speedway classic is run that day. Continental Manufacturing Corp. of Los Angeles is bankrolling "Indianapolis Thrills of a Lifetime," a filmed recap of that day's and previous races, in the 8:30-9 p.m. segment for that night only.

W. H. Hunt agency of L. A. is dickering with Tom Carnegie, who is the public address emcee at the Speedway, to handle the one-shot.



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Here's what creates more customer-excitement than you've seen since TV began! . . . . . .

Here's the RCA Victor CT-100— the Compatible Color TV set that will make sales history for you! . . . . . .

Here's why the RCA Service Company is more important to you than ever before! . . . . . .

The newspaper ad shown on the facing page is currently appearing in cities throughout the country where color television programs are, or soon will be, available.

Every year more people buy **RCA VICTOR**

RADIO CORPORATION OF AMERICA

RCA VICTOR

first in black-and-white television
first in compatible color television

invites you to see and order

COLOR TV

at its brightest and best

Fifteen years ago, on April 30, 1939, RCA publicly introduced all-electronic BLACK-AND-WHITE TELEVISION at the opening of the World's Fair in New York. It was an almost unbelievable step forward in electronic communication—*sight* was added to sound!

Color is added to sight!

Now RCA brings you another great advance—one that was naturally expected from the pioneer and leader in black-and-white television. After spending almost $30,000,000 in color research and development, RCA proudly presents to the public its all-electronic COMPATIBLE COLOR TELEVISION set.

Already color programs coast to coast!

Remember how thrilled you were at seeing your first color movie . . . how impressed you were by the first color snapshots you took? Here is a new kind of color picture—a picture transmitted through the air from miles away, brought into your home *alive* and *sparkling*—vivid, sharp, clear and bright—an RCA Victor Color Television set.

You can't imagine what color television holds in store for you—till you see this new RCA Victor color receiver in actual performance. Already, NBC and another TV network are transmitting color programs from coast to coast. And right now—at your RCA Victor dealer's—you can see and order this newest electronic wonder of the world.

True-to-life pictures

The RCA Victor Compatible Color Television set is the ultimate in television quality. You get *every feature* that has made RCA Victor the most-wanted and highest-rated picture in black-and-white television—PLUS all the new, advanced circuits and tubes necessary to bring you the finest in color television.

Heart of the color set is the revolutionary RCA Tri-Color Picture Tube—the famous RCA development that made all-electronic compatible color television practicable. This tube electronically "paints" all the colors of the rainbow on the screen of the set. Imagine! Television pictures so true-to-life you can see the delicate skin-tones of actors and actresses . . . the flashing colors of ornate costumes as dancers swirl across the stage . . . the vivid green of the baseball diamond!

RCA Color Television is compatible

What about television programs that are transmitted in black-and-white? On the RCA Victor Compatible Color Television set, you will *automatically* see such programs in black-and-white. You don't even have to readjust the controls!

For example, if you should be watching a program in color, and then a black-and-white program comes on, the set will *automatically* put on screen superb black-and-white pictures of extremely high definition. And if the program following that should be in color, the set again will *automatically* bring you color pictures at their brightest and best.

And for the millions of people who now own black-and-white TV receivers, RCA Compatible Color means this: programs transmitted in color will automatically be seen on the screen of a black-and-white receiver in *black-and-white*. No additional equipment—no adjustment to the set—is necessary. So even though you can't enjoy color programs in *color* on your present set, you are able to see them in black-and-white.

This twofold advantage of compatible color television is the principal reason why RCA chose to develop this particular system and so strongly recommended adoption by the FCC of compatible color television standards used by the RCA Color Television System.

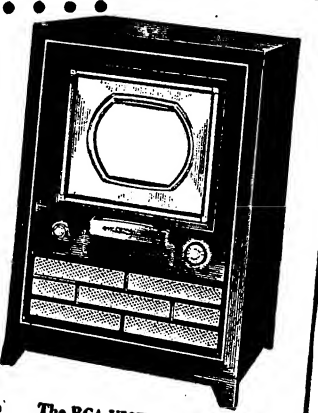
Be first to see it . . . and own it!

And now you can actually *see* and *buy* RCA Victor Color TV. But with only a few sets available in each area—*plan to see it soon.*

Watch for announcements by your RCA Victor dealers who now have RCA Victor Compatible Color TV on sale and display.

For the finest installation and service

Color Television . . . more enjoyable . . . more intricate . . . requires expert installation and maintenance service with specialized equipment. The RCA Service Company offers you both . . . plus the "know-how" of practical color TV servicing experience gained while color television was being developed. Ask your RCA Victor dealer about the RCA Victor Factory-Service Contract . . . available in nearly all television areas—exclusively for owners of RCA Victor Television.



The RCA VICTOR CT-100

COMPATIBLE COLOR TELEVISION at its brightest and best! Four color controls allow finest adjustment of color, hue, focus and convergence. Has the famous *automatic* "Magic Monitor" circuit system, exclusive "Golden Throat" Fidelity Sound, famous RCA Victor *heavily-shielded* UHF-VHF tuner. Mahogany finished cabinet in rich Contemporary-Traditional design. *The Merrill*, Model CT-100, $1000

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Every year more people buy **RCA VICTOR** than any other television

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than any other television ®

RCA

"HIS MASTER'S VOICE"

FRANK FARRELL
(Park Sheraton Luncheon)
Director: Tom Shea
30 Mins.; Mon.-thru-Fri., 1 p.m.
Participating
WABC, N. Y.

N. Y. World Telegram & Sun syndicated columnist Frank Farrell is augmenting his copy output with this new half-hour cross-the-board interview sesh. Program's appeal will depend largely on the calibre of guests tagged by Farrell. On opener Monday (19), scrivener, who's been around on AM and tv before, displayed adeptness at handling a mike interview.

Show is broadcast from the Mermaid Room, Park Sheraton Hotel, N. Y., during the luncheon period. Locale, however, proved obtrusive, with background diningroom activity and table chatter distracting from banter between Farrell and guesters. Listeners also have a chance to appear as guests on the show by writing in requests, with a panel of judges giving preference to the most meritorious letters. Dialers invited to appear on the show are also showered with giftees, strictly in the giveaway vein. Stint, undoubtedly utilized to stimulate listener interest, has a cheapening effect.

On hand to chat with Farrell on initialer were Corinne Calvet, Gen. Claire Chennault's wife, Kenny Delmar, Carol Haney and Janis Paige. Delmar essayed his Senator Claghorn chacterization but failed to register with any yock material. Misses Haney and Paige made excellent guests in that their appearances were exceptionally timely, since both are in "The Pajama Game," which opened on Broadway last Thursday (13) to rave notices. *Jess.*

QUIZDOWN
With Bob Wallace, others
30 Mins.; Sat., 11 a.m.
Sustaining
WROW, Albany

Solid though unspectacular radio educational promotion is presented by WROW in a tieup with the Knickerbocker News and Albany primary schools, from stage of the Madison Theatre, with two pupils from each of three grades competing against a similar set from another school, on a rotating basis. Quizmaster Bob Wallace poses questions on arithmetic, English, geography, history and other subjects studied by youngsters submitting them. Half-hour wraps consequently in the names of many children and schools.

Wallace, who started at 14 as regular Albany High contestant on "The Little Red Schoolhouse," prewar sponsored show over WGY, Schenectady, handles quizzing assignment smoothly. The competitors are reasonably bright, but not at the level of network Quiz Kids. This, from viewpoint of children listening, is probably welcome. School adjudged weekly winner receives a Rand & McNally gift, while individual victor qualifies for the finals. Mechanical pencils are another award, some of these going to query-senders. *Jaco.*

New Orleans—Dick Saunders, WTPS news director, has resigned to take post as assistant news director at WLBT-TV, Jackson, Miss.

THE BOY NEXT DOOR
With Mort Lindsey
Producer: Martin Block
Director: Bill Stedman
60 Mins., Mon.-thru-Fri., 1:30 p.m.; Sat., 9 a.m.
WABC, N.Y.

Martin Block, in his initial turn as a producer, has fixed "The Boy Next Door" in the spot immediately preceding his own "Make Believe Ballroom" stanza, to fill in part, the gap made by the departure of Mary Margaret McBride. To handle the daily hour he's brought in personable singer Mort Lindsey to fill the gabber post.

Lindsey, also on the George Skinner telecast via WCBS-TV, has a quiet, sort of hoarse voice, differing enough from the run-of-the-radio deejay sufficiently to give him singular identification. Chatter, over his soft piano plunking, was jovial but disjointed on preem show caught (17). Perhaps he was trying too hard to be casual; his words, though pleasant, often carried no particular meaning. Despite all this, he has a warming manner.

Disks were of Andre Kostelanetz, Louis Armstrong, Les Paul & Mary Ford and others, all seemingly in the lighter vein, but of wide variety. Lindsey's looseness complements the precision and eloquence of the "old man" next door, Martin Block.

Show Biz Names Salute Mary Margaret, Winding 20 Busy Years on Radio

ABC prexy Robert E. Kintner and a flock of name guesters were on hand Friday (15) to give Mary Margaret McBride a warm sendoff on the occasion of her windup airer over ABC after 20 years of broadcasting. Among those who paid tribute to Miss McBride via laudatory comments and specially-written farewell poems were Tex McCrary, Ben Gross, Hattie Silverman (widow of Sime Silverman, founder of VARIETY), Fannie Hurst, Alec Templeton, John Kieran, Patricia Collinge and John Golden. All told there were 21 wellwishers on the show.

Program had a number of touching moments that undoubtedly resulted in heavy tearduct activity from MMM's large femme following. Some of the participants, including Miss McBride, also occasionally seemed to be choking up. There's little doubt that this bowout show is one that Mary Margaret will long remember, along with the huge turnout that showed up at Yankee Stadium, N. Y., in 1949 to celebrate her birthday.

Besides the verbal honors heaped upon her, Miss McBride, in turn, paid respect to those who aided her during her career, including Estella H. Karn, her business manager. Windup show had Miss McBride plugging the products of 20 sponsors. Program, which closed with a brief benediction by Norman Vincent Peale, rector of the Marble Collegiate Church, was taped for a repeat the following day (Sat.). *Jess.*

SLOAN SIMPSON SHOW
With Miss Simpson: David Wayne, William Holden, guests
Producer: Geoffrey Jones
Director: Bud Drake
30 Mins., Sat., 3:30 p.m.
MUTUAL, from New York

Sloan Simpson's new half-hour show is representative of the common variety interview session. Her angle is that she showcases different professions, or people with some similarity in jobs, each week. This time she pulled a brace from show biz—David Wayne, winner of the Antoinette Perry Award and other prizes for "Teahouse of the August Moon," and William Holden, 1953 H'wood Academy Award holder. Next time out, for example, her guests will be eminent "party givers."

With unquestionable charm, if less originality, Miss Simpson handled the interviews in quarter-hour segments. First up was Wayne, who responded as interestingly as possible to queries about "How did you start in the theatre?" "What are your plans?" and to other questions he's probably often answered before. Holden was treated in much the same manner, and answered similarly. It might have been the same man, answering twice.

Could Miss Simpson introduce an element of surprise or controversy into the afternoon's listening, the show would stand a much better chance of permanent success.

GASLIGHT REVUE
With Lou Steele
Producer-Director: David Gordon
210 Mins., Mon.-thru-Sun., 7 p.m.
WPAT, Paterson, N. J.

For a radio program of almost uninterrupted music, for 3½ hours, there isn't a better bet in the whole metropolitan N. Y. area than "Gaslight Revue" on WPAT. The music is pleasant—and the biggest boost of all is absence of chatter for 20 to 30 minutes on end, not even to introduce the next number. It's almost like bringing FM into AM circles.

In segments heard last week, there was some repetition of tunalog. However the show evidently wasn't intended to introduce new stuff, but to provide background to an evening at home. News spots are slotted on the half-hour, and around them the only commercials. Sponsors get better than an even break here, since the change to verbiage against all that music draws the ear, and their nearsilence elsewhere is bound to elicit audience support.

Music is largely from the Kostelanetz-Faith-Mantovani school. Typical segment heard consisted of "Speak to Me of Love," "Beau Soir," "Over the Rainbow" (without lyrics), "Pigalle," a rhythm & blues "Laura," a quiet Latin tune, etc. Station segues material and mixes a little of all brands.

Transcription Review

THE DAY IT HAPPENED
With Madeleine Carroll, Franchot Tone, Lowell Thomas, Ben Grauer, Dag Hammarskjold, others
Producer-Director: Gerald Kean
Writer: Bette Ripley
30 Mins.
UNITED NATIONS

The United Nations, as a tribute to the International Red Cross, is circulating "The Day It Happened" to stations around the country. Airer, heard in N. Y. on several stations recently, possesses several impressive names, but the production fails to stimulate the interest the Red Cross deserves. Failure is due largely to the melodramatic story and its handling by scripter Bette Ripley.

Instead of an actual instance to serve as a documentary, producer Gerald Kean has okayed a fictional piece that seldom seems real. Miss Ripley has tried to script a program to match the performers in glitter, and a series of cliches in human emotion results.

In the fictitious midwestern town of Munson, there lives Franchot Tone, his wife (Madeleine Carroll) and two children. They're happy on the day chronicled, despite the foibles of the teenage daughter, who has a predilection for reciting poetry at breakfast. After they go their several ways, an unidentified explosion occurs. After recovering, the mother seeks out her brood. Daughter is found reciting poetry to a doctor as she assists him in bandaging people, and the young son, after much search, is discovered fishing by the river. The father is all right.

Little time, except in the quasi-documentary narratives by Ben Grauer and Lowell Thomas, and a closing tribute by Dag Hammerskjold, is devoted to the work of the Red Cross.

Inside Stuff—Radio-TV

Group of local television magazines have organized to form the Associated Television Magazines of America to provide means of obtaining editorial features and securing national advertising. Officers elected at the first meeting, in St. Louis last week, were: Bill Epperson, TeleViewer, Oklahoma City, president; Carson Harris, Denver TV Weekly, editorial v.p.; Jim Stokman, TV Press, Nashville, advertising v.p.; Don Satterfield, Indianapolis TV News, circulation v.p., and Jean Corlis, TV-Radio Life, Los Angeles, secretary-treasurer. Meeting was hosted by Armen Kayarian of TV Preview of St. Lou.

Radio indie WINS and DuMont o&o WABD, video outlet, both in New York, and differently owned, have arranged a unique year-long series of cross-plugs for personalities and programs. They began hypoing each other's material—so long as it comes in non-competitive hours—on Monday (17). The pact has WABD plugging the radio outlet's morning stanzas and, in turn, WINS is passing along tips on the tele station's nighttime programs.

"Creeping commercialism" on video is being taken to task by a spokesman of the Episcopal Church. William Miller, radio-tv editor of the church mag, Churchnews, slams tv in the mag's current issue for freedom without responsibility and "for failing to see that not only has taste been offended by tv commercials, but also morality." Television has found "secondary" advertising profitable, says Miller. The habit of placing sponsor name everywhere during a show makes "public figures appear as adjuncts to a billboard display." The attitude, he stated, about "what I pay for, I can do with as I want" is "without moral restraint." Tele advertising has degenerated into a battle among sponsors based on "product differentiation" rather than stress on "inherent difference in quality," Miller says. "The major part of television commercials goes into the alleged virtues of products which are minor, secondary and trivial."

Evening Radio

Continued from page 27

"young housewife," age 16 to 34. It's in this group that the greatest tv saturation occurs, also the largest family group. By programming for the "young housewife," the web feels it (1) gets into more tv homes; (2) gets into homes where the listener does more buying; (3) gets to homes with larger family units and more purchasing per home, and (4) builds an audience for the future.

Dramatic Strips

It's accomplished these ends via dramatic strip programming—not soap operas in the pure sense—but stories which are concluded either in one day or in a five-day strip. Stories are of the "Modern Romance" and "True Story" variety, and that they've gotten to the young housewife is borne out by Nielsens, which for last November, for example, gave ABC a Monday-through-Friday 10-11 a.m. average rating of 8.9 among "young housewives" (and a 3.8 for others), while CBS, with Arthur Godfrey, had a 4.2 among the young housewives and 5.0 among others. Figures are for east and central time zones, since opposition differs in the west.

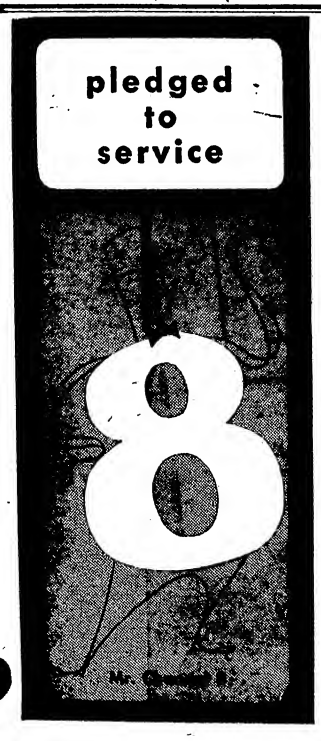
That the age of the housewife ties in with tv set saturation is shown in Nielsen figures, which state that in the 16-34 category there's 71% tv set penetration, while there's 64% in ages 35-54 and only 46 in ages 55% and over. So if the net can reach the young housewife, where set penetration is highest, it figures it's got the problem beat in the mornings. And whereas in April, 1953, before the dramatic block was firmly entrenched, it had an average for the week in the 10-noon segment of 3.4, the rating this April had risen to 4.0, an 18% upbeat that put it just above CBS, its closest competitor.

Afternoon and evening are entirely different problems, however. Web has explored afternoon soapers on other webs and has found that the afternoon soapers with the same characters and story line appeal mainly to the age group of 55 and over. So ABC is programming music, with Martin Block. Whether that's the answer is too early to tell, but the web believes it is.

Evening situation has the net baffled, with no pat answer to the question of how to get to television homes. If it's merely a case of music and news, there's the important question of station relations—if the station can program music and news as well as the network, it won't take network service. ABC is experimenting with a "relaxation" type of show, a low budgeter music-news-feature hour-long strip in the 8-9 period. Programming is based on a Politz study that shows the tv public wants "relaxation" in the evening, to get away from the high-pressured and exciting television set. If "Just Easy," the hour-long strip, doesn't provide the answer, ABC admits it doesn't know what will.

Re the daytime situation, there's one thing that's a subject of concern—but in a gratifying way—for the ABC toppers. That's the "Breakfast Club" ratings, which prove the exception to their analyses. Studies have shown the "young housewife" group most readily resounding to drama, with audience participationers drawing the oldsters. Yet "Breakfast" defies the rule, getting its biggest audience segment from the 16-34 group and families of five and over. In this case, ABC doesn't care.

Schenectady—Clyde D. Wagoner, who retired from the General Electric Co. May 1, after serving as director of its news bureau for more than 25 years, and who pioneered in DX and special events broadcasting, will join the Motion Picture and Radio Bureau of the State Commerce Dept. July 15. He will prepare motion pictures for television and do radio work.



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NBC • CBS • ABC • DuMont
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Clair McCollough, President

Pledged to the welfare of the many communities it serves, with a continuing series of programs and projects designed to enlighten, strengthen and support the best interests of the public.

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Operation Sunburst

Dynamic $100,000 summer sales promotion for Crosley Group Advertisers

WATCH FOR THE BIG ANNOUNCEMENT!

Bills Vs. Com'l Hearings

Continued from page 29

said, "will be the interruption of the proceedings to advertise the sponsor. I suppose the more circus-like the atmosphere becomes, the higher the charges will be to the sponsor.

"Vaudeville Performance"

"Imagine this vaudeville performance with its present considerable ham acting being used to advertise dog biscuits, mouthwash, toothpaste, refrigerators, etc. Future recorders of present history may well be astounded at the abysmal depths to which our standards and values have sunk, at this highly critical juncture in a menaced world."

The change in the "ground rules" of the Senate subcommittee was announced Thursday (13) by Sen. Mundt with full approval of the membership. The relaxation, said Mundt, was made "in recognition of the value and service of live coverage to these committee hearings as we have observed the results."

Only Sponsor

The only sponsor for the Army-McCarthy hearings as of Monday's (17) suspension was the St. Louis Post-Dispatch, which owns KSD-TV, St. Louis. Newspaper, however, placed its biz for local coverage with competitor WTVI.

The latter got the bid since the newspaper's own outlet did not carry the event live, while WTVI, a DuMont affiliate, did.

37% of ABC-TV Time

Army-McCarthy hearings, rather than dropping in ratings after their initial impact, rose to a peak two weeks after their start, according to ABC-TV researchers. A special nine-city Trendex on the hearings for the week ending May 7 showed they reached their peak audience on that date, a Friday, with 9,200,000 viewers turned to the ABC-TV coverage. Same morning, the hearings achieved a share of audience of 68.2%.

Trendex also revealed that hearings have increased morning tv viewing 27.9%, with sets-in-use level upped from 14.0 to 19.1.

Not Cropped Enough

In one of those unusual quirks, ABC-TV got a network identification announcement in the middle of a CBS-TV show last Friday night (14). Show involved was the CBS filmed recap of the day's Army-McCarthy hearings and about one-third of the way through, a voice announced, "This is the ABC Television Network."

What happened was that the film editor who cut down the kinescopes of the hearings neglected to cut the ABC reference out. Hearings are covered by an ABC crew, with ABC feeding the telecasts out to its own net and to DuMont. CBS-TV kinnie was taken off the ABC feed, and the identification was on the full hearing kinnie. Editor neglected to cut it, resulting in CBS-TV being identified as ABC-TV for a split-second during the show.

Can. Sports Aired in U.S. For Claimed First on TV

Detroit, May 18.

Last week, WWJ-TV televised "Motor City Fights" from the Arena in Windsor, Can., marking what is believed to be the first time a sports event taking place in Canada has been televised in the U. S.

Event was planned as a part of Windsor's Centennial Celebration. It required weeks of preparation—clearance of station personnel with U. S.-Canadian immigration departments and registration of the WWJ-TV mobile unit with the Canadian Dept. of Transport.

James Eberle, WWJ public affairs manager, was in charge. Bill Flemming described the fights. Bob Ritter was director.

Survey covered Chicago, Cincinnati, Cleveland, Columbus, Philadelphia, New York and Washington. ABC-TV also revealed that from the time the hearings started, to the time they recessed Monday (17), web had carried 78 hours of the controversy pickup. That constituted 37% of its total programming time, which totalled 210¼ hours.

NBC, Kaltenborn Hit With 200G Suit; Actor Claims Pic Libel as Gangster

As a result of alleged misuse of a film in which he once appeared, actor James A. Shiro brought a $200,000 suit against NBC radio-tv commentator H. V. Kaltenborn and the web in Brooklyn Supreme Court last week. Plaintiff charged that NBC used a documentary on trucking industry shakedown artists in which he was prominently featured, without mentioning that portrayals were only those of actors.

Shiro claims that show on which film was used was "It Seems Like Yesterday," on NBC o&o WNBT, last Nov. 5. As a result of the showing, he said, "my friends and people in the business are under the impression I'm a real gangster."

The original documentary was shot in '37, and used to present N. Y. Gov. Thomas E. Dewey's successful bid for district attorney of New York City. According to Shiro, film was used to portray Dewey's life story, and depicted the thesp as a mobster.

Shiro, who said his name when in vaude was Jimmy Sheer, mentioned that he's now in the theatrical pic "Violated," and in one of the "Gangbusters" vidpix, "Bordello the Ghost," made by Phillips H. Lord.

See Fireworks On TAB

Continued from page 26

such, other than the participation of the webs purely as station operators, has given rise already to some debate. On this later point, the presence of Tom Flanagan, prexy of the Station Reps Assn., who made a pitch at last week's meeting, pointed up the possibility to some observers that the new organization with its non-web orientation may become a factor in the continuing fight between the networks and the stations and their reps over over the alleged invasion of the spot selling area.

Tentative Bylaws

In any event, last week's session was apparently designed to present the NARTB delegates with a pretty fully rounded proposition. Twenty-eight stations, including reps from Chi ABC and the NBC o&o's, were represented and passed a tentative set of by-laws, outlined a budget and dues structure and set up several committees. Richard Moore, general manager of KTTV, Los Angeles, one of the outfits' original sparkplugs, continues as temporary chairman and head of the exec committee being picked this week.

TAB is aiming to be in business as a formal organization by July 1 and is shooting for a first-year budget of at least $500,000. Kitty is to come from a dues setup whereby each member station pays a monthly fee based on its highest quarter-hour rate. The operating board of directors will be drawn from three categories of population and there expressly is no distinction between VHF and UHF stations.

Richard P. Doherty, ex-NARTB labor specialist now head of Television Radio Management Corp., has been assisting in the preliminary meetings, all of which are targeted at the NARTB get-together, at which the big pitch will be made for membership.

From offices of the Station Representative Assn. in New York, organization which helped incept TAB, came a plan yesterday (Mon.) to centralize all advertising operations at indie tele stations. To be called "Operations Desk Plan," it will provide a device whereby all commercial material, including slides, film, copy, art work, etc., goes to one desk at each station, instead of to scattered men, as is now the case in most operations.

Tom Flanagan, SRA chief, said the plan received the okay of sevtry. Many of them have already put "Operations Desks" into eferal stations throughout the country.

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"SUSPENSE"
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HOW TO WRITE JOKES

Sidney Reznick, top-flight comedy writer for Phil Silvers, Milton Berle, Jimmy Durante and others gives you the low-down on how to write gags that pay off! "FOR THE APPRENTICE COMEDY WRITER, DR. REZNICK HAS PREPARED A WORTH-WHILE CLINICAL REPORT." —FRED ALLEN
"In my opinion the finest book yet published covering the field of creative humor." —SAM LEVENSON
"A practical guide to successful comedy writing." —GOODMAN ACE

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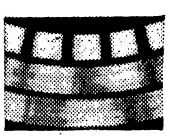
TOWNLEY COMPANY, PUBLISHERS
320 5th Ave. Suite 400 (P) N.Y.C. 36, N.Y.

ZENITH'S PRECISION TURNTABLE SPEED
TAKES THE CHANCE OUT OF HIGH FIDELITY

With the announcement of the new Super-phonic, Zenith takes one more step toward absolute perfection in high fidelity for the home. We pride ourselves that Zenith's superb high fidelity with precision turntable speed brings a new meaning to the word "realism" in music. Of course, the final authority is your own two good ears. Which is why we most cordially invite you to bring your favorite LP record in to your Zenith dealer's . . . and hear it come to life for the first time.

You can't have high fidelity, except by chance, on any phonograph without a turntable speedometer and fully variable speed regulator. *Only Zenith gives you both!*

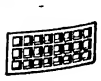


Stroboscope Speedometer—Zenith's amazing Stroboscope is your infallible turntable speedometer. When the moving light becomes a dot, the record is being played at exact recorded speed . . . necessary for perfect pitch; tempo, timbre. *No phonograph without such micro-metric measurement of turntable speed can give high fidelity, except by chance!*

Fully Variable Speed Regulator—The fully variable Zenith speed regulator let's you make any needed adjustment in record speed. It's in Zenith's exclusive Cobra-Matic Record Player that plays any and all speeds from 10 to 85 RPM . . . including 78, 33⅓, 45 and 16⅔ RPM, the new "talking book" speed. It's as necessary to perfect speed as the regulator on a fine watch.

Perfect turntable speed is just the start of Zenith's superb High Fidelity:

Dual speakers (7½" woofer for bass and separate tweeter for treble) are built by Zenith to assure accurate reproduction of all sounds within the range of the human ear, at normal listening levels.



Wide-angle dispersion through the open front of the cabinet lets you hear the actual "highs" . . . not just their reflection. Increases "presence" of sound.

Sound-sealed cabinet of heavy wood converts entire phonograph into sound chamber (necessary for true high-fidelity reproduction).

New barium titanate pickup with feather-light Cobra® Tone arm. Two changeable cartridges (1 mil and 2 mil stylus) for playing standard and LP records. Frequency range from 25 to 20,000 cycles per second.

CUSTOM *Super-phonic*

Take the chance out of high fidelity with Zenith!

The model illustrated is the Custom Super-phonic in blonde, $159.95*. In mahogany, $149.95*. The Super-phonic is available in blue pyroxilin finish, $129.95*, or blonde, $139.95*.

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*Manufacturer's suggested retail price, subject to change. Slightly higher in Far West and South.

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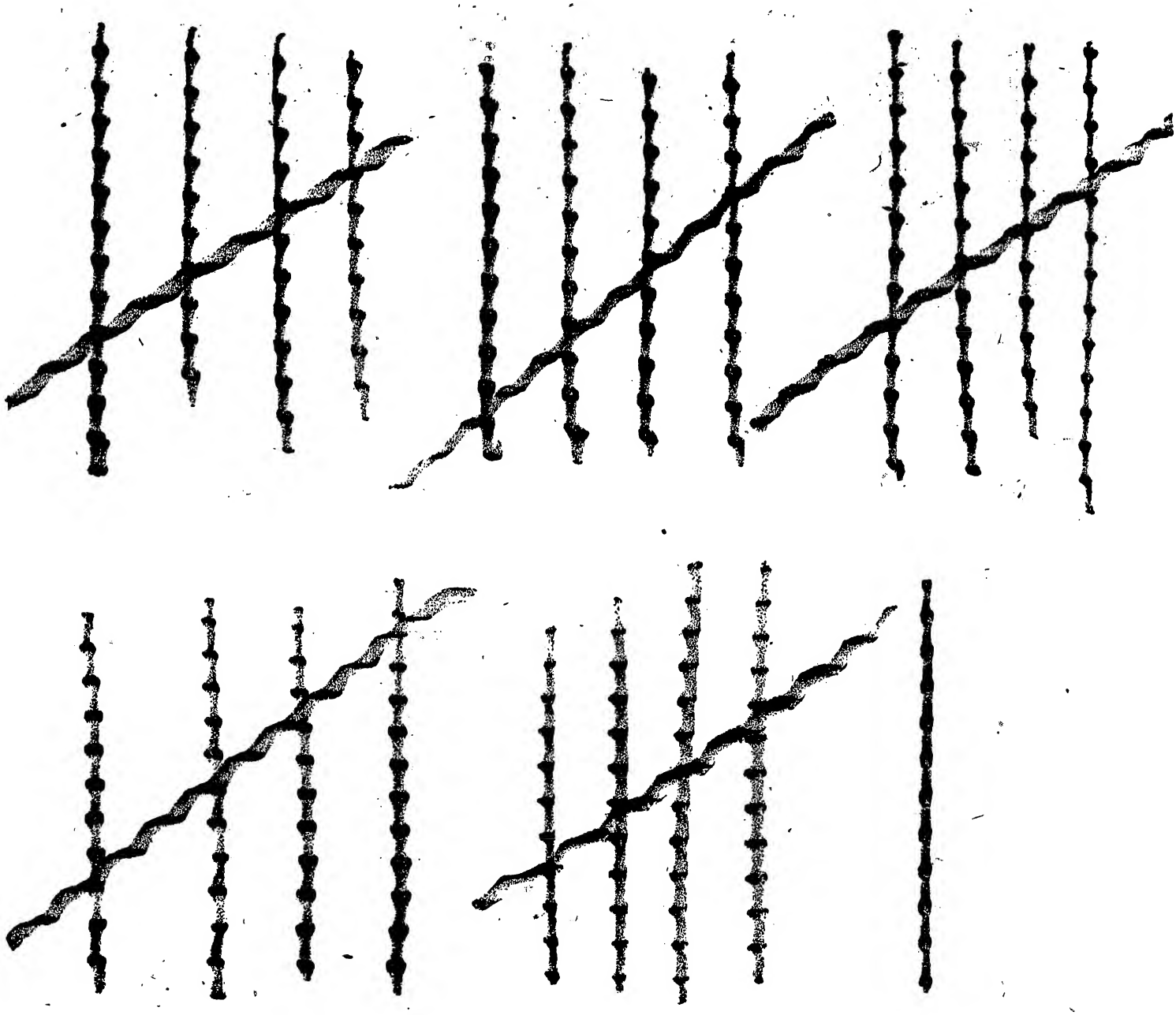
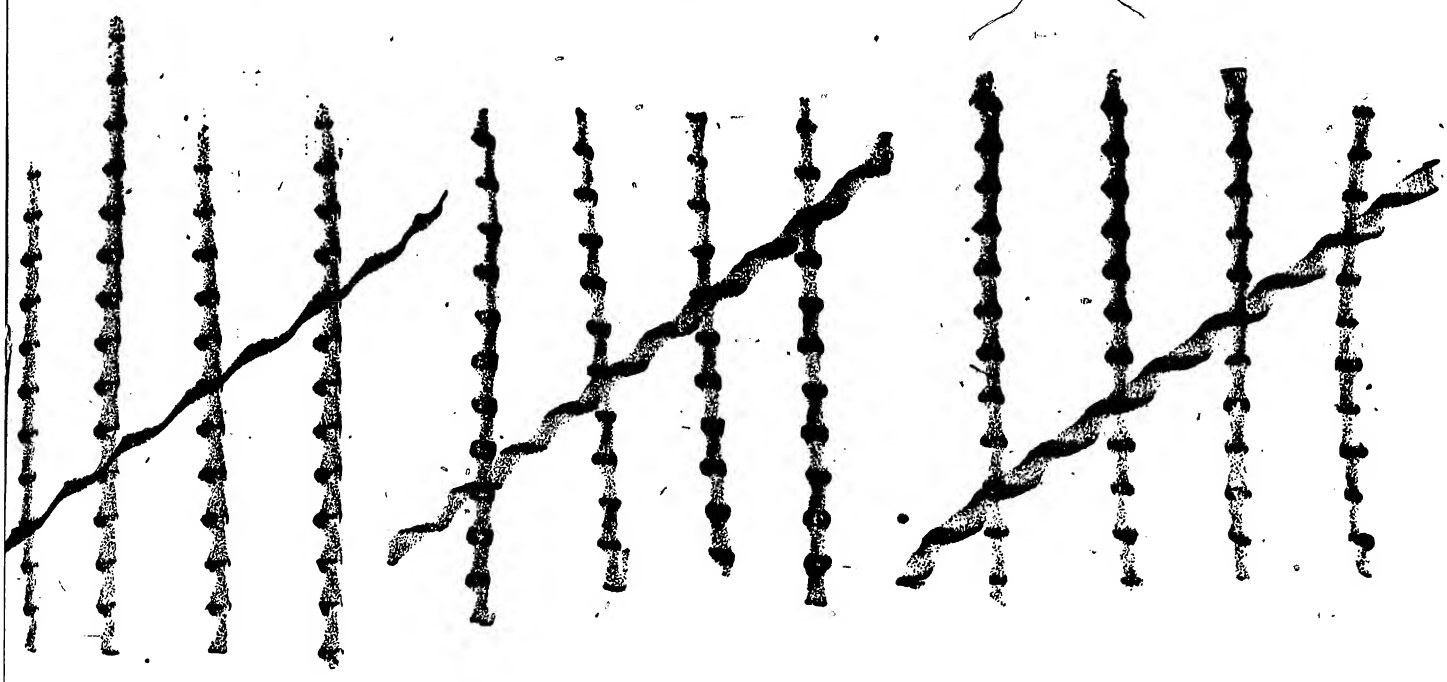
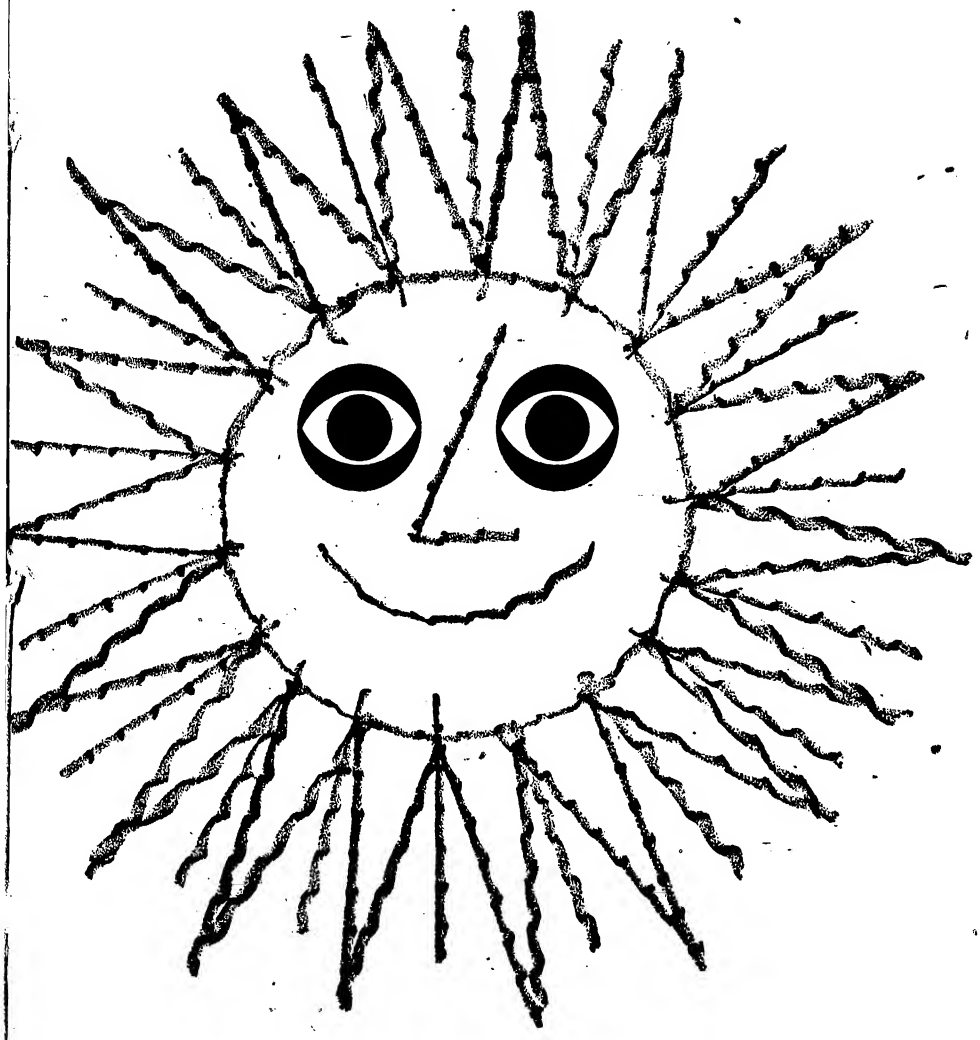


forty-one in a row!





Go down the latest Nielsen daytime ratings and check the top-rated shows.

One after another, they're CBS Television!

One after another, you'll find the *first 41* on CBS Television*... if you count the two shows moving here in a few weeks.

In all broadcasting history, no network ever had so many. Or such a solid basis of effectiveness for advertisers.

Daytime television—now in more than 30 million homes more than 80 minutes a day—builds its biggest audiences on CBS Television. Its average rating—11.2—is 67 per cent higher than on any other network!

And as day follows night, America's leading advertisers use far more daytime hours on CBS Television... more than on any other network by 72 per cent.

Get daytime display where more of your customers are watching more of the daytime—on **CBS TELEVISION**

*Based on First April NTI advertiser segments, Mondays through Fridays to 5 pm, while daytime rates apply.

Television Chatter

New York

Leslie Nielsen will star on "Studio One" (CBS-TV) May 26 . . . **David Stewart** leaves for Hollywood to appear in Warner Bros.' "Silver Chalice" June 1 . . . **Nina Foch** will appear in "New Revue" (CBS-COLOR) May 26 . . . **Alfred Hopson** appearing on "Armstrong Circle Theatre" next Tuesday (25) . . . Sportsgabber **Chris Schenkel** is under a new two-year contract with DuMont, and will broadcast from the St. Nicholas Arena (DuMont's new boxing home) ringside.

Novelist **Max Wylie** is new scriptwriter on "The Secret Storm," CBS-TV weekday show sponsored by American Home Products Co.

Bambi Linn and **Rod Alexander**, dance team of "Your Show of Shows," have completed a film for the Alfred P. Sloane Foundation illustrating the do's and don'ts of safety in dance story form.

Sid Caesar leased a floor and penthouse on West 57th St. for rehearsal studios for his own producing corporation, the Shelric Corp., for his upcoming fall solo starrer . . . On the new **Arthur Murray** television series starting June 15, NBC, 8:30 p.m., sponsored by Associated Products Inc., assistant producer will be **Lester Zimmerman** and talent buyer will be **Leon Newman.**

Jim Nolan cast for NBC-TV's "Martin Kane" tomorrow (Thurs.) . . . **Ted Wick**, CBS-TV's public relations head on the Coast, in town huddling with chief Dave Jacobson . . . **Garry Moore** rang up performance No. 1,001 Monday (17) on his Columbia daytimer.

Ed Sullivan, who was principal speaker at Schrafft's Restaurants employee communion breakfast Sunday (16), planes to Chicago to emcee tomorrow's (Thurs.) annual Good Government Awards luncheon at the Conrad Hilton Hotel . . . Faculty of the Barnard-NBC Institute of Radio & Television this summer (June 28 to Aug. 6) consists of **Michael Dann**, NBC-TV program manager; **Ross Donaldson**, network supervisor of literary rights and stories; **Steve White**, WNBC program manager; **William C. Hodapp**, "American Inventory" producer; **Paul L. Gerhart**, director of the RCA Institutes, and **Stanton M. Osgood**, manager of film production and theatre television at the web . . . **Betty Madigan** to guest on the Dave Garroway show Friday (20).

Television sets in use in the U. S. as of April 1 totaled 29,495,000, according to an estimate by **Hugh M. Beville Jr.**, director of Research and Planning for NBC. The new estimate reflects an increase of 6,239,000 installations since April 1, 1953, a gain of 27% in the 12-month period . . . **Brooks Clift** has been promoted from associate director on NBC-TV's "Home" show to a full director on the program, alternating with the show's other director, **Carth Dietrick**, on an "every-other-day" basis.

Regina Resnik, Met Opera soprano lead, to make her first dramatic video appearance on "The Goldbergs" via DuMont May 25. . . . "Television Celebrity Exhibition" for United Cerebral Palsy to be held tonight (Wed.) at the Peter Kolean Art Gallery . . . DuMont newscaster **Don Russell** to be feted by his Stamford, Conn., neighbors for work as a Sunday school teacher.

General Mills goes Monday in addition to its Wednesday and Friday backing of the **Bob Crosby** daytimer on CBS in a 52-week pact effective early in June. Monday hitherto sustaining . . . **Arthur Godfrey** will throw the switch May 24 to open the Pick-N-Pay Supermarket in suburban Cleveland. He'll press the button on his CBSimulcast.

Kenneth Banghart, NBC newscaster, off Monday (24) on the inaugural press flight of United Air Lines' new DC 7-New York-to-Hawaii service for a week's trip . . . **Don Budge**, handling WPIX tennis telecasts, gets a six-day-a-week five-minute regular sports show on the station . . . **John Tillman** dropping chores as **Eloise McElhone's** WPIX sidekick to stick to straight video news reporting . . . **Keith Culverhouse** joins WPIX staff as director of sales presentations, to report to sales topper **John Patterson.**

Eight of 15 available WCBS-TV **Harry Marble** news capsule segments of web's "Morning Show" are now sold, with **Margaret Arlen's** 8:55 coattail now five-for-five, giving the CBS flagship a 13 out of 20 score, with Bond Bread and Tapican (Pabst soda) the latest bankrollers . . . NBC teletrade ed **Ellis Moore** back on job after an appendectomy . . . Best Foods pulling closed circuit sales meet Aug. 7 over CBS facilities, 2 to 3:30 p.m., with viewers in studios around the country . . . WCBS-TV's "Early Show" is SRO now (50 spots a week) and adds sixth day May 29 . . . **Ed Sullivan's** "Toast" (CBS) beat NBC "Comedy Hour" Sunday (16) for second in a row with 26.3 Trendex to the **Eddie Cantor**-starred 19.3. Week before, "Toast" did it to **Jimmy Durante** . . . **Leo Morgan** installed as producer of new **Sid Caesar** show next fall.

Former N. Y. Post radio-tv editor **Paul Denis** turning out a column for TV People mag . . . **Betty Binder** joined the Gross-Baer packaging firm as assistant to sales chief **Tony Ford** . . . **Anne Sheridan** and **George Raft** signed for the **Milton Berle** show for May 25.

Chicago

Stanford Meigs, ex-Leo Burnett account exec, added to the Chi ABC-TV sales staff . . . **Jack Haskell** in for a guest shot as featured singer on WNBQ's "New Dimension" Thursday night (20) . . . **Beulah Karney**, WBKB's culinary expert, off next month on an extended European junket to gather material for an upcoming novel . . . **Vince Lloyd** helming a new nightly sports show via WGN-TV for Schlitz beer . . . **Francis McCall**, producer of NBC-TV's "Camel News Caravan," attending the Northwestern U.'s television news seminar this week . . . **Kenny Delmar** due in this weekend to take part in the WBKB Cerebral Palsy telethon which kicks off Friday night (21) and is slated to run through 2 a.m. Sunday (23).

General Cigar has purchased the Tuesday segments and Chi Coca-Cola Bottlers the Thursday portions of **Norm Barry's** 10:30 sports show on WNBQ . . . **Jim Henneberry** named director of publicity and sales promotion at WICS (tv) in Springfield, Ill. . . . NBC-TV sales chief **Ed Hitz** back at his desk after an April 22 operation . . . Sears Roebuck has renewed **Jack Angell's** Wednesday night newscasts on WNBQ for another cycle . . . First Federal Savings & Loan sharing alternate sponsorship of the **Liberace** vidpix series on WGN-TV Westgate Tuna . . . Atlas Films shooting new series of tv blurbs for Greyhound and National Food Stores.

Editorial Slant

Continued from page 28

was justified, and particularly its sharp tone was justified, only because the cause was likewise sharp.

"Third, the commentator should always make clear—and preferably even make a chronological distinction — between fact and opinion. Above all, there should be no oracular when-I-open-my-mouth-let-no-dog-bark from the chairs of broadcasting. A commentator's word is of no greater value because he is amplified by 50,000 watts of broadcast power."

Newsman pointed out that radio for a long time believed that the subject of foreign affairs held little interest for the mass audience, but that this thinking was changed the past decade. "The result is, we are getting a less unctuous flow of diction and less flamboyant use of sensation, and more understanding in our broadcasting of foreign affairs," he asserted.

TV's Competish

Continued from page 27

acute stage for the UHF operators, now looking to Congress for help.

In radio the sky is brighter now that the medium has successfully weathered the threat of tv, and there is more optimism, particularly among the smaller stations, than there has been for some time. A spurt in business which began in March is continuing, although the larger outlets are still experiencing a decline in revenues.

Good Radio Situation

With nearly 3,100 AM and FM stations on the air and applications still flowing into the FCC, the situation in radio may be regarded as amazingly good, considering the advent of tv. What seems to have happened is that the sound medium has adjusted itself to live with video. It has reduced its overhead, embarked on more aggressive selling and simplified its programming to satisfy more fully the audio taste, leaving the visual to video. Thus has emerged the music and news station.

Not that radio is without problems. But these are mostly with the FCC and are relatively minor compared to video's. The sound broadcasters want more concessions from the Commission. The daytimers want to stay on the air longer, not sign off sooner, to protect the clear channel outlets against interference. The AM'ers also want the rule requiring announcement of transcriptions eliminated and they want the agency to relax its requirement that engineers be stationed fulltime at the transmitters.

Other Issues

While these problems will be taken up at the NARTB convention, there will be other issues bidding for attention. When the members of the FCC hold forth at the general session May 27 they will undoubtedly be asked about prospects for subscription video, possibilities of a freeze on UHF, why VHF stations should be allowed "superpower," whether the FM band will be reduced to make way for more VHF channels, and whether some educational channels can be made commercial.

This year's convention will be unusual in that the engineering sessions, which run concurrently with the management sessions, will command equal if not greater, interest. The engineering agenda accents color tv, with 14 papers devoted to various phases of the development. Of particular interest to station operators will be a report by Robert E. Shelby of NBC on the network's experience to date in color programming.

Association will honor CBS board chairman William S. Paley this year for outstanding service to the broadcasting art. Paley will deliver the keynote address at the May 25 session.

NARTB holds its convention this year in stronger financial shape than ever before, with more members, active as well as associate, on its roster and with no budget problems. It will be the first convention in which Harold E. Fellows is serving both as president and board chairman.

Tele Followups

Continued from page 30

styling was evident throughout the turn.

British comedian Richard Hearne reprised his terp carbon of a square dance (it's called the Lancers in England) for okay yocks. Bit was done for the "Toast" cameras a few months ago but it holds up well. Also repeating on the show, but with a different scene, were David Wayne and John Forsythe in a vignete culled from the multi-prize winning Broadway comedy, "Teahouse of the August Moon." Segment was sparked by the stars' slick thesping. It all added up to a socko trailer for the already SRO show.

Closing section of the session brought on Dick Contino with his flashy accordion work. He's a top-drawer performer with the kind of good looks that draws femme squeals. His workover of "Lady of Spain" was especially zingy. Ted Lewis wound up the 60-minuter with an appealing memory-lane bit. Lewis carried on in his sentimental groove with "Count Your Blessings, Not Your Years" and "The Cop on the Beat, The Man In The Moon and Me." It's all part of the Lewis lore and he does okay by it.

The VIP guests in the studio aud included Gen. Claire Lee Chennault and some of his Flying Tigers. Sullivan and the cameras treated them accordingly. *Gros.*

"Hallmark Hall of Fame" did a remarkably fine job of telescoping Herman Melville's classic, "Moby Dick," into a fluid dramatic hour of television last Sunday (16) on NBC-TV. Producer-director Albert McCleery and adapter Howard Rodman accomplished two difficult things on the show: (1) they lent plenty of action to the story, although largely confined to one set, and (2) developed the character and motivation of Captain Ahab sharply and strongly.

Much of the credit for the latter accomplishment should go to Victor Jory, who turned in a notable performance as the Captain. It was no mean job to develop as complex a character as the vengeance-driven master in an hour, but Jory made the man convincing in his bitterness and drive. Supporting cast was equally good, notably Hugh O'Brian as Starbuck, Lamont Johnson as Ishmael and Thomas B. Henry as Fedallah.

Staging was ingenious. Most of the action was centered on the main deck, a convincing replica of a whalingboat deck, with supplementary sets in the crews quarters and on a small boat. McCleery got a sense of action and drive into the teleplay all within those confines, all the more remarkable because the original novel itself is of the plodding variety. Everything about this production—script, acting, sets, lighting—was topnotch, and McCleery and his NBC Hollywood staff can take a long, self-congratulatory bow. *Chan.*

Deborah Kerr and Wally Cox—there's a contrast in pairing for the livingroom loungers! Miss Kerr's the slick star of "Tea and Sympathy" on Broadway. Cox is the Robinson J. Peepers of "Mister Peepers" on NBC-TV—a wry, gentle soul who would be afraid to look at the beautiful face of the Englishwoman. Ed Murrow had 'em both on his CBS-TV "Person to Person" last Friday (14) for a low-beat click—Miss Kerr with her restrained charm, Cox with his sphinxy mien that breaks up his aficionados.

The actress was put on first, between Acts II and III in her dressing room at the Ethel Barrymore Theatre, for about 12 minutes starting at 10:32. Lotsa chitchat on her career, family, London legit (more opportunities there for an actor to develop) and how she converted the dressing room bathtub into a bed that she uses after the Wednesday and Saturday matinees to grab some shuteye between performances. In one sequence she had to go off-camera for a few minutes to make her change, but she and Murrow carried on the confab (which sounded a bit faraway and etchy in contrast to her return to face the lenses).

Cox was caught in his small N.Y. apartment where he "fools around" with gadgets, silversmithing, bicycles, joinery, chess ad infinitum. No, he didn't have a tv set, since he understood you had to have a radio set first and he doesn't have a radio set yet. No booster for tv, he. Even Murrow broke up at times. To coin an idiom, Cox is one gent you gotta see to believe. *Trau.*

If, like Hollywood, television were addicted to cycles, "The End of Paul Dane," a psychological meller on the U.S. Steel Hour over ABC-TV last week (11), rated as an excellent starting point.

Based on a well-written but extremely improbable script by Morton Wishengrad and Virginia Mazer, the offering was saved from mediocrity by a couple of sturdy performances and the direction of Alex Segal, which fitted the dramatics into a tight frame and more or less created an illusion of substance.

Theatre Guild production wasted no time establishing its mood and stuck with it to the very end. It was tense, expressive tv drama that appeared to probe into depths where actually it skimmed surfaces, but managed to conceal this while on the air. On thinking it over, viewers may have found serious fault with the logic of the thing. It was too well done to be obvious.

Story had Warren Stevens established as an amnesia case and potential killer. Teresa Wright, separated from Stevens, knew he was in town. For some time she had sought the help of psychiatrist Robert Preston, telling him she felt someone was trying to kill her. Preston, also getting the Stevens case and establishing the obvious link, tried to help Stevens and succeeded, thus reuniting the couple.

Climactic scene, when Stevens and Miss Wright finally meet and he tried to shoot her, had considerable merit and came off beautifully after a skillful buildup. However, some of the assumptions in the play were preposterous.

At any rate, Preston did himself proud in the role of the psychiatrist, managing to be both suave and dynamic without overplaying in the key role. Miss Wright is an actress who never lets the play down. As the disturbed and anxious Mary Swift, who rejected her husband while still loving him, she had both integrity and tenderness. Stevens drew a sharp, punchy portrait of a man moved by irrational impulses and communicated the tensions in such a person's mind. He was particularly good in the scenes with Preston.

Rusty Lane registered as the sympathetic police lieutenant. Perry Wilson was charming as Preston's wife. Fairly routine in its conception, "Paul Dane" was lifted to the level of the unusual by Segal, whose directorial touches never fail to embellish a show's values. *Hift.*

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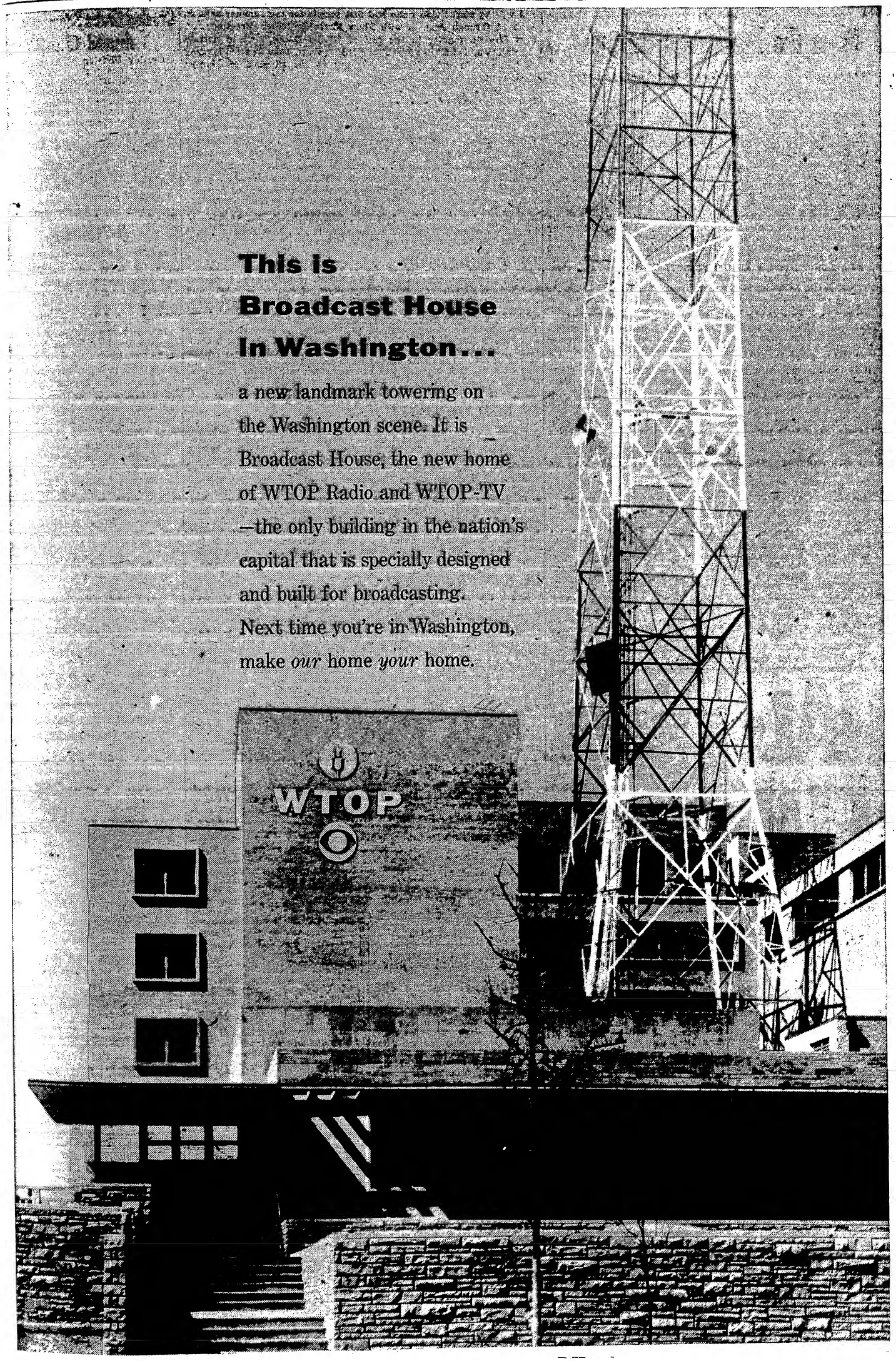
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WTOP

From the Production Centres

IN NEW YORK CITY . . .

Ted Schneider, WMGM operations manager, left for a two-week vacation in Florida Monday (17) . . . **Jan Bart**, tenor on WMGM's "American-Jewish Caravan of Stars," bought a part interest in "The Grove," nightclub in Far Rockaway . . . **Jeanne Harrison**, director for the **Kay Armen** show (WNBC), will continue her director's chores after leaving Beth David Hospital, where she gave birth to a baby girl recently.

Selvin Donneson, WWRL sales topper, to Florida for a week . . . twenty-seven radio stations, 12 Canadian and 15 U.S., joined Broadcast Advertising Bureau during the past month. It is first time north-of-the-border outlets have been admitted to the group, but it was only recently the BAB board revised the rules . . . **Guy Lebow** negotiating with Basin Street owners to do late-night deejay show there . . . **Ted Schneider**, WMGM operations boss, off on a two-week Florida trip as cohort **Ray Lapolla**, the outlet's assistant night chief, is back from a tour of his own. Another WMGM staffer, **Ed Stokes**, is also vacationing . . . **Ada Alfred** has been appointed assistant ad and promotion manager for WINS. **Charles E. Seltman** has shifted from WLIB sales to WINS . . . **Reggie Scheubel**, partner and co-founder of Wyatt & Scheubel, New York agency consultant, announces change of firm name to Reggie Scheubel Inc. **John M. Wyatt** has left the outfit.

WNBC deejay **Jim Coy** planed to Kansas City to participate in Caterpillar Tractor Co. film. **Stan Freeman**, another of station's platter spinners to be guest soloist at Carnegie Hall Saturday (22) for Gershwin Night of pop concert series.

Arch L. Madsen quit general managership of KOVO, Provo, Utah, to be director of member service at Broadcast Advertising . . . **Leon Goldstein**, WMCA program chieftain, off on an extended vacation . . . WQXR out with a 24-page brochure on the makeup of its aud, with data on education, earning power as facets, etc.

George Crandall, CBS press info chief, elected to board of Civil War Round Table Inc., of N.Y. . . . **Emmett J. Heerdt Jr.**, sales manager of WEEI-CBS, Boston, here for huddles with Spot Sales officials . . . **Joan Farry**, secretary to CBS sales manager **Eldon Hazard**, honeymooning with **Robert Fisk** of NBC Films . . . **Sam Caldwell** has authored "Garden Gate," same title as his CBS horticultural series . . . **Bill Stern** preparing a new book for fall delivery, "The 100 Most Exciting Sports Events in the Past 20 Years" . . . **James O. Rankin**, formerly radio-tv copy director at D'Arcy, joined Hilton & Riggio as v.p. and creative director . . . **Sir Ian Jacob**, director general of the BBC, returned to London last week on the Parthia.

Jack Tyler, radio director at BBD&O, who's been reining "Theatre of Today," which has now gone off the air, is shifting to agency's Coast office, for tv direction and production . . . **Edward Stanley**, NBC manager of public service programs, is author of "Waterway West" in June issue of Holiday, a nostalgic recounting of a trip through the Mohawk Valley by motor barge on the Erie Canal . . . **G. James Fleming**, WLIB news and special events topper, to cover U.S. visit next week of Ethiopian Emperor Haile Selassie. The station exec will be with the dignitary throughout the tour . . . Same outlet aired comments by top officials of the National Assn. for the Advancement of Colored People Monday (17), after the U.S. Supreme Court handed down its decision against discrimination in schools.

New School for Social Research launching a workshop in planning and writing marketable radio and film scripts for the summer session, June 21 through Aug. 4, with **Flora Rheta Schreiber** directing . . . **Bert Cowlan**, regular in the cast of "Stella Dallas," set to narrate "Frontiers of Faith" Sunday (23) on NBC-TV . . . **John Charles Murphy** shifted from Fletcher Richards agency to the ad staff of Modern Bride mag.

IN CHICAGO . . .

Chi NBC news director **Bill Ray** one of the principal speakers at the Northwestern U. news seminar this week . . . **Ed Reynolds**, ex-WBBM, added to the WAIT sales promotion staff . . . WLS's Saturday night "National Barn Dance" now backed by a 22-piece orchestra batoned by **Herman Felber** . . . **John Willem**, ex-Leo Burnett veep, added to the J. Walter Thompson account service roster . . . **Frayn Utley**, wife of NBC newsman **Clifton Utley** and conductor of her own WMAQ commentary, cited for her work in bettering human relations by the National Conference of Christians and Jews . . . WENR-FM goes back on the air Friday (21) after a two-week layoff while WBKB, its sister station, was getting a new antenna . . . **Jack Pitman** joined the Chi NBC newswriting crew

IN WASHINGTON . . .

John S. Hayes, president of WTOP-CBS, recently named general campaign chairman for the '55 Community Chest-United Defense Fund . . . **Anne Hagen**, radio-tv information officer for U.S. Information Agency, sole nominee for post of 2d v.p. of Women's National Press Club . . . **J. Conrad Jacobs**, ex-ad salesman for the defunct Washington Times-Herald, has joined staff of WWDC-MBS as account executive . . . "Inga's Angle," WNBW-NBC femme teleshow, conducting a nine-week talent contest amongst area servicemen, with Special Services officer of each of the nine nearby bases serving as weekly judges . . . **Roy Stevens**, orch maestro and ex-trumpeteer with **Benny Goodman**, teed off a weekly series of live concerts over WMAL-ABC from Glen Echo amusement park, with station d.j. **Bill Mayhigh** emceeing

IN PHILADELPHIA . . .

Mayor Joseph S. Clark Jr. is slated to speak at the testimonial luncheon for **Steve Allison**, WPEN's controversial late-night commentator, at the Barclay Hotel tonight (Wed.) . . . **Lanse McCurley**, WPTZ sportscaster and sports editor of the Daily News, is in Chestnut Hill Hospital . . . **Howard Barnett**, production manager of WIP, is acting as associate producer of the Musicrafters' original revue "Say When," sponsored by the Philadelphia Junior Chamber of Commerce . . . **Paul A. Barkmeier**, v.p. on distribution for Radio Corp. of America, has named Jerry Achtenhagen & Sons Inc., distrib for RCA Victor consumer products in San Diego, Calif., trading area, replacing the Leo J. Meyberg Co., which is now concentrating on the Los Angeles and San Francisco territories . . . **Red McIlvaine**, comedian-deejay, and radio station KYW parted company suddenly, with no explanations from either side

IN SAN FRANCISCO . . .

Frank Walsh and **Jack McDonald** preemed (15) their new KGO-TV sports show, "Both Barrels." . . . KCBS head **Arthur Hull Hayes** to Gotham to meet with CBS officials . . . Tele-station KPIX and KNBC radio will participate in Stanford U.'s 12th annual Speech and Drama Depts.' summer radio-tv institute, June 21-Aug. 17 . . . Bay area radio-tv guests: **Claire Trevor, Jan Sterling, Sugar Ray Robinson, John Wald** . . . **Howard Wines** left local TV Guide to join Bakersfield's KBAK-TV sales staff . . . "Wolo," KPIX puppet show, completed 13 fairy-tale films for national distribution. Filmed by the New Albion Films studios in color and black and white, "The World of Wolo" is the first series of its kind to be filmed in S.F. . . . On the KCBS hiring line: **Abner George**, relief announcer; **Fran Wager**, promotion secretary; **Jean Kolb**, contract artists; **Barbara Woods**, secretary to chief engineer; **Geraldine White**, sales . . . **Dave Allen** expanded his KPIX kiddie show to six days per week . . . KNBC landed a 26-week contract for its nightly "News Parade," sponsored by U.S. Rubber.

IN PITTSBURGH . . .

Jim Murray Jr., son of the KQV manager, has been elected president of the Radio Club at St. Vincent College, where he does a deejay show on the campus station . . . **Herb Morrison** has landed a salt company sponsor for his five-minute, across-the-board newscasts on WJAS at 7:55 a.m. . . . **Greg Van Camp**, promotion chief for WTRF-TV in Wheeling, and his wife are on a Bermuda vacation . . . **Edward Komperda**, Playhouse actor, is directing an hour-long tv version of Pitt professor **Lawrence Lee's** "Prometheus in Pittsburgh," which will be presented May 28 on the educational channel, WQED . . . **Jim Thompson**, chief announcer at KQV, celebrated his 16th anni with that station . . . **Bob Finkel** in Hollywood now directing "That's My Boy" tv series. He's the son of **Bill Finkel**, Pittsburgh theatreowner and former chief barker of the Variety Club.

HAL-LELU-JAH!

Salvation is here again for summer advertising!

Operation Sunburst

Dynamic $100,000 summer sales promotion for Crosley Group Advertisers

WATCH FOR THE BIG ANNOUNCEMENT

Firestone

Continued from page 26

solid scores in Buffalo (47.1), Miami (44), Richmond (40.5), Charlotte (48.8) and Hartford (41.8) in the multiple markets the story was in reverse, with 6.7 in Philly; 6.6, Minneapolis; 7.4, Detroit; 10.7, Washington; 6.8, New York.

In addition, there has been a gradually deteriorating Trendex rating and audience share from 1951-52 to current season (December-January coupling) as follows: 1951-52, an 8.9; '52-'53, 6.4; current, 3.9; share for the three periods, 15%, 10% and 6%. It was also noted that national Nielsens for the three years were 24.2, 18.8 and current 15.3.

(It's understood CBS offered Firestone 9 p.m. Thursday opposite "Dragnet," with Lux "Video Theatre" moving out of there to NBC, but Columbia insisted that the tire company would have to change its format if it were to give "Dragnet" a tussle. CBS is still not out of the running, nor is ABC-TV, although Firestone's only comment was that "future plans in radio and television will be announced at a later date.")

Last Nov. 30 there was an elaborate wingding staged by Firestone in New York to set off the show's silver anni. RCA-NBC board chairman David Sarnoff and Harvey Firestone Jr. exchanged compliments, recalling that company's maiden airing was on Dec. 3, 1928. The singing star cast was augmented, with Eleanor Steber, Rise Stevens, Jerome Hines, Robert Rounseville, Brian Sullivan and Thomas L. Thomas, plus a doubled chorus under batonist Howard Barlow. Teleshow was extended a half-hour that night.

Initial themesong was "Memory Lane," just as Monday at 8:30 is now a memory—or will be after June 7.

Davenport—Charles R. Freburg, formerly assistant to the president in charge of programming for KWWL and KWWL-TV in Waterloo and for 15 years program director of WOC and WOC-TV in Davenport, joined the Sperry-Boom agency here as radio-tv director.

'Get Pigs In Out of Rain' N.J. Fans Told as Freak Brings in Western Pgms.

Atlantic City, May 18.

Freak weather conditions resulted in odd tv reception in this area last week (13-14), with the usual dependable Philadelphia and some New York stations fading to zero, while startled fans watched programs which originated in such faraway places as Omaha, Cedar Rapids, St. Joseph, Mo., and Green Bay, Wis., loom up on their screens.

Skies during the period were overcast with a strong, almost gale wind, blowing out of the northwest. Theory is that waves bounced off cloud formations to hit earth here with resulting reception. Audio, in many instances, was reported exceptionally good, with the video part of the reception ranging from good for a short time to nil.

Fans heard a weather forecaster in St. Joseph urge them to "get your pigs in out of the rain." On Channel 3 (WPTZ-TV) beamed from Philadelphia, an Omaha station zoomed in.

Atlantic City Press city room received dozens of calls Thursday night from bewildered and sometimes plain mad tv viewers, and the number of calls doubled the following evening.

Eigen

Continued from page 29

of Milwaukee and its citizens, plus his plugging of competitive sponsors, made it impossible to sell the program.

Eigen and attorney Sanford (Bud) Wolff notified Goodman prior to his suit that they intend to press for payment of $2,750 that the gabber claims is due him per the 11-week balance of the 13-week pact by which Eigen was to get $250 a show.

Eigen and Goodman made their deal for the Milwaukee package shortly after the emcee was bounced from WBKB here as a result of the televised kissing incident with pic starlet Cleo Moore that got countrywide press play.

The Goodman complaint also charges that he and the station received a "flood" of protests because of Eigen's comments about the city and its citizenry. In a routine check with the Milwaukee UHF'er for background on the alleged "incidents," manager Don Mann volunteered the information that he and Goodman mutually agreed to drop the show, which had one participating sponsor, for financial reasons. He said that he's had discussions with Eigen to work a similar show as a house package, adding, "Eigen is more than welcome to return to the station."

Crosley Grabs Segments Around Champ Bout

Crosley Division of Avco Manufacturing has picked up two 15-minute segments surrounding ABC Radio's coverage of the Rocky Marciano-Ezzard Charles heavyweight championship bout June 17. Gillette has the radio exclusive of the bout itself.

One-shots will feature Bill Stern and will air at 9:45 and after conclusion of the bout. ABC news and special events veep Tom Velotta and BBD&O's Bob Foreman are ironing out formats.

2-Platoon

Continued from page 29

even for June, July and August, and meantime the rival CBS is having a comparative picnic with its peaceful summer agenda.

'Regular' Replacements

In NBC's more or less orthodox summer slottings, here's how the seven-day sked shapes over and above those previously reported:

Sunday—"The Hunter" pix for "Man Against Crime."

Monday—Dennis Day through Aug. 2, then a brief interim before Tony Miner's "The Medic" is primed for the 9 p.m. berth.

Tuesday, (through Friday) — Charlie Ruggles in "The World of Mr. Sweeney" sketches (originated on Kate Smith daytime show this season), for Eddie Fisher and Dinah Shore.

Tuesday—Milton Berle first-half still open; "Truth or Consequences" went in for Fred Allen last night (Tues.); "Mr. & Mrs. North" to July. 20, then slot goes local time.

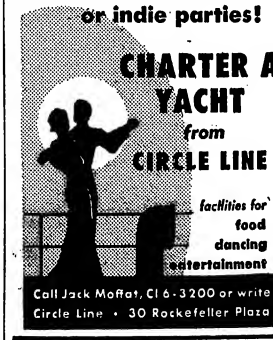
Wednesday — Previously announced.

Thursday—Hazel Bishop-sponsored show 10 to 11 from July 1 to Aug. 19, but no format set up; then Lux "Video Theatre."

Friday—Filmery for Campbell "Soundstage" and sports pix for Gillette Fights.

Saturday—"Ethel & Albert" off eight weeks for "The Comment," a public servicer.

Socko setting for cast or indie parties!



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HELP — I'M STIFLING

Former actor, young, diversified clerical background, excellent knowledge personnel, statistics, correspondence, bookkeeping, wishes position affiliated with theatre, TV, or music. Have been working in other fields and am suffocating. Need contact of show business, my first love. VV 51754, Variety, 154 W. 46th Street, New York 36, N.Y.

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'YOU NAME IT, WE'LL SHOOT IT'

Vidpix Avert Crisis for Coast Unions; Hypo Employment From 25 to 60%

Hollywood's telefilm industry has hypoed employment in the various crafts and guilds from 25% to 60%, making the difference between depression and a healthy state for most unions. That's the consensus of a number of key unions polled to determine the effect of vidpix jobwise on Hollywood, where the pix production picture remains gloomy. Spokesmen for unions contacted were unanimous in agreeing they would face a state of crisis if it weren't for tv.

At a time when feature film production in Hollywood is abnormally low, IATSE film editors local 776 has 88% of its 956 members working, with approximately 40% of these in teevee, according to business agent John Lehners. Number of cutters with jobs in the indie field, which consists chiefly of vidpix, is 436, as compared to 400 in the majors. "Today the studios are majors in name only as far as we are concerned; they now usually carry a film editor for one picture only. In tv the editor is usually assured of at least 40 weeks a year work on a series, so it's a much better deal for him," commented Lehners.

Fred B. Phillips, business agent of makeup Local 706, reports that of his 352 members, 80% are employed, 25% of that number working in tv. The tv jobs provide the difference between the union being in healthy and in bad shape, he said.

Joseph Youngerman, exec secretary of the Screen Directors Guild, was frank to state SDG would be in serious condition if it weren't for tv. SDG has 750 members, and of that total 66% are now working. Of the directors currently employed, 60% are in the video field.

(Continued on page 44)

ABC's O&O Bid For 'Intrigue'

Possible forerunner of a bid by ABC-TV o&o stations to take away the "Foreign Intrigue" telefilms from the NBC o&o's came this week when WABC-TV, the former's N.Y. flagship, got the series for second run in N.Y. Series will run Wednesday nights (10:30-11) starting May 26, six days behind the first showing on WNBT, which has the series in the Thursday 10:30-11 slot.

It's the first instance of Ballantine's doubling up on "Intrigue" in any market, and a J. Walter Thompson spokesman said it shouldn't be inferred that the practice will be repeated. He denied that the brewery was experimenting on WABC-TV with an eye toward a possible move in August, but stated that WABC-TV had made a good time offer which was accepted. "Intrigue," placed on a spot basis all over the country, has been firmly established in the Thursday 10:30 slot on the NBC o&o's but will have to move come August, when "Lux Video Theatre" moves into Thursdays 10 to 11 on NBC-TV. Agency hasn't indicated whether or not it will be satisfied to stay on the NBC stations in another slot, but a WABC-TV exec frankly admits this is a come-on to the agency to move over.

SET INDUSTRIAL FILM ON ELECTRIC HOOPLA

Electric Companies of America's 75th anni hoopla this fall won't be restricted on television to their upcoming $1,000,000, David O. Selznick-produced spectacular. All-industry group has ordered an industrial film commemorating the anni from RKO Pathe, which started shooting last week.

Deal for the film, titled "The Eager Minds," was set via N. W. Ayer agency. Pic will probably be distributed to tv outlets.

Sheridan's Vegas Pix

Hollywood, May 18.

Newest name femme to join the vidpix ranks is Ann Sheridan, signed by Jack Chertok to star in a series tentatively tagged "Las Vegas Hotel."

Chertok is exec producer, while Jacques Mates, formerly with the Loretta Young show, will be producer of the Sheridan series. In it, the actress portrays a publicity director for a Las Vegas hotel.

Pilot is due to roll in July. Chertok is planning the show for a national sponsor, for full programming.

Chi Auto Dealer In Vidpix Prod. With Bowling Series

Chicago, May 18.

As result of his experiences as a bankroller of a live tv sports show, Pete DeMet, Chi auto dealer, has branched out into tv film production. Setting up a special production firm, DeMet and associates have completed lensing of a series of 26 half-hour bowling vidpix which have been turned over to Walter Schwimmer for syndication.

Film series is an outgrowth of a live bowling show the car merchant has sponsored the past winter on WNBQ, which has knocked off as high as a 13.8 ARB rating despite its 11 p.m. slotting. Like the live version, the celluloid series is made up of actual bowling games with top keglers vying for cash prizes of each show.

For the film series, DeMet and sports promoter Matt Niesen have tied up most of the top bowlers in the country to an exclusive pact, with the pros cut in for a percentage of the gross, plus the prize money won during the shooting. The Brunswick-Balke-Collender bowling supply firm is also taking part on the promotional tieins. Also assisting on the production details is the Wright-Campbell ad agency, which handles DeMet's regular billings.

OF OPENS BALTO OFFICE IN SALES BUILDUP KICK

Still in the process of expanding its sales setup, Official Films has opened a Baltimore office under Barry Winton and has signed Tom Brennan as a N. Y. account exec. Winton, former William Morris office staffer, has been covering Baltimore and Washington from N. Y. in the past. Brennan was most recently with Frank Cooper Associates and previously with Young & Rubicam.

While sales chief Herb Jaffe is concentrating on the sales buildup, other Official toppers are on the Coast looking at product. Prexy Hal Hackett, who returned from Europe last week, left for the Coast Monday (17) to join v.p. Herman Rush, who Coasted last week. Board chairman Mike Nidorf also planed for the Coast this week. They'll all join Jaffe in Chi next week at the NARTB confab.

Rapf's 'Nobel' Series

Hollywood, May 18.

Matthew Rapf has formed Matthew Rapf Productions, teevee film production company, and will begin lensing late June or July with initial series, "Nobel Prize—Benefit of Mankind," based on achievements of Nobel Prize winners.

Rapf has been negotiating with Paul Muni, owner of film rights of Alfred Nobel's life, to narrate and essay on occasional role.

FLAMINGO FREE BID TO AGENCIES

Another vidpic first — a no-strings invitation to agencies and clients to submit video formats which will subsequently be produced in half-hour form at no cost or obligation—has been plotted by the Harris Group's Flamingo Films. It's part of an all-round program development scheme that's the basis of Flamingo's newest vidpic series, a 26-film dramatic anthology series to be produced overseas by Monte Carlo Productions, in which Flamingo is partnered with Ed Gruskin, Marty Poll and Tony Bartley.

Series, as yet untitled, will consist of 26 half-hours starring top names. Of the 26 pix, there will be 13 sets of two "pilots" each; that is, the same stars and a similar format or story line will be used in two films, which will subsequently be used as the basis of a new series with the star and format.

That's where the agencies come in. Since the 26 films will comprise an independent series to be distributed starting in the fall by Flamingo, the distrib outfit is offering agencies the opportunity to call their format shots. Agencies will be asked to submit their ideas on the type of show they'd like to have—if a particular client wants a situation comedy slanted along certain lines and has been unable to get just the right touch in shows already packaged and up for sale, he can tell Flamingo specifically what he wants and that format will go into two of the films.

Agency is then under no obligation or cost (since Flamingo is making the pix anyway), but gets a first refusal right on a series embracing his idea. Of course, if there are too many formats submitted, Flamingo will have to choose among them, with the best getting the nod. Series, which goes before the cameras in July, will go into release in September either on a national or syndicate basis, and any new series springing out of the originals can start production at that time.

Plan's Novelty

Novelty of the plan lies in the fact that the agency can get two pilots of a show fitted to its own specifications at no cost to itself. Ordinarily, the only other place the agency could do so is at a network on a live basis where the agency produces. In the case of filmed segments the percentary would have to put up coin for the pilots. Under the Flamingo plan, the advantages work both ways. The agency gets its pilots, and Flamingo sets format and story ideas for its 26 films.

Poll, Gruskin and Bartley (latter's the husband of Deborah Kerr) start production the first week in July at the Walton-on-Thames studio in London. Pix will be shot on a one-a-week schedule, thus overcoming objections of top Hollywood holdouts who have shied away from the idea of a two-day shooting schedule. While the producing trio will work out of the Walton lot, one of the largest and best-equipped in England, about 50% of the shooting will be done on location in Europe and North Africa. Pix will be budgeted high (about $30,000 each) because of location, one-a-week schedule and star names involved. While some of the stars are tied down to pacts, Flamingo isn't unveiling who's involved yet. Sarett Rudley, formerly with Columbia Pictures, is story editor and will script some of the films. Directors, who will be British, haven't been named yet.

'Prep 'Junior' Series

Hollywood, May 18.

Terry Morse has been pacted by Junior Aces Inc, producer Robert Fallon to meg the upcoming "Junior Aces" vidpic series penned by Sam Roeca.

Tom Brown, Dee Aakers and Nancy Mathews will top cast of the initial 13 teleplay package.

Vidpix Distribs Migrating En Masse To NARTB; Plenty New Product Set

Largest turnout of vidpix distributors yet is slated to grace next week's Natioonal Assn. of Radio & Television Broadcasters convention in Chicago. Virtually every distrib, major and minor, will be represented, with many of them using the confab as the opportunity for screening new product. It's estimated some 20-odd new syndicated shows will be shown.

Convention will also provide opportunity for brass of several new distribution outfits formed over the past year to meet station toppers for the first time since their establishment. New outfits hitting the convention for the first time are Television Programs of America, with prexy Milton Gordon and exec v.p. Michael Sillerman; Flamingo Films, with all the members of the Harris Group; Motion Pictures for Television's film syndication setup, with v.p. Ed Madden heading the delegation; National Telefilm Associates, with Ely Landau and Oliver Unger repping the new firm; Minot TV, with prexy Charles Amory as topper; and the Film Division of General Teleradio, with prexy Tom O'Neil, new sales boss Pete Robeck, veep Dwight Martin, plus Mutual administrative veep Bob Schmidt who is working on the vidpix end also.

Flamingo heads the list of distribs displaying new product, with previews scheduled for Bernard Prockter's International Police"; the old "Beulah" films now scheduled for syndication; "Televideo Theatre," the "Jewelers' Showcase," reruns, and "Top Secret," the quarter-hour Marion Parsonnet science-adventure series.

Minot will be showing the new

(Continued on page 44)

Halt Pix-to-TV Suit

Los Angeles, May 18.

Equity Pictures' $2,000,000 suit to reclaim eight old pictures from television was recessed to June 2 by Superior Judge John F. Ford to permit the plaintiff's attorney to study new evidence recently uncovered in NY.

Complaint contends that United Artists, Eagle Lion, Eagle Lion Classics and other defendants failed to distribute the films properly and had no right to sell them to television.

Production Setup Revamp in East For Screen Gems

Screen Gems this week revamped its eastern production setup in anticipation of more production in New York and setting up of a Gotham animation unit, with Ben Berenberg getting the nod as eastern production chief. Berenberg, with the title of exec producer, will be in charge of the creative department, studio and location shooting, animation, editing and lab supervision. He'll continue as producer on the "Big Playback" series.

Columbia vidpix subsid will have Howard Magwood as a producer-director in the east and Selmer Chalif as production manager. M. Peter Keane, who formerly headed up eastern production, has been given the job of color consultant, with the title of director of technological development. A vet in use of tinted film, Keane over the past few months has been working on color commercials, with one for Pall Mall already having been completed, and a series of packaged goods in the various 16m color stocks set to be exhibited today (Wed.).

COAST PRODUCERS INK FOR GE-REAGAN SERIES

Hollywood, May 18.

Former Metro producer Z. Wayne Griffin and pix producer Leon Gordon have joined Revue Productions to produce the telepix part of General Electric's new live-and-lm series, being emceed by Ronald Reagan.

Griffin produced a number of Clark Gable starrers while at the Culver City lot, his credits including "Lone Star," toplining Gable and Ava Gardner, and "Key to the City," starring Gable and Loretta Young. He also produced and directed the Burns & Allen show and "Maxwell House Coffee Time" on radio.

Gordon's credits include "The Green Years," "That Forsyte Woman," "Kim" and "Mrs. Parkington," at Metro, and the writing of "White Cargo," "The Last of Mrs. Cheney," "When Ladies Meet" and "Susan Lennox." The GE series begins in September on CBS-TV, slotted at the 9 p.m. Sunday time.

Seeks Coin From MTP

Los Angeles, May 18.

Count Deyenhard von Wurmbrand filed suit for $37,000 against Mutual Television Productions in Superior Court, claiming the company owes him that sum on two promissory notes.

Plaintiff bases his claim on a note for $25,000, given Sept. 4, 1952, and a second for $12,000, on March 6, 1953. Both notes, he declares, were signed by Rudolph Monter, then president of Mutual.

75G Stock Issue On O'Seas Prod.

Overseas telepix producing team of Ed Gruskin and Marty Poll has wrapped up a deal for private (and eventually public) financing for their various ventures via a private issue for $75,000 floated through the Wall St. brokerage firm of Gartman, Rose & Co.

Coin will be used mainly to develop new properties and to maintain the Gruskin-Poll offices in N. Y., Paris and Berlin. After some six months, a public issue will probably be floated for just under $300,000. Key purpose of opening the firm to the public will be to keep financing of new properties within the company itself and to strengthen it to the point where bank loans can be secured for any excess production coin.

Gruskin and Poll will continue to hold majority interest in the enterprise, with Daniel Cowin, of the Stock Exchange brokerage house, becoming a director of the main holding company and each of the individual production companies the producers organize. They're permanently organized as Inter-Continental Television Films but also have organized for individual series as Diana Productions, Monte Carlo Productions, etc.

CAMPBELL'S A&C BUY ON WCBS-TV IN 'ROD' TIME

Campbell Soups, in line with its expanded campaign for the moppet market, has picked up the "Abbott & Costello" vidpix series for a summer network run on CBS-TV. Series goes into the Saturday 11:30 a.m. slot starting June 5, with deal set by Leo Burnett agency. Buy further points up the fact that "A & C," originally filmed as an adult comedy stanza, has been developing into one of the most potent juve series under the MCA-TV banner.

Comedy series ousts "Rod Brown, Rocket Ranger" from the Saturday ayem time.

VARIETY City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors handle the national spot for which the film is aired.

LOS ANGELES — *Approx. Set Count*—1,730,000

Stations—KNXT (2), KNBH (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	APRIL RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Life of Riley (Com)	KTTV	NBC	Sat. 7:00-7:30	32.5	63	51.6	Medallioh Theatre	KNXT	8.9
2. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	29.0	53	55.9	Harry Owens	KNXT	9.2
3. Amos 'n Andy (Com)	KNXT	CBS	Tues. 8:00-8:30	24.4	37	66.4	First Run Theatre	KCOP	14.0
4. Superman (Adv)	KABC	Leo Burnett	Mon. 8:30-9:00	24.3	35	69.4	Pres. Eisenhower	KNXT	16.9
5. Kit Carson (W)	KABC	MCA	Mon. 7:30-8:00	19.6	33	58.9	Studio One	KNXT	20.5
6. Waterfront (Dr)	KTTV	UTP	Tues. 7:30-8:00	18.8	30	63.2	See It Now	KNXT	17.4
7. Annie Oakley (W)	KTTV	CBS	Tues. 7:00-7:30	17.1	32	54.0	First Run Theatre	KCOP	13.7
8. Captured (Adv)	KTTV	NBC	Sat. 8:00-8:30	15.7	39	54.7	Jackie Gleason	KNXT	17.1
9. Wild Bill Hickock (W)	KABC	Leo Burnett	Sun. 6:00-6:30	15.4	42	36.5	You Are There	KNXT	5.8
10. Kent Theatre (Dr)	KTTV	Ziv	Sat. 8:30-9:00	15.0	26	57.7	Jackie Gleason	KNXT	21.5

PITTSBURGH — *Approx. Set Count*—815,000

Stations—WDTV (2), WJAC (6) (Johnstown), WENS (16), WKJF (53)

1. I Led Three Lives (Adv)	WDTV	Ziv	Sat. 9:00-9:30	42.5	69	61.1	I Married Joan	WJAC	10.6
2. Liberace (Mus)	WDTV	Guild	Sat. 9:30-10:00	41.1	67	61.6	Your Show of Shows	WJAC	11.3
3. Captured (Adv)	WDTV	NBC	Fri. 9:30-10:00	40.2	72	56.1	Our Miss Brooks	WENS	7.2
4. Waterfront (Dr)	WDTV	UTP	Tues. 9:00-9:30	35.5	59	59.7	Fireside Theatre	WJAC	12.5
5. Orient Express (Dr)	WDTV	NTA	Sun. 10:00-10:30	34.5	67	51.5	The Web	WJAC	12.8
6. Favorite Story (Dr)	WDTV	Ziv	Thurs. 10:00-10:30	33.8	63	54.0	Martin Kane	WJAC	9.6
7. Superman (Adv)	WDTV	Leo Burnett	Sat. 5:00-5:30	27.7	83	33.4	Red Skelton	WJAC	3.0
8. Life With Elizabeth (Com)	WDTV	Guild	Thurs. 8:00-8:30	22.3	46	48.8	You Bet Your Life	WJAC	14.5
9. Ramar of the Jungle (Adv)	WDTV	TPA	Sat. 1:30-2:00	19.8	76	20.6	What In the World	WJAC	0.8
10. Captain Midnight (W)	WDTV	Tatham-Laird	Sun. 12:00-12:30	19.1	98	19.5	Sunday Best	WKJF	0.4

BALTIMORE — *Approx. Set Count*—625,000

Stations—WMAR (2), WBAL (11), WAAM (13)

1. Badge 714 (Myst)	WBAL	NBC	Sat. 10:30-11:00	26.5	55	48.0	Premium Playhouse	WMAR	17.3
2. Ramar of the Jungle (Adv)	WBAL	TPA	Mon. 7:00-7:30	25.7	73	35.4	7 O'Clock Final	WMAR	6.2
							News—J. Daly	WAAM	5.8
3. I Led Three Lives (Adv)	WBAL	Ziv	Wed 10:30-11:00	23.5	46	50.8	Blue Ribbon Sports	WMAR	27.3
							Sports Spot	WMAR	17.5
4. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	19.9	64	31.2	7 O'Clock Final	WMAR	9.1
							News—J. Daly	WAAM	7.3
5. Superman (Adv)	WBAL	Leo Burnett	Wed. 7:00-7:30	18.5	63	29.4	7 O'Clock Final	WMAR	16.5
							Jo Stafford	WMAR	7.3
6. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	17.1	83	20.6	Film Funnies	WAAM	2.4
7. Wild Bill Hickock (W)	WBAL	Leo Burnett	Fri. 7:00-7:30	15.3	59	26.0	7 O'Clock Final	WMAR	8.7
							News—J. Daly	WAAM	5.5
8. City Detective (Myst)	WMAR	MCA	Sun. 11:00-11:30	14.5	59	24.7	News	WBAL	7.3
							Mystery Marquee	WBAL	4.7
9. Captured (Myst)	WAAM	NBC	Thurs. 10:30-11:00	13.8	46	30.2	H-Bomb Film	WMAR	10.2
10. Death Valley Days (W)	WMAR	McCann-Erickson	Sun. 6:00-6:30	11.5	42	27.3	Reward for Talent	WAAM	8.0

SEATTLE-TACOMA — *Approx. Set Count*—320,000

Stations—KOMO (4), KING (5), KTNT (11), KMO (13)

1. Life of Riley (Com)	KING	NBC	Thurs. 7:30-8:00	45.3	71	63.8	Place the Face	KTNT	12.7
2. Death Valley Days (W)	KING	McCann-Erickson	Sun. 9:00-9:30	39.3	62	63.6	TV Playhouse	KOMO	13.0
3. Amos 'n Andy (Com)	KOMO	CBS	Thurs. 8:30-9:00	32.5	49	66.7	Four Star Playhouse	KTNT	17.2
4. Liberace (Mus)	KING	Guild	Wed 8:30-9:00	31.2	44	70.9	My Little Margie	KOMO	29.7
5. Superman (Adv)	KING	Leo Burnett	Mon. 6:00-6:30	30.6	81	38.1	News	KTNT	4.2
							What's Your Trouble	KTNT	2.1
6. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	29.5	50	59.0	Our Miss Brooks	KTNT	18.9
7. Wild Bill Hickock (W)	KING	Leo Burnett	Wed 6:00-6:30	29.3	81	36.1	News	KTNT	4.6
							Sports Slants	KTNT	2.5
8. Waterfront (Dr)	KING	UTP	Tues. 9:30-10:00	28.8	56	51.3	Circle Theatre	KOMO	11.2
9. I Led Three Lives (Adv)	KTNT	Ziv	Tues. 7:30-8:00	28.3	54	52.5	Dinah Shore	KOMO	12.3
10. Favorite Story (Dr)	KING	Ziv	Tues. 8:00-8:30	26.9	43	62.0	News Caravan	KOMO	8.8
							Milton Berle	KOMO	17.9

DAYTON — *Approx. Set Count*—295,000

Stations—WLW-D (2), WHIO (7)

1. I Led Three Lives (Adv)	WHIO	Ziv	Tues. 9:00-9:30	24.8	43	57.4	Fireside Theatre	WLW-D	31.3
2. Liberace (Mus)	WHIO	Guild	Thurs. 7:30-8:00	21.8	47	46.6	Dinah Shore	WLW-D	17.1
							News Caravan	WLW-D	24.3
3. Superman (Adv)	WLW-D	Leo Burnett	Fri. 6:00-6:30	21.5	88	24.5	Barker Bill's Cartoons	WHIO	0.7
							Captain Video	WHIO	0.3
4. Kit Carson (W)	WLW-D	MCA	Sun. 6:00-6:30	19.3	59	32.8	TV Hour	WHIO	9.2
5. Badge 714 (Myst)	WLW-D	NBC	Mon. 10:30-11:00	16.7	44	37.9	Studio One	WHIO	18.7
6. Range Rider ()	WLW-D	CBS	Thurs. 6:00-6:30	15.6	62	23.3	H-Bomb Film	WHIO	5.9
7. Duffy's Tavern (Com)	WLW-D	MPTV	Fri 9:30-10:00	13.0	23	57.0	Our Miss Brooks	WHIO	42.5
8. Captain Midnight (W)	WHIO	Tatham-Laird	Sat. 10:00-10:30 a.m	12.5	53	23.5	Pinky Lee	WLW-D	9.2
9. Wild Bill Hickock (W)	WLW-D	Leo Burnett	Wed. 6:00-6:30	11.7	78	15.1	Western Theatre	WHIO	1.3
							Captain Video	WHIO	1.0
10. Dangerous Assignment (Adv)	WLW-D	NBC	Sat. 5:30-6:00	10.5	53	20.0	Western Theatre	WHIO	8.4

DAVENPORT-ROCK ISLAND (QUAD-CITY) — *Approx. Set Count*—250,000

Stations—WHBF (4), WOC (5)

1. Superman (Adv)	WHBF	Leo Burnett	Fri. 7:30-8:00	36.5	61	60.2	Golden Opportunity	WOC	23.7
2. Range Rider (W)	WOC	CBS	Sun. 5:30-6:00	35.4	85	41.5	You Are There	KHBF	6.1
3. Cowboy G-men (W)	WOC	Flamingo	Sun. 6:00-6:30	31.6	68	46.6	Life With Father	WHBF	15.0
4. Annie Oakley (W)	WHBF	CBS	Sat. 6:00-6:30	27.1	73	37.1	Paul Winchell	WOC	10.0
5. I Led Three Lives (Adv)	WHBF	Ziv	Wed. 10:00-10:30	26.3	75	34.9	Death Valley Days	WOC	8.6
6. Foreign Intrigue (Dr)	WOC	J. Walter Thompson	Sat. 10:00-10:30	25.4	52	49.0	Wrestling	WHBF	23.6
7. Racket Squad (Adv)	WOC	ABC	Tues. 9:30-10:00	23.6	44	54.3	See It Now	WHBF	30.7
8. Favorite Story (Dr)	WHBF	Ziv	Thurs. 10:00-10:30	19.3	73	30.4	Wrestling	WOC	11.1
9. Captain Midnight (W)	WHBF	Tatham-Laird	Sun. 2:00-2:30	17.5	92	19.0	Seminary Choir	WOC	1.8
							Film Short	WOC	1.1
10. Duffy's Tavern (Com)	WHBF	MPTV	Mon. 10:00-10:30	12.9	60	21.5	Pride of the Family	WOC	8.6

TWO NEW HALF-HOUR MUSICAL TREATS . . . for local and regional sponsors . . .

from the producers of THE LIBERACE SHOW

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Television's Great New Musical Personality!

There's a new star on the TV horizon — FLORIAN ZABACH and his fabulous violin that "talks." A sensation in theatres and clubs from coast to coast . . . his recording of "The Hot Canary" has sold more than a million copies. Now . . . GUILD has built an excitingly different "personality musical show" around this great entertainer!

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James Daly Figures 116 (Count 'Em) TV Stanzas a Warmup for 'Intrigue'

J. Walter Thompson agency, operating for Ballantine Beer, trotted out James Daly last week for a game hen feed and roundtable chinfest at the poshy Puncheon Room of 21 in New York. Daly was just in from Sweden, where Sheldon Reynolds has been shooting "Foreign Intrigue," the national spot telefilm series on NBC. Daly took over the starring role last year from Jerome Thor, the trenchcoater who preemed with "Intrigue" in the fall of '51. Thor's handle was Cannon; Daly's is Powers; the other and more strategic difference is that Daly dropped the trenchcoat as "too much of a sartorial cliche" for U.S. correspondents swashbuckling their way around Europe in those cloak and dagger scripts on video's first offshore locationer.

Before his "Foreign" fortissimo, Daly was cast in 116 television workouts and was known mostly to the trade. With the Reynolds razzle-dazzler Daly's stock has gone up, which leads him cautiously to believe that, while he needed those 116 outings to gain performer status (plus feeding those three hungry kids of his, all with strictly Irish tags like Tyne; plus ditto for his wife), it took only one steady package to give him an imprint in the medium. Daly wasn't boasting or playing it immodestly; simply citing the facts articulately and forthrightly while chain-smoking Pall Malls and diving into Courvoisier cognac (wait'll Ballantine hears about that!).

Having gone before the cameras in Paris, Stockholm and elsewhere and made a study of the theatre abroad, Daly said he's convinced that "every American should have been born in Europe" as far as the thesping craft is concerned. "You learn more about your trade there, at an earlier age, because the opportunities to develop yourself are greater. Also, their repertory theatres are bound to further that development. You don't have to go knocking on the doors for jobs; they come after you because the impresarios know your work, your range and capacities. While I believe in the agent system, the commission men are practically non-existent in Sweden. I guess that's because the middleman is eliminated in a natural way when the producer makes it his business to know all about actors."

Daly will be in the U.S. for a month or so before scramming back to lens another 39 chapters.

Vidpix Distribs

Continued from page 41

"Royal Canadian Mounted Police" and "New Orleans Police" series being produced by Victor Stoloff. Guild Films will screen its "Florian Zabach Show" and rushes of its Frankie Laine series. TPA will give stations their first look at "Ellery Queen," while Official will have first prints of Triangle Productions' "Secret File, U. S. A." and Connie Gay's "Town & Country Time."

The Film Division of General Teleradio, in addition to its 30 features and "Greatest Drama," just made a deal with an undisclosed British firm for a 26-week package of half-hour animated cartoons. All of these products will be showcased at the meet and probably the former Phillips Lord properties as well.

Hollywood Television Service will probably have prints on its "Greatest Outlaws" series, while United Television Productions will be showing its "Curtain Call" package of the three John Steinbeck films shown originally on "Omnibus," the four pix Gross-Krasne made for "Lux Video Theatre" and six "GE Theatres" made by Bing Crosby Enterprises. It's probable UTP will also have first prints of the new Ken Murray series on hand. MPTV will be preeming its "Tim McCoy" and "Junior Science" quarter-hours. NBC Film Division will show pilots of "The Falcon," while CBS Television Film Sales will be preeming "Varsity, U. S. A." and will be trying to get rushes of "The Whistler" and "Man from the Islands."

Every firm will be displaying some sort of promotional gimmick, but probably the most original and persuasive will be CBS.' In conjunction with its big push for its CBS Newsfilm package, CBS is setting up a studio and will have a camera team on hand. Station bigwigs will be invited to talk with Gloria Swanson, Gene Autry and other stars on camera. CBS will then rush prints of the take to stations, where program and news directors will be only too happy to splice in the prints showing their bosses on local news shows.

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PALMER-WELDON MUSIC SERIES SET FOR COAST

Hollywood, May 18.

Jan Productions has begun lensing a new half-hour telefilm series, "This Is Your Music," starring Byron Palmer and Joan Weldon. Jack Denove is producer-director of the series, being gunned at KTTV's studios.

Series has been sold to Pacific Telephone Co. for Coast release, and is being offered to other institutional sponsors in other parts of the country. Format calls for stories and themes set to music.

Nelson Riddle has been inked to handle the music; Ernest Fegte will design production for the entire series, and David Lichine has been signed to stage the first show, and will probably remain for the entire series.

Gruskin-Poll Set 2 O'Seas Series, Dubbing, Feature

"Flash Gordon," first 26 of which were produced in West Berlin, is changing its locale. Marty Poll and Ed Gruskin, who turned out the first batch for Motion Pictures for Television syndication, start shooting on 13 new half-hours next Monday (24) in Marseilles. Gunther Von Fritsch will direct, with MPTV continuing to syndicate.

That's only the first phase of a busy schedule for Poll & Gruskin. In July, they move to London for the new dramatic series for Flamingo Films release (see separate story). Meanwhile, they'll be setting up a dubbing arrangement in France for conversion to the American tele market of foreign pix for National Telefilm Associates. And in early 1955, they start shooting a feature, "Content Assignment," for United Artists release. Pic is a suspense type, based on the book of the same name by Holly Roth. It'll be shot in London with locationing in Germany.

Gunther Buys Hillbilly Series for Trial Run

Gunther Beer, currently in about 10 markets with assorted telepix product, has bought Official Films' "Town & Country Time" hillbilly telepix series, for a trial run in a small market as a possible prelude to a regional buy of the pix.

Gunther has set the Connie Gay package on WSVA-TV, Harrisonburg, Va., for the trial run. Decision on extending into a regional buy should come in a couple of months.

Averl Crisis

Continued from page 41

Youngerman commented he sees no possibility of a shortage unless the film industry returned to production of something like 400 pix a year, at the same time tv was in peak production.

Another union which would be in trouble if it weren't for tv is cameramen's Local 659, whose business agent, Herb Aller, says 30% of the lensers are working steadily, with about 25% in tv.

Screen Actors Guild, while not having even a percentage breakdown available, said tv pix have provided a good many man hours of work for thesps, and saved the guild from a serious situation.

Saves Scribblers

TV has helped tremendously insofar as the Screen Writers Guild is concerned, said a spokesman, who estimated that currently 150 scribblers are working on teleplay assignments, and that there is a continuous flow of tv work for the writers. "These writers would be out of work if it weren't for tv, although, of course, if tv weren't here we might have more picture production," the spokesman commented. Producer Jack Chertok has 12 writers under contract, he mentioned, as an example of the help provided by tv.

SWG has 503 members who write for tv from time to time. Currently there are approximately 120 members toiling at the major studios, and the SWG'er broke it down this way, adding these were approximate figures: Universal-International, 26; Republic, nine; Metro, 32; 20th-Fox, eight; RKO, two; Paramount, nine; Columbia, 25, and Warners, 10.

Employment is highest at the Society of Motion Picture Art Directors, where 90% of its 130 active members are working. Of that percentage, 25% are in tv. Despite the high figure, a spokesman anticipates no shortage in the near future. He reports members find jobs much steadier in video, where they're assured of from 42 to 45 weeks a year on a series, rather than films, where it's on a picture-to-picture basis.

Smith to Guild As Sales Chief

Post of sales manager at Guild Films, vacant since Barney Goldman exited the firm a couple of months ago, has been filled by Joseph P. Smith, who's disbanding his Cinema-Vue Corp. to take the post. Smith is bringing in Cinema-Vue's sole vidpix property, the Danish-made cartoon feature, "Tinder Box," and may also turn over to Guild a couple of other properties for which he's been negotiating.

A vet motion picture sales exec, Smith joined Lippert Pictures in 1950 and a year later helped form Tele-Pictures Inc., the Lippert subsid which distributed over 100 films to tele. He was v.p.-general manager of Tele-Pictures until a few months ago, when the feature catalog was handed over to Bill Broidy as part of a Lippert-Broidy deal and Tele-Pictures was disbanded. Smith then formed Cinema-Vue. His brother and assistant, Frank Smith, will probably move over to Guild also, as an account exec.

Vidpix Chatter

New York

Marty Poll, producing partner of **Ed Gruskin**, leaves to join the latter next Wednesday (26) in Europe for six months of overseas production . . . Screen Gems holding a closed circuit demonstration of packaged goods shot in various color stock at NBC today (Wed.) . . . **Martin Lee**, Desilu Productions veep, in town talking new national deals for upcoming shows . . . **Leslie Harris**, CBS Film Sales veep, returned from production talks on the Coast . . . RKO Pathe completed production on a Signal Corps picture, "You in Great Britain" . . . **Lee Savin**, United Television Programs exec v.p., in from the Coast for huddles with N. Y. veep **Aaron Beckwith** . . . **Elihu Harris** officially moved in as Screen Gems advertising-promotion chief

looking into space?

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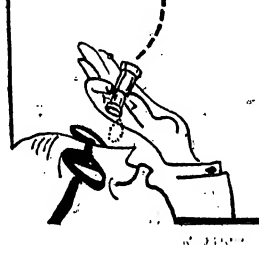

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PUBS SET BACK ON 'RENEWALS'

And It Goes for All Other Biz

With biz off for the past several weeks, music execs are explaining the dip in the usual cliches that are repeated year after year. Following is the chronicle of agonies or calendar of alibis which covers the month-by-month reasons why business isn't so good.

January: The month of the post-Christmas letdown when customers are paying off the December bills.

February: Bad Weather and/or the pre-income tax worries.

March: Federal income tax and the Lent season.

April: Easter vacation and state income taxes.

May: More interest in seed catalog than disks; start of the baseball season and, currently, the McCarthy-Army video hearings.

June-July-August: Summer vacations.

September: Back-to-school expenses.

October: Biz should be good but is'nt.

November: Pre-Thanksgiving period and hold-off of purchases for the Christmas period.

December: Biz not bad, but could be better.

Diskers Intent on Standardizing DJ Service Via 45s; Economics

Major disk companies are determined to convert their cuffo disk jockey service from the old-style 78 rpm disks to 45s even in face of general opposition by the station librarians and jockeys. Recent polls have indicated a dominant jockey preference for the 78s for reasons which the diskers believe are based on rank hostility to progress.

For the companies, the switch to 45s will represent an important savings in material, packaging and mailing costs. Several majors, such as RCA Victor, have been offering inducements to their distribs to promote the 45s among the jockeys by cutting the price of the deejay kits. The overall program has not been too successful and it's understood that the majors will soon switch over to a 45 service for pops regardless of the jockeys.

Numerous stations are now equipped to play the new speeds but a larger number are still not rigged for the conversion. Another factor in the jockey's hostility is that their libraries are on 78s and programming of standards would necessitate a switching between old and new machines.

Meantime, some smaller outlets, who now must buy their disks from companies like Decca and Capitol on a nominal monthly fee basis, are burning over this subing scription service. They are tagging it as "discrimination" and "biting the hand that feeds them." While the subscription rates are under $10 monthly, these stations regard it as an affront to their prestige.

Familiar Guys

Hollywood, May 18.

The Four Guys, new quartet which debuted with "This Must Be The Place" on Coral, isn't exactly a new quartet. Outfit consists of the four male voices of The Modernaires.

Resurgence of public interest in quartets cued the move by Hal Dickinson, Allan Copeland, John Drake and Fran Scott. Group's initial disk, "Place," was written by Copeland.

Col Setting Up Own Can. Distrib

Toronto, May 18.

After 14 years affiliation with Sparton Records of Canada Ltd., Columbia will set up its own organization in Canada the middle of June, with Toronto headquarters to be tagged Columbia Records of Canada Ltd. Quality Records will handle the pressings for the Dominion market.

Toronto office will be headed by Robert Pampe as veep and general manager, following his previous American post as divisional manager for Columbia Records. Veep and treasurer of the Canadian company will be H. A. Berry, former director of international operations for Columbia in the U. S.

Pampe said: "With the dynamic expansion of Canada evident everywhere, Columbia Records decided it should enter the Canadian field more directly and on a wider scale."

Laine Sparks Musical Memorials to His Late Pianist, Carl Fischer

As a memorial to Carl Fischer, who died in March, Columbia is issuing a special album featuring Frankie Laine, whom Fischer worked with for many years as accompanist, and Doris Day, Frank Sinatra, Paul Weston and Sammy Kaye. All the artists are waiving royalties on the disks' sales.

Meantime, one of Fischer's major compositions, "Reflections of An Indian Boy," will be preemed by the Cleveland Symphony Aug. 5 and will be repeated later by the Los Angeles Symphony. Laine, incidentally, has written lyrics to four themes from the work. Funds from the L.A. concert will be devoted to a Fischer scholarship fund for pianists living in L.A. county.

Satchmo On Tour of Army Camps, Colleges

Louis Armstrong launched a series of concerts in colleges and military installations in the south last week. The Satch has been pacted at such institutions as Davidson College, University of North Carolina, Louisiana State, Virginia Polytechnic Institute, Tulane, as well as Ft. Knox and Camp Lejeune.

Tour was set by Joe Glaser's Associated Booking Corp.

JACK BENNY MAY DO KIDISK SET FOR CAP

Hollywood, May 18.

Jack Benny is receptive to a scheme that he do a kidisk album for Capitol Records. But many details still have to be worked out. Idea is still very much in formative stage.

Capitol veepee Alan Livingston is trying to frame the script. After he has written it, Benny will have a chance to okay it before making final decision on recording.

Sammy Fain to Chirp Own Tunes in MGM Set

Academy Award-winning tunesmith Sammy Fain is getting a showcasing as a vocalist via an MGM Records longplay album of his compositions. Fain copped the 1953 Oscar for "Secret Love," which slotted in WB's "Calamity Jane."

Album will include such Fain tunes as "I'll Be Seeing You," "When I Take My Sugar To Tea," "You Brought a New Kind of Love to Me" and "That Old Feeling," among others. He'll be backed by the Van Alexander orch. Album is set for June 4 release.

CARMICHAEL'S BIG POINT VS. MILLS

In a precedent-setting decision affecting the status of copyright renewal clauses in old writer-publisher contracts, N.Y. Federal Judge David J. Edelstein ruled last week that original renewal assignments were not necessarily binding as contracts. He made the ruling in denying a petition by Mills Music for a summary judgment to dismiss the action by Hoagy Carmichael for return of renewal rights on 14 songs, including "Stardust."

Importance of the decision for the music biz lies in the fact that for the first time it opens the doors for songwriters to challenge the valadity of the renewal assignments made in contracts before the existence of the Songwriters Protective Assn. Judge Edelstein stated that a justifiable controversy does exist on whether adequate "consideration" was given to Carmichael at the time of the original assignment. In legal parlance, "consideration" refers to the compensation, in money or any other form, given to Carmichael in return for the renewal assignment.

Judge Edelstein's ruling now puts it up to the publishers to prove that adequate consideration was present in order to validate the renewals. Up to this point, the key ruling was made in the Witmark vs. Fisher case of about 10 years ago when the courts upheld the validity of copyright renewals made prior to the expiration of the first copyright term of 28 years. Now such renewals have to be validated by proof of the consideration angle.

Billy Rose Vs. Bourne

It's believed that the new decision also may have bearing on the action of Billy Rose against Bourne Music for return of "That Old Gang of Mine" copyright. Rose and his collaborators, Mort Dixon and

(Continued on page 51)

Small TV UHFers Ask Nominal Fee For ASCAP Deal

In the wake of ASCAP's recent agreement with standard indie video outlets on blanket and per-program license deals, small ultra-high frequency (UHF) stations are now asking for special consideration because of the marginal nature of their operation. Walter Reade Jr., theatre circuit owner and operator of the UHF WRTV in Eatontown, N. J., recommends that ASCAP take $25 per quarter as a token license payment.

Current proposed blanket licensing pact calls for an approximately 2% ASCAP bite of the video stations' gross. Reade informed ASCAP that it appears that they will "become a partner of ours based on our gross business." Reade indicated that the UHF video profit, if any, could not warrant such a license deal.

Reade suggested that if ASCAP would agree to a nominal license fee, it would indicate the Society's "confidence in small town tv and encourage us to render the community service which we are all desperately trying so hard to give." Reade also said that it be a public relations gesture on ASCAP's part if it recognized the problem of small UHF stations, especially in view of the hearings due before the Senate Small Business Committee later this month.

'X' Marks Stu Rose

Jimmy Hilliard, artists & repertoire chief for Label X, an RCA Victor subsid, has inked a GI singer, Cpl. Stuart Rose.

Label X signed the singer after buying a couple of masters cut by Rose for an indie Coast label, Look Records.

Joys Back 100% With ASCAP as Csida Exits 10-Year Deal With BMI Subsid

George and Eddie Joy's, dual publishing operation with ASCAP and BMI was severed last week with the buyout of the BMI firm, Trinity Music, by Joe Csida. The Joys will continue to publish via their ASCAP firms, Joy Music and its subsids, Oxford and Hawthorne. Split marks the first return to exclusive ASCAP operation of an old guard pub which had moved into a BMI affiliate setup.

Trinity was formed last August with the Joys and Csida as one-third pards. Csida also was named general manager of the Joy firms with a copy deal in the Joy Music catalog. Csida later brought in Charles Grean, ex-RCA Victor pop artists & repertoire chief, as his aide in Trinity. Grean will stay with Csida as veepe in Trinity.

Csida originally had a 10-year tieup with the Joys while the BMI deal is to run five years with a cancellation clause at the end of the second year. Csida's take from the overall copy deal has not been fully ironed out as yet.

BMI guarantees Trinity $55,000 for its first year with additional annual guarantees depending on performance ratings for the previous year. In less than a year of operation, firm nabbed 47 diskings for its copyrights. The original

(Continued on page 52)

OK With Petrillo?

Offbeat musical instruments are still cropping up on current wax product. Most recent are a lead pipe and a shofar, traditional Hebrew ram's horn.

The lead pipe is featured on Patti Page's Mercury slicing of "Steam Heat" and the shofar is the only instrument used in Kapp Records' longplay album, "One God." Mac Ceppos handled the lead pipe licks, while an unbilled sexton played the shofar.

AFTRA Wants New Disk Pact

American Federation of Television & Radio Actors, which represents all non-AFM talent on wax, has asked the major disk companies to sit down for new pact talks. AFTRA became the collective bargaining agency for narrators and choristers about four years ago when it inked its original deal with the diskers and since then has agreed to extend the agreement from year to year.

It's believed that the recent deal between the American Federation of Musicians and the diskers sparked AFTRA's request for a new deal. The AFM received a 20% boost in scale, spread over five years, and it's likely that AFTRA will ask for a similar hike.

COL TUCKS AWAY 'PAJAMA' CAST SET

Columbia Records put "The Pajama Game" original cast album in the groove Sunday (16). Score for the show, which opened to favorable notices on Broadway last week (13), was penned by Dick Adler and Jerry Ross. Frank Music is publishing.

Recording session was headed up by Col v.p. Goddard Lieberson. John Raitt, Janis Paige and Eddie Foy Jr. are starred in the album. Already released by Col from the Adler-Ross score are singles of "Hey There" and "Hernando's Hideaway" by Johnnie Ray; The Mariners' etching of "Steam Heat" and Guy Mitchell's "There Once Was a Man."

"Pajama Game" marks Col's third original cast set of the season. Label previously nabbed "Kismet" and "The Girl in Pink Tights."

Trudy Richards Sues Newton for $50,000

Warbler Trudy Richards filed a $50,000 suit against Larry Newton of Derby Records in N. Y. Supreme Court last week. Miss Richards alleged that Newton didn't use his best efforts to promote her Derby platter releases.

Complaint also adds that Newton had failed to render royalty statements on her releases. Miss Richards inked a seven-year personal management pact with Newton in April, 1953, but claims that he had falsely represented himself as a competent manager. Before moving to Derby, thrush had recorded under the Decca banner.

The suit was filed under her real moniker, Gertrude Schwartz.

ASCAP's Stanley Adams' European Goodwill Tour

ASCAP prexy Stanley Adams embarked on the Queen Elizabeth today (Wed.) for a goodwill tour of England and the Continent. He will explain the purpose and the workings of the Society to cultural groups and will cement ASCAP relations with foreign performing rights societies.

He'll be gone about six weeks.

British Chappell Warns Against Showtune Plugs In Advance of Legiters

London, May 18.

Countering a widespread practice by U. S. visitors here of bringing in sheet music from the latest Broadway musicals, a warning to bandleaders, clubs, broadcasting stations and theatres has been issued by Chappell & Co., a leading British music publishing house affiliated with Chappell Music in the U. S., against "illegal performances of show tunes from musical plays not yet presented in London." They've also warned against the illegal importation and use of orchestral parts or copies or disks of similar numbers.

A four-page leaflet, distributed by the company, lists the plays and songs which have been put on the banned list. These include the showtunes from two Rodgers & Hammerstein productions, "Me and Juliet" and "Allegro," the Cole Porter numbers from "Can-Can" and "Out of This World," and the numbers from "Top Banana," "Kismet" and "Wonderful Town." On behalf of Edwin H. Morris, they've also imposed a bar on five songs from "By the Beautiful Sea."

In their circular, Chappell explains it has no desire to prohibit the playing of pop numbers from musicals after their first production but they are "absolutely forbidden prior to that." Releases for colonial and foreign territories will be given as stage productions are presented in these areas.

The ban also applies to the recordings of the show music "until such time as they have been commercially recorded and released in this country."

Dorsey Bros. to Cut Kiddie Wax for Bell

Hollywood, May 18.

The Dorsey Bros. band dips briefly into a new field with their next Bell Records release. They'll compete for the kidisk market.

Band cut a session last week of a pair of pop tunes and added a new version of "My Friend the Ghost," with Gordon Polk handling the new lyrics aimed at the moppet market. Sonny Burke, Decca's Coast recording director, supervised the session as a favor to the Dorseys.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Eddie Fisher: "My Friend"-"Green Years" (Victor). "My Friend," clieffed by part of the "I Believe", songwriting team, has a similar religioso flavor and makes potent material for Eddie Fisher. It's belted in open-voiced style for full highlighting of the reverent lyrics. Red Foley has sliced this number for Decca in a soft, effective rendition with appeal for both the pop and country markets. On the Victor flip, Fisher has another excellent item in "Green Years," a literate ballad with a lovely melodic line.

McGuire Sisters: "Heavenly Feeling"-"Goodnight, Sweetheart, Goodnight" (Coral). Based on a commercial jingle for a coffee brand, "Heavenly Feeling" has been transmuted into a neat pop tune that may overcome the jinx besetting most other such adaptations. McGuire Sisters give it a good ride with ensemble backing. Reverse side is a slow rhythm number with solid juke possibilities and could grow into the bigger entry.

Art Carney: "Va Va Va Voom"-"Song of the Sewer" (Columbia). Art Carney, Jackie Gleason's sidekick on the latter's video show, bows inauspiciously on wax with this coupling. Carney doesn't have much of voice and needs material with enough kicks to overcome this deficiency. "Voom" is a pedestrian item with some tiresome Spike Jones' noises in the background. "Song of the Sewer" overworks an obvious idea with little comedy gloss.

Betty Hutton-Tennessee Ernie Ford: "The Honeymoon's Over"-"This Must Be the Place" (Capitol). This is Betty Hutton's best wax effort in some time. In tandem with Tennessee Ernie, she restrains those ultra-frantic mannerisms but gets plenty of speed out of "Honeymoon's Over," a rhythm & blues-type number. "Place," which was launched a couple of weeks ago by Dinah Shore for Victor, is another knockdown rhythm item on which Miss Hutton reverts back to her trademarked antics.

Lillian Roth: "I'll Cry Tomorrow"-"Eadie Was a Lady" (Coral). Lillian Roth's newly published autobiog, "I'll Cry Tomorrow," is the basis for the topside number, an inspirational ballad with no specific reference to the songstress' saga. Miss Roth gives it a warm interpretation. She brightens the mood with a racy workover of the oldie on the flip.

Kay Penton: "A New Town Is a Blue Town"-"I Was Meant for You" (Mercury). Kay Penton is a distinctive stylist who has worked most of the jazz and intime spots, but has not had a chance on wax before. She gets a good launching here with "A New Town," a bluesy number from the "The Pajama Game" legit score and perfectly suited for Miss Penton's easy but subtle delivery. Bottom deck is a change-of-pace folk-styled rhythm number, lightly handled by Miss Penton with choral backing. This tune is no relation to a similarly-titled standard.

Ella Fitzgerald: "Who's Afraid?"-"I Wished on the Moon" (Decca). Ella Fitzgerald has been unaccountably absent from the hit lists for the past couple of years, although generally recognized as one of best song purveyors in the business. This coupling of standards again showcases her style in its top form. "Who's Afraid?" is etched in delicate tones while "Moon" gets a richer, more intricate rendition, both standing up under repeated spins. Gordon Jenkins orch and chorus provide lush backing.

The Mariners: "When I Needed You Most"-"Steam Heat" (Columbia). The Mariners have evolved a definite pop style with their last few releases and the quartet shows up nicely on this platter. "Needed You Most" is a pleasing ballad with a good beat. "Steam Heat," another item out of "Pajama Game" score, is given a cute workover, but will have to trail behind Patti Page's etching for Mercury.

Janet Brace: "Popcorn for You"-"Blame It on My Youth" (Decca). Despite that corny title, "Popcorn for You" turns out to be a very clever number handled in charming style by Janet Brace. It's an attractive side which, if anything, might be too smart for the pop market. Flip is a fair rendition of a standard ballad with slight chances.

Du Droppers: "How Much Longer"-"Just Whisper" (Groove). Du Droppers are a rhythm & blues combo whose harmonies shade into the pop field. "How Much Longer" is a strong torch number belted by a Bill Kenny-type tenor in the lead. Flip is a slower-tempoed number with a religioso lyric.

June Winters: "Reading Old Letters"-"I Don't Want To Be Worshipped" (Mercury). June Winters, a comparative newcomer to the wax fold, makes a neat impression with "Reading Old Letters." Thrush has savvy and knows how to get across a lyric idea with impact. "Reading Old Letters," a sentimental ballad, is pleasant fare. Flip side is an okay entry and her vocal efforts here again mark her as a thrush to watch.

Best Bets

EDDIE FISHER ..... **MY FRIEND**
(RCA Victor) ..... *Green Years*
McGUIRE SISTERS ..... **HEAVENLY FEELING**
(Coral) ..... *Goodnight, Sweetheart, Goodnight*

Album Reviews

Ted Heath Orch: "The Music of Fats Waller" (London). Ted Heath has been cleaning up in the U. S. market for the past couple of years with his longplay releases and this salute to Fats Waller will continue the pace. Pairing of Heath's swing tempo and the Waller compositions is a natural for a big payoff. Heath's arrangement and delivery are colorful and imaginative and give the Waller works a special zing. Album's big selling point is the workover of Waller's "London Suite," the first time it's been etched on LP. It's packaged on one side of the 12-inch platter and marks an important contribution to the Waller lore. The bottom side shows Waller off in a lighter groove with nifty interpretations of such faves as "Honeysuckle Rose," "Ain't Misbehavin'," "Blue Turning Gray Over You" and "I've Got A Feeling I'm Falling."

Jo Stafford-Paul Weston Orch: "Garden of Prayer" (Columbia). This group of pop and hillbilly religious tunes makes a natural package for Jo Stafford's unaffected lyrical style. With backing from husband Paul Weston's orch, she delivers simply and tastefully on such numbers as "It Is No Secret," "Star of Hope," "He Bought My Soul at Calvary," "I Found a Friend," "Beautiful Isle of Somewhere," "Invisible Hands," "Peace in the Valley" and "The Beautiful Garden of Prayer."

Willis Bros., country & western vocal combo, joined Coral Records.

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
142nd Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THE MAN WITH THE BANJO
Vocals by Larry Hooper
and
UNTIL SUNRISE
Vocals by Alice Lon

ASCAP CLICKS AGAIN AT D.C. PRESS 'MATINEE'

Washington, May 18.

ASCAP's annual click, its fourth "Musical Matinee," went across in customary successful style past Thursday (13) at a luncheon of the National Press Club.

The show, a good will gesture by the American Society of Composers, Authors & Publisher, brought top tunesmiths, to entertain the newsmen.

Entertainment this year included Lew Brown & Ray Henderson, Sammy Fain, Mack Gordon, Bennie Benjamin & George Weiss, Bee Walker, with Sue Como and the Hilltoppers to put over some of the songs. The songwriters handled most of the piano and vocal chores of their own compositions.

ASCAP prexy Stanley Adams emceed. All the entertainers were well received, but the biggest hand went for the nostalgic standards of Sammy Fain, Gordon, and Brown & Henderson. Brown brought down the house at one point when he started to sing "Shine," then suddenly paused in horror and commented, "Hey, wait a minute; you're going to have me investigated."

Basie's 'Cavalcade' Spot

Los Angeles, May 18.

Count Basie has been set to headline the annual Cavalcade of Jazz the afternoon of June 20 at Wrigley Field. Others in the lineup include Perez Prado, Dinah Washington and the Four Tunes.

Basie will double Sunday between the Cavalcade in the afternoon and the 54 Ballroom at night, winding up a three night stand at the terpery.

Sophie Tucker's '50 Golden Years'

Mercury has just issued a handsome album (MG 20049; $15) in honor of and starring Sophie Tucker in "50 Golden Years." Produced under the direction of Merc's then a&r topper Richard Hayman, whose orchestra backs the cavalcade of Tuckeriana (with the ubiquitous Ted Shapiro, of course, at the ivories), it is a showmanly presentation of a show biz great.

Jack Yellen scripted the fore-half of the 12-inch LP, as he did most of her special and other trademarked songs. The flip side is a cavalcade of uninhibited Tucker tales to tired wives and others—a sort of Broadway Dorothy Dix with Kinsey overtones—whose song titles speak their lyric burthens about as graphically as anything. They are variously titled "It's Never Too Late," "Vitamins, Hormones and Pills," "Inhibition Papa," "There's No Business Like That Certain Business," and "Sophie Tucker School for Red Hot Mammas."

The "A" side is more sentimentally proper as Patti Page chirps "Yiddishe Momme," George Gibbs does "Some Of These Days," Vic Damone renders "Who Cares?", Rusty Drapers does "Hard Hearted Hannah" and Soph signs off with "50 Golden Years," by Jack Yellen to Lucille Day's musical setting.

"Hi-Ya Soph!" kicks off the pot-pourri of her trademarked songs, permitting the new-generation singers (chiefly disk artists and, of course, exclusively Mercury) to give their modern impressions of Soph's technique, although in the instances of the males the "imitations" go by the boards. Yellen and Dan Dougherty (music) dominantly did the special songs, but to round out the credits "Yiddishe Momme" (spelled that way on the jacket) is by Yellen with Lew Pollack; Yellen, with Milton Ager, did "Who Cares?", both also collaborating (plus Bob Bigelow and Charles Bates) on "Hannah."

Interlarded in the "Hi-Ya, Soph!" greetings are recorded salutations via phone calls "from all over the world" (in sundry multilingual cheerios and congratulations), leading into George Jessel in a telephone bit; Miss Page's "Momme" takeoff; Eddie Cantor's "If You Knew Sophie Like I Knew Sophie" impression; Miss Gibbs' takeoff on the Shelton Brooks standard, "Some Of These Days"; Jack Benny's telephonic greetings; Vic Damone's "Who Cares?", Rusty Draper's "Hannah" and her concluding philosophy, a definition of "what constitutes success, in life or in show business?", good material by Yellen.

Flip the side and it becomes a saucier exposition of earthy material, of the "Make It Legal, Mister Siegal" genre. This makes it a question, perhaps, for disk jockey reprises, requiring some editing possibly in certain dittles.

But there is nothing awry with the "A" side, the warm sentimental salute to Soph, a socko showwoman for half a century. It is to her distinction that she can blend the romantic and nostalgic with the saloon stuff and make both jell.

The handsome album runs 16 pages with its unusual galaxy of intimate pictures—Soph with show biz greats, plus heretofore unpublished family groups. The end-papers of the package include a Palace bill, showing her headlining, Joe Frisco bottomlined, and The 3 Sailors, Princess Agreneva Slavinsky & Her Royal Russian Choir (a Morris Gest presentation), Jack Pepper, "Our Gang Kids," Tom Davis and the 4 Kemmys, rounding out the bill.

The Tucker album is heralded as a "limited edition." It should please the veteran star's wide following who will delight in the eight pages of "The Sophie Tucker Story," in prose and pictures.

Abel.

Longhair Disk Reviews

Bach: St. Matthew Passion (Bluebird, 3 LP; $9.30). Good, competent, pop-priced version of the oratorio has quiet drama and appeal in version by Toronto Mendelssohn Choir under Sir Ernest MacMillan. Soloists are superior, orch lends fine support (especially some solo instruments) and result is a rewarding effort.

Poulenc: Les Mamelles de Tiresias (Angel; $4.95). Modern opera-burlesque is an amusing, tuneful satire on changes in sex. Tender and witty by turn, it has a charming, graceful presentation by an Opera Comique group under Andre Cluytens, giving it the right, light touch. Soloists Denise Duval, Robert Jeantet and Jean Giraudeau stand out.

Brahms: Trio No. 1 in B (London; $5.95). Well-integrated performance of the lush, lovely chamber work, by the Trio di Trieste, clear-sounding and smooth. Some of Brahms' loveliest melodies are here, if sometimes fragmentary.

Mozart: Quartets No. 20 & 21, in D (Columbia; $5.95). Some neat ensemble playing by the Juilliard Quartet on two fine Mozart works. The stately, tuneful No. 21 has the cello often in the solo spot and otherwise prominent (hence the title "Cello Quartet"), for interesting effect.

Music of Vivaldi (Decca; $5.85). Four graceful Vivaldi concerti charmingly done by the Virtuosi di Roma. There's delicacy as well as strength in both composition and performance. Fine string tone stands out.

Rivier: Symphony No. 2 & Honegger: Symphony for Strings & Trumpet (MGM; $4.85). Rivier work has a lean, tight, attractive score, with Hindemithian rhythms. Honegger piece is more asceptic, less interesting. Both get excellent performances by the MGM String Orch under Izler Solomon.

Dvorak: Symphony No. 4 (Remington; $2.99). Lushly melodious G Major in a vigorous, yet mellow, well-balanced reading by the Cincy Symphony under Thor Johnson.

Robert Shaw Chorale (RCA Victor; $5.95). Devout, rarely-heard and musically-appealing Schubert Mass in G, Bach's pastoral-like "Komm, Jesu, Komm," and some Brahms songs, persuasively and effectively sung by the w.k. Shaw group.

Bront.

Israel Symph Works Set for U. S. Release

London, May 11.

Recordings of the Israel Philharmonic Orchestra, now being made in Tel Aviv by Electric & Musical Industries (EMI), are to be released in America under the Angel label.

The works being cut are by Mahler, Mendlessohn, Schonberg and contemporary Israeli composers. The recordings are being made under the supervision of Lawrence Collingwood.

VARIETY 10 Best Sellers on Coin-Machines

1.	**WANTED (11)**	*Perry Como — Victor*
2.	**OH, BABY MINE (14)**	*Four Knights — Capitol*
3.	**LITTLE THINGS MEAN A LOT (3)**	*Kitty Kallen — Decca*
4.	**MAN UPSTAIRS (3)**	*Kay Starr — Capitol*
5.	**HERE (7)**	*Tony Martin — Victor*
6.	**YOUNG AT HEART (12)**	*Frank Sinatra — Capitol*
7.	**MAKE LOVE TO ME (16)**	*Jo Stafford — Columbia*
8.	**IF YOU LOVE ME (REALLY LOVE ME) (2)**	*Kay Starr — Capitol*
9.	**HAPPY WANDERER (1)**	*Frank Weir — London*
10.	**ISLE OF CAPRI (1)**	*Gaylords — Mercury*

Second Group

CROSS OVER THE BRIDGE	*Patti Page — Mercury*
MAN WITH THE BANJO	*Ames Bros. — Victor*
THREE COINS IN THE FOUNTAIN	*Four Aces — Decca*
I'D CRY LIKE A BABY	*Dean-Martin — Capitol*
HERNANDO'S HIDEAWAY	*Archie Bleyer — Cadence*
JILTED	*Teresa Brewer — Coral*
ANSWER ME, MY LOVE	*Nat (King) Cole — Capitol*
A GIRL, A GIRL	*Eddie Fisher — Victor*
NO TEARDROPS TONIGHT	*Tony Bennett — Columbia*
MY SIN	*Georgia Gibbs — Mercury*
SECRET LOVE	*Doris Day — Columbia*
I REALLY DON'T WANT TO KNOW	*Les Paul-Mary Ford — Capitol*
STEAM HEAT	*Patti Page — Mercury*
CUDDLE ME	*Ronnie Gaylord — Mercury*
AM I IN LOVE	*Joni James — M-G-M*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Cap Hits All-Time $17,740,000 Sales Peak; Net Take Jumps to 781G

Hollywood, May 18.

An all-time sales record of $17,740,985 was recorded by Capitol Records, Inc., for the 12 months ended March 31. Prexy Glenn E. Wallichs told stockholders today in a letter reporting that net earnings were up almost $250,000. Sales volume represented an increase of better than $3,000,000 over the $14,687,220 for the preceding 12-month period.

Consolidated net income, the report said, leaped to $781,453 after providing for Federal income taxes, as compared with $546,929 last year. Current net income is equivalent, after payment of preferred dividends, to $1.62 per share on the 476,230 shares of common stock outstanding. Last year's net was equal to $1.12 per share.

In announcing the gains, Wallichs told stockholders that the upward trend in the company's sales and earnings, which has been uninterrupted since 1949, continued through the first quarter of this year.

Carroll Gibbons Death Shocks Brit. Music Biz; Mull Savoy Replacement

London, May 18.

The sudden death of pianist-bandleader Carroll Gibbons last Monday (10th) has shocked the whole British music business. Gibbons died in London Clinic from coronary thrombosis at 51.

The Requiem Mass held for him at Farm Street Catholic Church, Mayfair, on Thursday morning (13) was crowded out by bandleading colleagues, music publishing, recording, broadcasting and tv representatives, as well as musicians who had worked for Gibbons. He was buried at the American Cemetery, Brookwood, the same afternoon.

Carroll Gibbons was born in Clinton, Mass., and never changed his American nationality, although he worked in Britain for thirty years. He came over with Rudy Vallee in 1924, after studying at

(Continued on page 52)

ASCAP EMPLOYEES TO PRESENT NEW MUSICAL

Variety Workshop, comprising employees of the American Society of Composers, Authors & Publishers, will preem a new musical, "The Broadway Angel," at Palm Gardens, N.Y., next Wednesday-Thursday (26-27). Proceeds will go to the Veterans Hospital Radio Guild.

Musical is the second production of the Variety Workshop, which was organized in 1952.

Johnson Ankles Cap As Publicity Chief

Hollywood, May 18.

Bob Johnson, Capitol Records publicity director for the last 15 months, has ankled the post. No immediate replacement is planned and his duties will be divided up among other staff members with Bill Olofson taking over editing of the Cap magazine, Music Views.

Johnson, a former newspaperman and fiction writer, probably will concentrate on freelance magazine assignments.

Doris Day's 'Secret Love' Tops Scot Bestsellers

Glasgow, May 11.

Doris Day's waxing of "Secret Love," on the Philips label here and Columbia in America, tops the current hit tune barometer here, with Joan Regan's "Someone Else's Roses" on Decca in the No. 2 position.

Third slotting is held by the Four Knights in "I Get So Lonely" on Capitol, with Frank Sinatra fast coming up in fourth position with "Young at Heart" (Capitol).

Garner Switches to Shaw

Erroll Garner ankled the Gale Agency last week to pact with Shaw Artists. Garner had been with the Gale office for the past four years.

Martha Glaser continues as Garner's personal manager.

Contino's $62 Per Min.

Hollywood, May 18.

Dick Contino lays claim to being the highest paid accordion player in history with an afternoon date June 13 at the Stancato School of Music. He'll be the featured attraction at the annual accordion festival staged by the school.

Contino will get a flat $2,500 for the date. He'll work approximately 40 minutes—which figures out to $62.50 per minute.

ALEX KALLAO GETS HOT, FROM EMBERS TO VICTOR

Alex Kallao, jazz pianist who recently wound up a long stand at the N. Y. eastside spot, The Embers, has been ticketed for RCA Victor's newly projected jazz program.

Jack Lewis, who is heading the jazz operation for Victor, is prowling the jazz spots around the N. Y. metropolitan area for instrumentalists in the diskery's program to build new names.

Best British Sheet Sellers

(Week ending May 8)

London, May 11.

Happy Wanderer....Bosworth
Secret Love...Harms-Connelly
Friends, Neighbors....Reine
I See the Moon.....Feldman
Changing Partners....Mellin
Don't Laugh At Me.....Toff
Heart of My Heart...F.D.&H.
Bimbo .....Macmelodies
Bell Bottom Blues.....Reine
Someone Else's Roses..Fields
Such a Night.....Sterling
Make Love to Me.....Morris

Second 12

The Book .....Kassner
Cross Over Bridge.New World
Oh My Papa ..... Maurice
Tennessee Walk....F. D. & H.
Swedish Rhapsody ..Connelly
I Get So Lonely.....Maddox
D'dw'd Stage Harms-Connelly
Little Shoemaker.....Bourne
Love Me .....Wood
Ebb Tide.....Robbins
Luxembourg Polka.....Dash
Young at Heart.....Victoria

Moe Preskel Buys Top Tune Catalog

Meadowbrook Music, headed by Moe Preskel, has acquired the Top Tune Music catalog. Top Tune, located in Atlantic City, N. J., had been owned by Bud French, who died about two months ago.

Top Tune catalog comprises about 250 copyrights.

RCA's Bally for 5th Anni of 45's As Key to Offset Summer Slump

Timed for the fifth anni of the introduction of 45 rpm disks, RCA Victor is prepping a major promotion in June for its 45 extended-play line. Company is issuing streamers and display cards to dealers and is making available a catalog-type counter rack to showcase its 101 EP bestsellers.

A group of Victor execs, including George R. Marek, Bill Bullock, Bill Alexander, Irwin Tarr and Jack Burgess, recently concluded a tour of all Victor distribs to lay the groundwork for the promotion. It will be tied in with singing commercials for the EPs on several Victor NBC network shows.

Meantime, Joe Carlton, pop artists & repertoire chief, is mobilizing the diskery's top names to buck the warm weather business dip which began several weeks ago. Carlton is planning to shoot with successive releases by Eddie Fisher, Perry Como, Tony Martin, Eartha Kitt and the Ames Bros. in order, as he puts it, "to stir up some noise and get people into the shops."

Carlton is of the opinion that the industry must take active steps to counter the summer slump. The a&r exec pointed out that a couple of big new hits could easily reverse the current downward trend. "We don't intend to hold back until the situation changes," he said, "but will shoot the works to get the disk business rolling again."

Cap Album Art Lauded

Hollywood, May 18.

Capitol's record album art work knocked off three of the five top prizes at the Fourth Lithographic Awards Competition sponsored by the Lithographers' National Assn. Awards were in the packaging division.

Sleeve for the Frank Sinatra "Songs for Young Lovers" album garnered first prize. Other trophies went to "The Passions," album featuring Les Baxter and Bas Sheva; and the Joe (Fingers) Carr Ragtime Band album.

TOM MACK NOW HEADS DECCA'S COAST JAZZ

As part of the stepped-up interest in jazz by the major companies, Decca has named Tom Mack to head up the label's jazz artists & repertoire division on the Coast. He'll work under the supervision of Milt Gabler, Decca's a&r chief over pops and jazz.

Mack has been working in Hollywood for several years with Sonny Burke, Decca's Coast chief.

Fairbanks' Vidpix Musicians Problems Now an Int'l Incident

London, May 18.

Douglas Fairbanks Jr. has been running into more trouble as result of the Musicians' Union ban on recordings for television programs. After the union instructed its members not to attend any of the music sessions, the producer arranged for his NBC telepix series to be recorded in Paris.

It is understood that the MU has made representations to the French Musicians' Union and latter is now refusing to handle "the" work. According to reports, Fairbanks may now have to switch his recording sessions to Amsterdam.

VICTOR'S MILLER LP'S ON 20TH-FOX REISSUES

Hollywood, May 18.

Reissue of two 20th-Fox films featuring the late Glenn Miller's orch has cued renewed Miller platter activity. RCA Victor is bringing out a pair of soundtrack albums from the films, "Orchestra Wives" and "Sun Valley Serenade."

Deal for the albums was closed a few weeks ago. LP albums are brand new since there wasn't a soundtrack album on either film when first released.

Dan Gabler Reactivates Commodore's Jazz Series

Commodore Records, one of the earliest jazz labels that pioneered the formation of numerous indie companies in the field, is being reactivated. Danny Gabler, brother of Decca's Milt Gabler who organized Commodore back in 1938, will run the company with Jack Crystal and Leonard Feather in the artists & repertoire slot.

For the past few years, Commodore has confined its releases to albums made before 1945. New setup will have a Contemporary Jazz series as well as standard Dixieland material. The diskery is tied up with the Commodore Music Shop, N.Y., which the Gabler family founded.

Brown Univ. Combo To Cut Dixie Sides

Campus bands are now getting into the disk act. Buzz McKee and his Brunotes, undergrads at Brown U. (Providence), have been tagged by the indie Boston Records to cut Dixieland sides. Combo will be released via the Sheraton label, Boston subsid.

The Brunotes recently have been touring college campuses as well as playing dates at Jimmy Ryan's New York jazz spot, and Mahogany Hall, Boston.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	PERRY COMO (Victor)	Wanted
2	2	KITTY KALLEN (Decca)	Little Things Mean A Lot
3	4	KAY STARR (Capitol)	Man Upstairs / If You Really Love Me
4	3	FRANK SINATRA (Capitol)	Young At Heart
5	6	FOUR KNIGHTS (Capitol)	Oh, Baby Mine / I Was Meant For You
6	5	PATTI PAGE (Mercury)	Cross Over The Bridge / Steam Heat
7	7	JO STAFFORD (Columbia)	Make Love To Me
8	..	FOUR ACES (Decca)	Three Coins in the Fountain / Amor / Wedding Bells
9	10	NAT (KING) COLE (Capitol)	Answer Me, My Love / It Happens To Be Me
10	..	FRANK WEIR (London)	Happy Wanderer

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*WANTED	Witmark
2	2	†YOUNG AT HEART	Sunbeam
3	6	*LITTLE THINGS MEAN A LOT	Feist
4	5	*OH, BABY MINE	Melrose
5	3	*CROSS OVER THE BRIDGE	Laurel
6	4	*MAKE LOVE TO ME	Melrose
7	8	*ANSWER ME, MY LOVE	Bourne
8	7	†MAN WITH THE BANJO	Mellin
9	10	†IF YOU LOVE ME (REALLY LOVE ME)	Duchess
10	..	†MAN UPSTAIRS	Vesta

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2, and so on down to one point. Clicks and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP. †BMI.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Bill Silbert—WMGM—New York	Jack Downey—WGTH—Hartford	Jerry Strong—WMAL—Washington	Al Ross—WBAL—Baltimore	Jackson Lowe—WUST—Bethesda	Alan Darry—WORL—Boston	Gordie Baker—WSPR—Springfield	Dick Smith—WORC—Worcester	Bob Berry—WOTW—Nashua	Nick Nickson—WBBF—Rochester	Lou Barlie—WKAL—Rome	Jack Bennett—WSPN—Saratoga Springs	Jerry Williams—WIP—Philadelphia	Joe Hyder—WADK—Newport	Joel Chandler—WJOY—Burlington	SOUTH: Bill Burns—WQAM—Miami	Bob Clayton—WPIN—St. Petersburg	John Wrisley—WSAV—Savannah	Jerry Kay—WTIX—New Orleans	Troy Williams—WREV—Reidsville, N. C.	Gene O'Bannon—KONO—San Antonio	Mike Woloson—WNOR—Norfolk	Carl Stuts—WRVA—Richmond	MIDWEST: Saxie Dowell—WGN—Chicago	Don Bell—KRNT—Des Moines	Robin Seymour—WKMH—Dearborn	Don McLeod—WJBK—Detroit	Johnny Morris—KSTP—Minneapolis	Art Blake—KFAM—St. Cloud	Art Roberts—KXLW—St. Louis	Will Lenay—WSAI—Cincinnati	Jack Gale—WSRS—Cleveland	Larry Brownell—WKBN—Youngstown	Bill Reynolds—WTMJ—Milwaukee	FAR WEST: Bill Ballance—KNX—Hollywood	Jim Ameche—KLAC—Hollywood	Jerry Nesler—KFSD—San Diego	Russ Coglin—KROW—San Francisco	Les Keet—KOBK—Las Vegas	Bill Previtti—KDEF—Albuquerque	SCORE POINTS
1	1	14	Perry Como	Victor	*Wanted		1	6	2	3	1	4	9	4	1	5	3	2	2	1	2	1	1	5	..	10	1	1	..	1	1	..	..	3	2	7	..	3	1	5	1	1	1	1	2	279
2	4	9	Kitty Kallen	Decca	*Little Things Mean a Lot		9	1	1	6	3	..	3	5	4	7	..	..	1	..	9	..	1	3	1	..	..	1	2	..	1	4	4	..	1	3	1	10	2	6	7	..	2	..	8	202
3	3	9	Tony Martin	Victor	†Here		..	2	6	1	..	9	8	6	3	3	9	9	3	3	..	9	7	5	9	8	9	6	3	..	..	..	4	5	..	8	3	10	5	6	10	..	7	4	150
4	2	16	Frank Sinatra	Capitol	†Young at Heart		2	3	3	2	..	..	..	1	2	..	6	1	7	9	4	4	10	..	..	10	3	10	..	9	..	..	8	9	..	..	..	..	..	2	3	5	5	1	..	145
5	13	19	Four Knights	Capitol	*Oh, Baby Mine		4	7	5	7	..	..	..	8	..	4	4	4	..	..	8	5	..	..	..	5	4	..	..	3	..	..	..	..	..	10	..	..	3	5	2	..	..	5	105
6	9	5	Frank Weir	London	*Happy Wanderer		..	..	8	..	..	..	2	..	..	..	..	..	8	4	..	..	2	..	..	..	..	9	4	4	4	2	1	1	4	..	9	1	..	..	..	..	..	..	102
7	6	13	Ames Bros.	Victor	†Man With the Banjo	1	..	..	9	5	..	..	..	2	..	8	..	..	..	1	10	7	6	..	7	..	5	..	..	6	..	..	2	..	..	2	..	7	..	9	..	..	8	4	..	99
8	5	14	Patti Page	Mercury	*Cross Over the Bridge		..	..	..	..	9	2	..	..	..	..	5	..	4	7	2	6	..	..	..	2	8	..	..	..	..	..	6	..	..	9	..	..	..	4	2	4	3	6	..	97
9	11	16	Nat (King) Cole	Capitol	*Answer Me, My Love		..	..	7	4	..	..	5	..	..	..	1	6	..	5	5	10	..	..	..	3	6	3	..	8	..	..	..	7	..	5	..	..	..	..	9	7	6	8	..	93
10	8	6	Kay Starr	Capitol	†If You Really Love Me		..	4	..	..	..	..	..	..	1	2	5	..	..	..	..	..	4	..	3	..	10	..	6	..	..	10	..	10	1	5	6	4	..	..	..	..	3	..	91
11	7	17	Jo Stafford	Columbia	*Make Love to Me		7	..	..	..	..	3	..	..	2	8	..	..	..	..	3	2	..	..	..	4	2	..	..	7	..	..	..	..	..	..	8	..	8	4	3	..	5	..	85
12	11	10	Eddie Fisher	Victor	*A Girl, A Girl		5	..	..	..	2	1	6	7	..	..	7	..	5	6	..	8	..	..	..	..	7	..	..	..	..	..	3	..	..	..	4	..	10	..	9	..	..	6	79
13	16	6	Kay Starr	Capitol	†Man Upstairs		..	..	4	..	5	..	..	..	..	..	..	..	..	8	..	..	..	1	8	7	..	..	..	2	9	..	10	..	..	..	..	7	..	..	..	..	..	1	59
14	9	6	Teresa Brewer	Coral	†Jilted		..	10	..	..	..	6	..	..	8	10	..	7	..	..	..	..	..	..	..	..	..	..	..	5	..	..	9	8	4	..	4	..	..	7	..	..	9	..	45
15	23	3	Four Aces	Decca	*Three Coins in Fountain		..	..	..	..	..	..	7	10	..	..	..	..	..	..	..	..	..	..	5	..	..	5	5	10	..	..	..	5	..	..	..	..	3	..	..	..	7	..	..	42
16	..	2	Frank Sinatra	Capitol	*I Could Have Told You	5	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	5	..	..	..	..	..	..	..	..	..	..	..	..	..	26
17	26	4	Gaylords	Mercury	*Isle of Capri		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	3	6	..	..	3	..	..	..	..	..	..	..	..	..	..	22
18	19	4	Betty Madigan	M-G-M	†Joey	2	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	10	21
19	30	2	Crew Cuts	Mercury	†Crazy 'Bout You, Baby		..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	2	8	..	..	..	10	..	..	20
20	..	3	Vera Lynn	London	†If You Really Love Me		..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
21A	15	6	Doris Day	Columbia	*I Speak to the Stars		..	9	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	4	8	..	..	7	..	..	..	..	..	..	10	..	..	..	..	..	18
21B	38	3	Archie Bleyer	Cadence	*Hernando's Hideaway	8	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
23	..	2	Jackie Lee	Coral	*Isle of Capri		..	..	..	..	8	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	2	..	..	..	..	..	..	..	..	..	17
24	41	10	Les Paul-Mary Ford	Capitol	†I Really Don't Want		..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	4	..	..	15
25	..	2	Don Cornell	Coral	*Believe in Me	9	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
26A	14	26	Doris Day	Columbia	*Secret Love	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	13
26B	21	9	Joni James	M-G-M	*Am I in Love		..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	13
28A	..	2	Lola Dee	Mercury	*Padre		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	7	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	13
28B	45	2	Four Aces	Decca	*Wedding Bells	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	9	..	..	..	..	..	..	..	..	..	..	..	10
28C	35	7	Charlie Applewhite	Decca	*This Is You		..	..	..	..	..	..	..	..	..	..	..	3	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
28D	20	6	Hilltoppers	Dot	*Poor Butterfly		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	10
32A	..	2	Frank Sinatra	Capitol	*Don't Worry 'Bout Me		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	6	..	..	..	9	..	..	..	..	..	..	..	9
32B	18	4	Henri Rene	Victor	*Happy Wanderer	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	9
34A	30	3	Four Tunes	Jubilee	*Understand How You Feel	8	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
34B	33	2	Gaylords	Mercury	*Love I You		..	..	..	..	..	..	..	9	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
36A	16	10	Four Aces	Decca	†Amor		..	..	..	..	..	5	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
36B	44	2	Julius La Rosa	Cadence	*Three Coins in Fountain		..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
36C	..	1	June Valli	Victor	*Understand How You Feel		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
39A	22	12	Tony Bennett	Columbia	†No Teardrops Tonight	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	6
39B	..	1	Jerry Vale	Columbia	*I Live Each Day	..	..	..	..	..	6	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
41	..	1	Paul Weston	Columbia	†I Went Out of My Way	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
42A	..	1	Sunny Gale	Victor	*Dream, Dream, Dream	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	4
42B	24	4	Jeff Chandler	Decca	*I Should Care	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	4
42C	..	1	Bunny Paul	Essex	†Lovey Dovey	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
45	..	1	Hilltoppers	Dot	*Wrapped Up in a Dream	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	2

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20/47-5745

RCA VICTOR

FIRST IN RECORDED MUSIC

RCA ®

"HIS MASTER'S VOICE"

Mercury Bows Brit. Affiliate

London, May 18.

The British end of Mercury Records was inaugurated in London last Tuesday (11) with a cocktail-party for leading deejays, pressmen and trade execs. First releases under the Mercury label are scheduled for June 1. Hitherto, Mercury disks were released here under the Oriole label, and Oriole will continue to control the destines of Mercury here.

Among the first releases are titles by Patti Page, Sarah Vaughan, Vic Damone, Ralph Marterie, Billy Daniels, the Gaylords, etc., and these will be followed by classical and jazz LP and EP disks.

The Oriole factory at Aston Clinton, in Buckinghamshire, is being trebled in size to cope with the pressing of the British Mercury sides.

Morris Levy, executive head of Oriole Records, is the British Mercury boss, assisted by Jack Baverstock as sales, publicity and exploitation manager.

JOE (BYOIR) McCURDY TRIPLING RCA CHORES

With the exit of Warren Schwed from the top RCA Victor disk publicity spot to return to the Carl Byoir office, Joe McCurdy, Byoir account exec, is now tripling in his supervisory RCA duties. McCurdy is now assuming duties in the disk division as well as continuing in the NBC and RCA divisions.

Schwed has been assigned by Byoir to account exec post for a new soft drink product being marketed in the N. Y. area.

Art Ford Paces Late Aft WNEW Offbeat Music Show

WNEW, N. Y., pop music outlet which has gained a rep for programming the hits, is currently experimenting with offbeat numbers in a cream afternoon slot and has come up with a solid rating payoff. New show, launched several weeks ago in the 5:30 to 6 p.m. position, is being jockeyed by Art Ford who also pilots the post-midnight "Milkman's Matinee" show for the station.

Ford's afternoon stanza is showcasing foreign imports, esoteric jazz and pop numbers which haven't made the grade but which Ford thinks have merit. A typical half-hour had numbers by Jean Sablon, Chet Baker, Maynard Ferguson, Tommy Mara and Matt Dennis, a medley of instrumental ists and vocalists who are far from being on any hit parade.

According to Bill Kaland, WNEW program chief who brain-trusted the afternoon show, the new Ford program represents a change of pace for the station. "You can't get by playing only the hits," he said, "and if you don't label the music one way or another, the public will listen and like it."

3 Suns to Hit Road

Three Suns, RCA Victor trio, wind up an eight-month stand at the Hotel Astor's Columbia Room, N. Y., Saturday (22).

Combo was originally booked for two weeks. They are now setting a theatre and nitery tour.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat. Record Mart)	Birmingham—(Loveman's Inc.)	Miami—(Florida Music Shops)	Louisville—(Variety Record Shop)	Memphis—(Ferguson's Rec. Shop)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music)	St. Louis—(Stix-Baer-Fuller)	Seattle—(Sherman-Clay)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	TOTAL POINTS
1	1	**PERRY COMO** (Victor) "Wanted"	9	6	..	6	2	..	8	1	..	4	1	1	1	1	1	1	2	1	1	1	1	150
2	2	**KITTY KALLEN** (Decca) "Little Things Mean a Lot"	1	1	7	1	3	2	1	10	4	1	4	9	3	2	..	4	3	8	..	7	..	127
3	4	**FRANK SINATRA** (Capitol) "Young at Heart"	10	..	..	10	1	..	9	5	..	7	2	2	2	3	7	6	..	4	3	2	5	98
4	3	**PATTI PAGE** (Mercury) "Cross Over the Bridge"	..	4	..	..	6	..	..	3	..	3	6	3	5	..	6	8	..	2	2	4	6	85
5	5	**JO STAFFORD** (Columbia) "Make Love To Me"	..	3	10	4	9	..	3	2	..	5	10	4	..	..	10	5	..	5	4	3	4	84
6	8	**FOUR KNIGHTS** (Capitol) "Oh, Baby Mine"	..	..	..	7	7	..	7	4	..	6	5	6	..	7	..	2	..	3	..	5	7	66
7	7	**NAT (KING) COLE** (Capitol) "Answer Me, My Love"	..	..	..	9	..	..	..	6	8	..	3	5	4	5	..	7	..	6	..	6	..	51
8	9	**FRANK WEIR** (London) "Happy Wanderer"	2	..	2	8	..	..	..	..	2	..	..	..	6	9	2	..	8	10	..	..	..	50
9	22	**FOUR ACES** (Decca) "Three Coins in the Fountain"	4	..	3	2	..	1	..	..	1	..	..	..	9	..	..	..	..	..	..	..	..	46
10	6	**AMES BROS.** (Victor) "Man With the Banjo"	8	8	..	..	4	..	..	9	..	..	8	7	..	..	..	3	..	..	8	8	2	45
11	13	**KAY STARR** (Capitol) "Man Upstairs"	..	2	9	..	..	..	4	..	..	2	..	10	..	..	5	..	..	..	9	..	8	39
12	10	**KAY STARR** (Capitol) "If You Really Love Me"	3	..	..	..	..	..	2	..	6	..	9	..	8	4	..	9	..	..	..	..	..	36
13	19	**ARCHIE BLEYER** (Cadence) "Hernando's Hideway"	5	..	1	..	..	3	..	..	5	..	..	..	10	10	..	..	..	..	..	..	..	32
14	10	**TONY MARTIN** (Victor) "Here"	..	..	..	..	..	9	10	..	..	..	..	8	..	..	..	10	4	7	..	..	3	26
15	13	**EDDIE FISHER** (Victor) "A Girl, A Girl"	..	..	..	5	8	..	..	7	..	8	..	..	..	..	..	..	5	9	..	..	..	24
16	15	**TERESA BREWER** (Coral) "Jilted"	..	5	..	..	..	10	5	..	..	..	..	..	..	..	..	..	7	..	..	9	..	19
17A	16	**GAYLORDS** (Mercury) "Isle of Capri"	7	10	..	..	..	6	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	15
17B	22	**VERA LYNN** (London) "If You Really Love Me"	..	..	..	3	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	15
19A	12	**DORIS DAY** (Columbia) "Secret Love"	..	9	..	..	..	..	..	..	..	7	..	..	6	..	..	..	..	..	..	9	13
19B	18	**SLIM WHITMAN** (Imperial) "Rose Marie"	..	..	5	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
21	..	**IVES-JENKINS** (Decca) "True Love Goes On"	..	..	..	..	..	..	..	7	..	..	..	..	..	..	4	..	..	..	..	..	..	11
22	22	**CREW CUTS** (Mercury) "Crazy 'Bout You, Baby"	6	..	..	..	..	7	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	10
23A	21	**RONNIE GAYLORD** (Mercury) "Cuddle Me"	..	..	..	..	..	..	6	..	..	..	..	..	..	..	9	..	..	..	..	..	10	8
23B	..	**NAT (KING) COLE** (Capitol) "It Happens To Be Me"	..	7	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	8
23C	..	**FOUR ACES** (Decca) "Amor"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	5	..	8

SIX TOP ALBUMS

1	2	3	4	5	6
GLENN MILLER STORY Film Soundtrack Decca DL 5519	GLENN MILLER MEMORIAL Glenn Miller Victor LPT 3057	SONGS FOR YOUNG LOVERS Frank Sinatra Capitol H 488	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H 352	ROSE MARIE Film Soundtrack M-G-M E 229	PARDON MY BLOOPER Kermit Schafer Jubilee LP 2

STONE TO CONSOLIDATE MUSIC, TALENT HDQTRS.

Hollywood, May 18.

Cliffie Stone is consolidating his music publishing, personal management and television production interests and moving into new Hollywood offices. Each of his outfits has heretofore had its own headquarters.

In expanding his operation, Stone appointed Buzz Carleton, who has been associated with him for the last nine years, as general professional manager of Central Songs (BMI) and Snyder Music (ASCAP). Lee Heintz has been named exec secretary of the organization.

Beside the pubberies, Stone has Cliffie Stone Productions, the "Hometown Jamboree" radio and television show and is personal manager of Tennessee Ernie, Molly Bee and Joanie O'Brien.

Victor's Trade Press P.A.

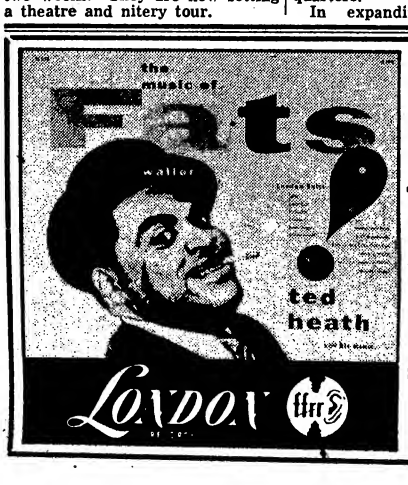
In a revamp of RCA Victor's flack operation, Ann Fulchino has been named trade press contact in addition to handling pop disk publicity. Ben Kemper continues to cover the Red Seal side.

Both Miss Fulchino and Kemper worked under Warren Schwed until the latter's return to the Carl Byoir office. It's expected that a new publicity head, from within the present Victor organization, will be named next month.

Fowler, Cook to N.Y. After Coast Confab

Capitol Records veepees William Fowler and Hal Cook returned to their New York base Monday (17) after a series of Coast confabs with diskery brass. The Coast meets dealt with diskery's fall release and promotion program.

Cap is holding its national sales meet in Estes State Park, Colo., in July where distribs and staffers will be briefed on the program.



TED HEATH DOES IT AGAIN

ON THIS 12" LONG PLAY RECORD

THE BEST BIG BAND HIGH FIDELITY RECORD EVER: LL-978

THE MUSIC OF FATS WALLER

(Available on Extended Play:)

MUSIC OF FATS WALLER—Vol. 1
Soho — Limehouse — Chelsea — Bond Street (All from "London Suite") BEP. 6159

MUSIC OF FATS WALLER—Vol. 2
Piccadilly — Whitechapel (from "London Suite") — I've Got a Feelin' Im Fallin'—Blue, Turning Gray Over You. BEP. 6170

MUSIC OF FATS WALLER—Vol. 3
Honeysuckle Rose—Ain't Misbehavin'—Alligator Crawl—Jitterbug Waltz. BEP. 6160

THESE 3 RECORDS AVAILABLE IN ALBUM BEPA 12

OTHER TED HEATH LONG PLAY HITS

Ted Heath at the London Palladium
Eloquence; Pick Yourself Up; The Champ; Dark Eyes; Blues for Moderns; Do Nothin' Till You Hear From Me; Solitude; The Hawk Talks; I Get It Bad; Rhapsody For Drums; Etrospect; Fourth Dimension. LL-892

Strike Up The Band
Strike Up The Band; Obsession; Clair De Lune; Piper's Patrol; Vanessa; Hot Teddy; On The Bridge; Yours Is My Heart Alone; Alpine Boogie; La Mer; Alouette; Hawaiian War Chant. LL-758

LONDON RECORDS

On The Upbeat

New York

Betty Madigan, MGM Records' thrush, guesting on Dave Garroway's NBC-TV show Friday (21). She's also set for a date at the Rendezvous Room, Philadelphia, beginning May 24 . . . Joni James into Convention Hall, Asbury Park, N. J., for a two-day stand May 29-30 . . . Jo Ann Toney, MGM Records pactee, begins a week's engagement at the Palace Theatre Friday (21). . . . Tito Puente, Latino orch leader, returns to the Palladium tonight (Wed.) . . . Thrush Elly Williams in town plugging her Rainbow etching of "Airirang" . . . Ray De Nemo, Bethlehem Records' crooner, currently at Ben Maksik's Town & Country Club, Brooklyn . . . Nat (King) Cole opens at the Chez Paree, Chicago, May 26 . . . Trend Records pacted Ernie Felice to a five-year deal . . . Jackie Lee, Coral Records' keyboard artist, currently at the Coronet Lounge, Baltimore. . . . Rosalind Minoer appointed an associate at the Mike Hall flackery.

Hollywood

Deal being dickered for Jan Garber to come back to town next month for a stand at the Palladium. Batoneer, in the business 37 years now, was at the Hollywood terpery last year . . . One-nite promoter Van Tonkins bought Sauter-Finegan for a series of five gigs up the Coast on completion of their current fortnight at the Palladium . . . Count Basie set for June 18-20 at the '54 Ballroom, then up to San Francisco for one week at the Downbeat before trekking through the northwest on one-niters . . . Wingy Manone at the Jazz Hill, Phoenix . . . Deal underway for a new southside nitery in town, the Savoy. Operator Stuff Crouch expects to set a deal this week to permit opening for the Memorial Day weekend.

Chicago

Louis Armstrong set for two frames at Terrace, East St. Louis, Ill., beginning June 15 and following with four-weeker at Blue Note, Chi, on June 30 . . . Ralph Marterie in this territory throughout May, capping with four days at Tulsa Horse Show opening May 25 and a week at Moonlight Gardens, Cincinnati, beginning June 18 . . . Lionel Hampton staging Regal Theatre floorshow in Chi May 28 for one week . . . Art Hodes last week pacted with General Artists Corp.

Pittsburgh

Joe Lescak is the new organist with the Al DiLernia Trio at William Penn Hotel . . . Charlie Spivak opened week's engagement at the Horizon Room Saturday (15) . . . Bobby Dale band on a tour of 15 Western Pennsylvania theatres after finishing up long stay at William Penn Tavern . . . Herb Conrad, organist, signed for the summer at Gorley's Lake Hotel near Uniontown . . . Twin Coaches figured it had the 4 Aces sewed up for a return, but Vogue Terrace grabbed them for week of June 21 . . . Eddie Cole threesome into the Blue Moon for a stay . . . Carousel closing down May 29 for a few weeks and Herman Middleman, who has the house band there, will job around during that time. He's already set for two weeks at the Colonial Manor . . . Bobby Cardillo combo had its contract extended at the Monte Carlo.

Scotland

Teddy Foster Orch will show-back Lena Horne in vaude stints at Empire, Glasgow, June 7, and Empire, Edinburgh, June 14 . . Frankie Laine set for Empire, Glasgow, Sept. 20, opening U.K. tour at this vaudery . . . Jack Parnell "Jazz Wagon" show playing Empire, Edinburgh . . . Dr. Crock's band into Playhouse, Glasgow.

Announcing
A General Meeting of
The Composers Guild of America
To ratify a constitution and install an executive board and officers.
To be held Friday, May 21st, 8 P.M.
PHI GAMMA DELTA CLUB
106 W. 56th Street
New York City
Deems Taylor, Arthur Schwartz, Robert Russell Bennett, Co-Chairmen
* * *
HOLLYWOOD-ROOSEVELT HOTEL
AVIATION ROOM, Hollywood
Leith Stevens, Walter Schumann, Mack David, Co-Chairmen

A "HIGHLIGHT"
For Every Program
JUNE NIGHT
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Experienced, energetic person, well-known in Scandinavian music circles, seeks connection with big American publishing firm as Scandinavian representative. Finest references, good economics. Box V67154, Variety, 154 West 46th Street, New York 36, N. Y.

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Starting May 24, for FIVE Weeks
Barbara Carroll
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Chicago 203 No. Wabash | Hollywood 8619 Sunset Blvd

Burns, Brit. Bandleader, To Tour U.S. Army Bases

British bandleader Tito Burns is to play eight weeks of concerts and dances for the American servicemen in Europe, commencing on July 7. The tour will embrace camps in Germany, France and Austria, plus some dates at U.S. bases in Great Britain.

Accordionist - bandleader Burns (who hurriedly changed his self-styled first-name when he previously toured certain parts of Europe) turned down an offer to play in Israel during the summer in order to carry out the American engagements.

Coral's Marla Terry

Deejay reaction in Cleveland to a couple of demonstration disks by a young thrush Marla Terry has earned her a Coral pact.

Coral also bought the demos, "Rendezvous" and "A Lovely Fantasy With You," both cleffed by Nick Cornell.

Lorry Raine Signs on Dot

Thrush Lorry Raine has been inked to a term pact by Randy Wood's Dot Records of Gallatin, Tenn. Diskery will initially release two sides cut by Miss Raine independently.

Vocalist and her manager-husband Tim Gayle are currently touring eastern disk jockeys to plug the Dot platter.

RECORD DEALERS FORM TRADE ASSN. IN MASS.

Boston, May 18.

Formation of the Record Dealers Assn. of Eastern Mass., comprised of platter retailers, was announced here last week by Frank Homeyer, prez of the new organization. Store-owning group, concerned over the serious dip in platter sales recently, believes that only through organization can mutual cooperation between distribs and the dealers be attained and has appointed a committee to meet with the wholesalers to discuss their problems.

One committee was set up to investigate self-service stores, which at present have not caught on here. In addition, the board of directors went on record as approving the principles of fair trade for platters, a touchy subject here lately with some retailers unloading disks at discount rates.

The association has tentatively skedded a one-day convention on Oct. 12, planning to invite major label toppers to discuss the future of the record biz.

Pitt Trolley Strike Cancels Morgan Date

Pittsburgh, May 18.

West View Park, which depends a lot on trolleys and busses for its patronage, cancelled Russ Morgan's one-nighter Sunday (16) in a hurry following the dismal business Sammy Kaye did there the Tuesday before. Transportation strike started only 48 hours before the Kaye booking so management couldn't do anything about it and took a beating.

With Morgan, however, there was time and he agreed to let park out of the contract with proviso that they play him back later in the summer when trolleys and busses are running again. West View will go along with inexpensive local orchs on its regular dance nights for the duration of the walkout and has alerted several other name outfits with commitments to expect a postponement in case strike continues for any great length of time.

Renewals

Continued from page 45

Ray Henderson, challenge the renewal assignment made in their original contracts.

Judge Edelstein also ruled that a justifiable controversy existed over whether "unconscionable advantage" was taken of Carmichael when he made his original contracts with Mills. In the brief filed by Lee V. Eastman, the cleffer's attorney, it's claimed that Irving Mills cut his name in on several songs with Carmichael without contributing anything to the numbers.

Problem of renewals has been of paramount importance to the music business for the past few years because of the thousands of valuable copyrights involved. In the vast majority of these copyrights up for renewal, the assignment was made in the original contract.

The cleffers' main contention is that the Copyright Act of 199, in dividing the copyright term into two parts of 28 years apiece, clearly intended to give the writers a second crack in making a new deal. That is the philosophy underlying the basic SPA contract which now automatically reverts the copyright ownership back to the writers after the first term.

Bob Thiele Ill

Hollywood, May 18.

In town for a month of concentrated recording sessions, Coral Records' artists & repertoire topper Bob Thiele was felled last week by a strep throat and ordered to bed for several days.

Barring complications, he's expected to be back at work by the end of this week.

Seattle Tooter Jobs Drop Sharply As Liquor Board Clips Ballroom Biz

Seattle, May 18.

Closing of dance halls here is hitting employment of musicians, with only other channel for new jobs, television, not taking up the slack. Harry Reed, president of Local 76, American Federation of Musicians, says dance halls are being forced out of business because of strict rulings by the state liquor control board, and that others are about to fold up because of little business.

The Everstate Ballroom closed some time ago and the Palladium will be converted into a bowling alley in the next few weeks. These two closures will cost 25 musicians their jobs, Reed said, and concern is felt for other Saturday night jobs which employ about 250 musicians.

Liquor ruling has to do with dancehalls providing ice and mixers for patrons. Many have been doing this for years, but if the liquor board rules that this makes them "bottle clubs" they will be forced to stop the practice, leading to decrease in biz and eventual closing.

Neither of the two television stations here, KING-TV and KOMO-TV, have staff musicians, but they do provide steady work for a certain number. Programs on KING use about 16 regularly; on KOMO there are two on a daily basis. In Tacoma, the two tv stations use about 15 musicians on daily and weekly programs, but policy of no staff musicians prevails there also.

Most locations in Seattle use three and four-piece combos, with many bars using just a pianist or organist, but Bob Harvey, in the Georgia Room of the Olympic Hotel, uses an eight-piece outfit Friday and Saturday nights, and Norm Hoagy has a five-man group five nights a week at the Magic Inn.

Dismiss Shubert Suit Vs. Yost Over 'Prince'

Suit brought in N.Y. Federal Court in 1948 by April Productions, a Shubert subsid, against Ben Yost's Vikings for infringement of "The Student Prince" was dismissed by Judge Henry W. Goddard last week.

Judge Goddard ruled that although the Vikings sang melodies from "The Student Prince" at the now defunct Club Harem, N.Y., it was not done within the framework of the script's context and was in the boundaries of the Harem's ASCAP license.

BMI Check List

OF New RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
AYE AYE AYE AYE (Trinity)			
GINNY GIBSON (MGM)	75 (Good)	B (Very Good)	
BOOGIE, THE (Gallatin)			
AL LOMBARDY (Dot)	75 (Good)	Best Bet	
CRAZY 'BOUT YOU BABY (Sunbeam)			
CREW CUTS (Mercury)	Best Buy	Sleeper of the Week	
EAST SIDE, WEST SIDE (Champion)			
JOHNNY DESMOND, ALAN DALE, BUDDY GRECO (Coral)	75 (Good)	B (Very Good)	
GO IN AND OUT THE WINDOW (Sunbeam)			
MILLS BROTHERS (Decca)	Record Spotlight	Sleeper of the Week	Excellent
LAST TIME, THE (Modern)			
DON, DICK & JERRY (Crown)	80 (Excellent)	Best Bet	
OH LOVE OF MINE (Vincent)			
RONNIE GAYLORD (Mercury)	82 (Excellent)	Sleeper of the Week	
OUT IN THE MIDDLE OF THE NIGHT (Ample)			
KAREN CHANDLER (Coral)	Record Spotlight	Sleeper of the Week	Very Good
RAIN (Falling From the Skies) (Mellin)			
FRANK SINATRA (Capitol)	Record Spotlight	Disk of the Week	Excellent
SUDDENLY (Brenner)			
VOICES OF WALTER SCHUMANN (Victor)	79 (Good)	C+ (Good)	
PERCY FAITH (Columbia)	80 (Excellent)	B (Very Good)	
MANTOVANI ORCH. (London)	78 (Good)	Best Bet	Best Bet
SWAY (Peer)			
BOB CARROLL-FRANK DE VOL (Derby)	73 (Good)	B+ (Excellent)	
THEY TELL ME (Chase)			
FOUR NIGHTS (Capitol)	78 (Good)	B (Very Good)	
THIRTEEN WOMEN (Danby)			
BILL HALEY & COMETS (Decca)	74 (Good)	Best Bet	
VENEZUELA (Moonlight)			
LES BAXTER (Capitol)	76 (Good)	C+ (Good)	Very Good
WOW (Vincent)			
RONNIE GAYLORD (Mercury)	77 (Good)	Sleeper of the Week	

BROADCAST MUSIC, INC.

Berlin Donates 'Army'

Continued from page 1

Theodore Roosevelt Jr. and Gene Tunney are the other two trustees. These residual values can take the shape of film reissues, motion picture synchronization, television rights, recordings, and the other byproduct rights that come from the show's score, which contains such tunes as "I Lost My Heart at the Stage Door Canteen," "This Is the Army Mr. Jones," "I'm Getting Tired So I Can Sleep," "Army Air Corps Song," "Blue Serge Suit" and others.

As with "God Bless America," the same fancy 10c royalty per sheet music, all mechanical and reproduction rights and in fact the entire copyright goes to the Scouts' fund which Berlin founded with the ballad, which, to date, has earned the astronomic figure of $239,053.74.

This is an alltime show biz record for a single song's earnings although admittedly it has been swelled by abnormally high royalty scale, designed to increase the fund.

With Army Emergency Relief which realized almost $10,000,000 from the one Berlin soldier show —legit run and the WB pic version —no longer requiring this sort of economic priming, the Army ceded all rights back to the songsmith. He turned them over on the premise that the Scouts may well be the next generation's line of defense— a potential, he states, he "hopes to God will never come."

Flies to Coast

Berlin flew to the Coast over the weekend to sit in on 20th-Fox's "Show Business." His Paramount picture, "White Christmas" (Bing Crosby-Danny Kaye), awaits release.

When Berlin returned with Par production head Don Hartman from Europe, he stated that the "Say It With Music" project for the next Crosby-Kaye filmusical "isn't' quite set." There are certain conditions yet to be worked out.

This package would cull the cream of the crop of tunes from four Music Box revues, including such songs as "Say It With Music," "Lady of the Evening," "Crinoline Days," "Everybody Step," "They Call It Dancing," "Pack Up Your Sins," "Orange Grove in California," along with Grace Moore's interpolations of the two standout Berlin ballads, "All Alone" and "Remember," plus some 20 production numbers.

Berlin is prouder of the fact that, while nearly $10,000,000 isn't to be slighted, he was officially cited for the "great morale job" the show did for the benefit of over 3,000,000 of our Armed Forces who saw it in the United Kingdom, Italy, the South Pacific and the Philippines. Berlin got the Medal of Honor for this from the U. S. Government.

Before leaving for the Coast the songsmith became a Doctor of Music for the second time. He took his transposing keyboard special piano to Philadelphia for the Temple Univ. award, and when chided for being "a two-finger musician," he told the students and faculty that he was given a DM from Bucknell in 1941. To which one of the studes cracked, "That makes it an honorary degree for each finger."

P. Winchell's 'X' Disks

The wax pursuit of video and nitery comedy personalities still continues. Latest to be put into the groove is ventriloquist Paul Winchell via Label X.

His first side, "You're So Much a Part of Me," will be performed on Winchell's last show on NBC-TV May 23.

Simon Opens ASCAP Co.

Pub topper Bill Simon joined the ASCAP ranks last week with the formation of the Eastbrook Music firm. Simon had kicked off his publishing operation about a year ago with Westbrook Music, a BMI affiliate.

Pop as well as kiddie tunes will go into the Eastbrook catalog.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of May 7-13, 1954

A Girl, A Girl	Valando
Alone Too Long—*"By The Beautiful Sea"	Morris
Angela Mia	Chappell
Answer Me, My Love	Bourne
Come Back To My Arms	Morris
Cross Over The Bridge	Laurel
Don't Worry 'Bout Me	Mills
Dream, Dream, Dream	Feist
Happy Wanderer	Fox
Here	H & R
Hernando's Hideaway—*"Pajama Game"	Frank
I Really Don't Want To Know	H & R
I Speak To The Stars—†"Lucky Me"	Witmark
I Understand How You Feel	Jubilee
If You Love Me (Really Love Me)	Duchess
Isle Of Capri	Harms
Jilted	Sheldon
Knock On Wood—†"Knock On Wood"	Famous
Little Things Mean A Lot	Feist
Make Love To Me	Melrose
Man Upstairs	Vesta
Man With The Banjo	Mellin
Marie	Berlin
Oh, Baby Mine (I Get So Lonely)	Melrose
Poor Butterfly	Harms
Secret Love—†"Calamity Jane"	Remick
Steam Heat—*"Pajama Game"	Frank
Three Coins In Fountain-†"Three Coins In Fountain"	Robbins
Wanted	Witmark
Young At Heart	Sunbeam

Second Group

A Dime And A Dollar—†"Red Garters"	Famous
Amor	Southern
Carnival In Venice	Capitol
Du Bist Mein Liebchen	BVC
From The Vine Came The Grape	Randy-S
Goodbye	Southern
I Could Have Told You	United
I Went Out Of My Way	Broadcast
It Happens To Be Me	Paxton
It's A Wonderful World	Miller
Lazy Afternoon—*"Golden Apple"	Chappell
Lost In Loveliness—*"Girl In Pink Tights"	Chappell
No One But You	Feist
Paraguay	Paxton
South	Peer
Stranger In Paradise—*"Kismet"	Frank
There'll Be No Teardrops Tonight	Acuff-R
Until Sunrise	Leeds
Wedding Bells (Are Breaking Up That Old Gang)	Mills
With All My Heart And Soul	Leeds

Top 20 Songs on TV

(More In Case of Ties)

Answer Me, My Love	Bourne
Button's Bounce	Lord
Cross Over The Bridge	Laurel
Hernando's Hideaway	Frank
I Love Him So Much I Could Scream	Marks
I Speak To The Stars	Witmark
If Every Month Were June	Robbins
Isle Of Capri	Harms
Jilted	Sheldon
Little Things Mean A Lot	Feist
Make Love To Me	Melrose
Man With The Banjo	Mellin
Oh, Baby Mine (I Get So Lonely)	Melrose
Secret Love	Remick
Three Coins In The Fountain	Robbins
Two Shadows On The Sand	Pickwick
Wanted	Witmark
When I Needed You Most	Pincus
Y'All Come	Starrite
Young At Heart	Sunbeam

† *Filmusical.* • *Legit musical.*

Joys-Csida

Continued from page 45

BMI deal will continue with Csida's solo operation.

The Trinity performance payoff is at an inflated rate per plug (usual rate is between 4c and 6c per point per plug) until the $55,000 advance in the first year is matched. After that the per point payoff drops until a higher bracket is reached. It then slides down until it hits another bracket. The advance in the second year will amount to coin earned by the firm in its first year's operation. The third year advance will equal the second year's earnings and so on until the termination of the pact. There are no provisions after the five year term has expired.

Of the 47 recordings, "Santa Baby," etched by Eartha Kitt for RCA Victor, was the biggest performance grabber. "Lovin' Spree," also a Joan Javits-Phil Springer tune, also did well. "Crazy Mixed Up Song," cut by Peter Lind Hayes and Mary Healy for Essex, saw action on the deejay turntables, although it didn't come near the hit proportions of "Santa Baby." Dave Miller, who heads up Essex, is known in the trade as "a guy who can get performances." It's understood Trinity was earning enough performances to merit the BMI guarantee.

Eddie Joy, who partners in the publishing firms with his father, George, will continue to head up Preferred Representatives, a talent management org.

Kapp in Pop Groove

Kapp Records is readying its first pop albums for release this week, Diskery, headed up by Dave Kapp, kicked off its operation last month with the religioso album, "One God."

Spearheading Kapp's pop album agenda are sets by composer Jimmy Shelton and pianist Roger Williams. The Shelton package will be tagged "A Lamplight" and feature the tunesmith crooning his own songs. The Williams set will be tagged "The Boy Next Door." Albums will be issued on longplay and extended play albums. Singles from each album will be pressed for deejay promotion.

Carroll Gibbons

Continued from page 47

Boston Conservatory of Music, and joined Howard Jacobs' Band at London's Berkeley Hotel. He afterwards transferred to the Savoy Hotel, and ultimately became leader of the Savoy Orpheans, the band that was the pioneer of broadcasting in this country.

In 1930, he went back to the States to work for M-G-M in Hollywood, but stayed only a year, returning to London to take his own band into the Savoy Hotel, where he functioned until his death.

Enormously popular for his sweet society style of piano-playing, as well as his speaking and singing voice, with its distinctive New England accent, Gibbons recorded, broadcast, conducted various musical shows and made some solo variety appearances in a career that has kept him consistently at the top of the pop music biz for over 20 years.

Five years ago he was appointed director of entertainments of the Savoy group of hotels, being responsible for the cabaret and orchestras. No decision has yet been made about who will succeed him at the Savoy, although it is expected that two people will take over his work—one to conduct the orchestra, and the other to look after the entertainment bookings.

Pianist-vocalist Jimmy Miller, Carroll's sub-conductor, is meanwhile fronting the band until the new appointments are made.

Carroll Gibbons leaves a widow, vocalist-accordionist Joan Alexis, whom he married three years ago.

Paula Adams Joins Elgart

Paula Adams has taken over the vocalist's chair with the Les Elgart orch.

Thrush previously was known as Yole O'Bryan when she sang with Frank York's band.

TOMMY MARA

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Melrose Music

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KEN GRIFFIN.....Columbia
LARRY CLINTON.....Bell
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DECCA RECORDS

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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.
** ASCAP † BMI*

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Rochester—(Neisner Bros.)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Minneapolis—(Schmitt Music)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	2	†Young at Heart (Sunbeam)	1	1	1	1	4	1	1	3	2	5	6	1	4	112
2	1	*Wanted (Witmark)	4	4	3	7	1	2	5	1	1	1	1	4	2	107
3	3	*Cross Over Bridge (Laurel)	6	..	2	5	5	3	6	8	3	4	4	3	6	77
4	5	*Oh, Baby Mine (Melrose)	8	..	4	10	2	8	2	2	4	3	..	9	1	68
5	4	*Make Love to Me (Melrose)	..	10	7	..	3	5	3	6	5	2	7	6	5	62
6	6	*Answer Me, Love (Bourne)	7	..	10	..	6	4	4	7	6	7	2	5	8	55
7	8	†Man With the Banjo (Mellin)	..	..	..	6	7	7	..	..	8	10	3	2	3	42
8	10	*Things Mean a Lot (Feist)	3	5	..	8	..	..	8	4	..	..	..	..	..	27
9	8	†Here (H&R)	..	9	9	2	9	10	..	..	10	..	8	10	9	23
10	11	†Jilted (Sheldon)	..	2	8	3	..	..	..	..	9	..	..	..	..	22
11	7	*Secret Love (Remick)	..	..	..	..	8	9	..	..	7	6	9	7	..	20
12	..	*Happy Wanderer (Fox)	5	..	6	..	..	..	..	..	..	..	5	..	10	18
13A	13	†Really Love Me (Duchess)	9	6	..	4	..	..	..	10	..	..	..	..	..	15
13B	14	†Man Upstairs (Vesta)	..	..	5	..	..	..	..	5	..	..	..	8	..	15
15	..	*3 Coins in Fountain (Robbins)	2	7	..	..	..	..	..	..	..	..	..	..	..	13

'Pianorama' a Good Idea But Comes Off As a Strange Medley

In theory, "Pianorama World," the Helen Beatty Clarke-Rob L. Roberts presentation which opened last week (12) at the Broadway Theatre, N.Y., should be a good show. In practice, despite the array of assembled pianistic talent, it isn't.

Billed as "the newest dimension in entertainment," this musical tour of the world attempts to bite off considerably more than it can chew by merging the classical, modern and ultra-modern in a single and rather unimaginative frame. Constant assumption appears to be that music in itself isn't enough and that added hypoing is needed. Instead of making the show, these added frills break it.

"Pianorama" serves as a showcase for some outstanding keyboard talent with an extensive repertoire. If one can forget the color pix screened simultaneously with the playing, it's quite an artistic treat. The jazz band comes up with hot rhythms, and while individual members do just fine, their attempt at simulating a "jam session" doesn't quite come off.

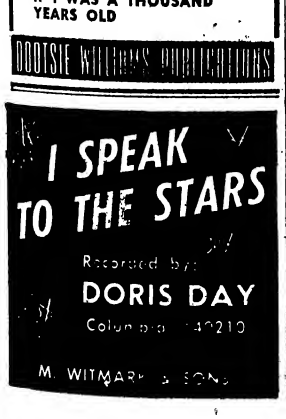
Star of the show, put together under the musical supervision of Tutti Camarata, is Ken Clarke as dynamic a piano personality as has been seen and heard for a long time. Around him, playing music of various nations, are concert pianists with the nimblest fingers heard outside Carnegie Hall. David Saperton is excellent and Jeanne Rosenblum sparkled with an exquisite rendition of the first movement of Beethoven's Pathetique sonata and later with Gershwin.

Joseph Battista did three Villa-Lobos works with fire and great skill, ditto Abba Bogin. Jazz combo was composed of Bobby Hackett on the trumpet, clarinetist Tony Scott, Kai Winding (trombone), Clyde Lombardi (bass), Joe Roland (vibes) and Ed Shaughnessy, traps. They are better in solos than as a unit although the session with Clarke joining at the keys was top-notch and their "St. Louis Blues" version had sock quality.

John Conte did the brief introes without much distinction. The Clarke-Roberts production, apart from giving a hefty plug to Pan-American Airways (one of Pan-Am's execs is one of the angels), didn't sustain interest and failed to come off as a unit despite use of the travel line. Pix screenings were distracting and added little to the overall enjoyment. Lighting also failed to impress except in a couple of scenes. "Pianorama" doesn't do justice to its star—the piano. *Hift.*

new BIG HITS!
- KISS A FOOL GOODBYE
- I DON'T WANNA GO HOME
- I LOVE YOU BOBBY SOX
- GOD IS MY PARTNER
- IF I WAS A THOUSAND YEARS OLD

DOOTSIE WILLIAMS PUBLICATIONS



Patti Page to Etch Pic Tunes in Spanish

Buenes Aires, May 11.

Local songwriter Ben Molar has hit paydirt once more, and his Spanish lyrics for two songs, "Estacion Termini" and "Autumn in Rome," which are sung in the David O. Selznick pic "Indiscretions of an American Wife," are to be waxed in a Spanish version by Patti Page. This version of the picture, with Spanish lyrics to the songs, will be distributed throughout South America by Columbia Pictures.

Miss Page's name is familiar here to only a relatively few disk enthusiasts who have imported Mercury disks privately.

Hendler's Coast Shift

Herb Hendler, who ankled his managerial pact with bandleader Ralph Flanagan a couple of weeks ago, is shifting his headquarters to the Coast in June. He's currently in the process of settling his management deal with bandleader Buddy Morrow.

George Thompson has taken over the managerial chores for Flanagan.

Prado Sues Bus Line Over Fatal '51 Crash

Los Angeles, May 18.

Damage suit for $18,500 was filed by bandleader Perez Prado in L.A. Federal Court as an aftermath of a bus crash in Texas in 1951. Defendants are driver James L. Carson, Crosstown Bus Lines and Crosstown Lines of Huntington Park.

Singer Delia Romero was killed and Prado injured when the bus overturned. The $18,500, Prado said, represents the guarantees his band was forced to pass up because of the accident.

Himber Bows New Band

Richard Himber will unveil his new orch and chorus at the Ryewood Country Club, Rye, N. Y., May 28 before taking the organization on tour during the summer.

Bandleader is also recording a couple of sides with his crew for Eli Oberstein's disk company.

Indie Labels, Sans Police Force, Easy Prey for Pirates in Sticks

Disk bootleggers in the hinterlands are cashing in on indie label hits. For the past couple of months some record retailers have been buying duds of the indie discliicks and peddling them under their own label. The indies became hep to the disklegging practice when the retailers started returning their platters after reports had come in from disk jockeys and jukebox operators that the disk was clicking in their territories.

The bootlegging of indie platters has been confined to the small towns around the country where the indie distribs links are scant. The indie labels are a natural target because they don't have the policing system of the majors. Fact that smaller indies when they get a hit can't keep pace with the demand also encourages the pirates to make up differences.

Most recent instance of the pirating is with the Rama release of "Gee" etched by The Crows. Rama launched the tune which was later covered by most of the major labels. Rama execs have started to hit the road to track down the pirates.

Coral's Bob Dini

Bob Dini, GI vocalist with the U.S. Army band stationed in Washington, D. C., has been inked to a term pact by Coral Records. He formerly was with Derby Records.

Dini holds the same Army spot that Eddie Fisher had when the latter was in service.

'DO WHAT YOU PLEASE' COAST JAZZ CONTEST

Hollywood, May 18.

A new kind of jazz concert has been worked out by Bob Markus who's producing "Music on a Sunday Afternoon" at the Ivar Theatre here Sunday (23). Talent is being encouraged to perform as it pleases rather than follow public dictates or recreate material with which it has been identified.

Already set for the show are Walter Gross (who probably won't do "Tenderly,") Jess Stacy, Hollywood Saxophone Quartet, Kitty White, and George Van Eps, Dick Catchart and the Pete Kelly Big Seven. It's strictly an informal afternoon with no one out to make a fortune. Even Markus stands to clear only $70 if he manages to achieve a complete sellout of the 400-seat house.

Paul Desmond to Head Own Combo for Fantasy

Paul Desmond, alto saxist with the Dave Brubeck Quartet, has been signed to an exclusive pact by the Coast indie, Fantasy Records. Pact is unique in that it permits Desmond to record for Columbia Records with Brubeck's combo, but he will cut for Fantasy as a leader.

First session with Desmond is planned for next month, when the Brubeck group appears in Los Angeles.

MGM's Magyar Kick

Leeds Music has peddled a flock of masters cut by gypsy orchs of Bucharest to MGM Records.

Diskery is releasing 12 tunes on a longplay album. Set will hit the market at the end of this week.

Styne Sues Morris For Copyrights on 7 Tunes

Los Angeles, May 18.

Jule Styne filed suit in L.A. Superior Court asking to be declared sole owner of copyrights on seven songs published by E. H. Morris Music. Tunes are "I Was Silly, Headstrong, Impetuous," "Oh, Henry," "Things We Did Last Summer," "Get Away for a Day," "On a Sunday by the Sea," "Papa Won't You Dance With Me" and "You're My Girl."

Plaintiff declares there was an agreement, made in 1945 and amended in 1949, whereby he and Sammy Cahn were to write songs exclusively for the Morris firm for five years. Under the agreement Morris was to have all copyrights except those which the writers were prohibited from giving because of prior commitments.

Wally Early Back to N. Y.

Wally Early, MGM Records sales manager, returned to his New York desk Friday (14) after a two-week midwestern jaunt.

Early checked MGM's distribution and sales setup in that area.

★ ★ ★

NOTICE

★ Please Note That the Title of Our Song Published and Recorded Under the Title

★ "I UNDERSTAND"

★ Has Been Changed to

★ "I UNDERSTAND JUST HOW YOU FEEL"

★ *This Song Is Not to Be Confused With the Song "I UNDERSTAND" by Mabel Wayne and Kim Gannon, Published by Leo Feist Inc.*

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AGVA Girds for Stormy Convention In Montreal; Fights on All Fronts

The forthcoming American Guild of Variety Artists convention set for Montreal, June 7 is expected to be the stormiest in the turbulent history of that union. The Guild admittedly has gone through one of its roughest years because of squabbles on several fronts including a major fracas with the American Federation of Musicians, another with agency organizations, fights with resort operators, and lastly, an impending squabble within the organization on the dwindling of employment opportunities.

So far the administration has won all assaults from within the union, and has won the majority of them on the other fronts. However, during the course of all these tiffs, it's claimed that employment chances for talent has been endangered, and some have been lost. Consequently, the administration faces a restive membership at the meeting.

The two major items to undergo convention scrutiny will be the status of the welfare fund and the squabble with AFM and its prexy James C. Petrillo. The former has been the lead-in to all tiffs within the union, except the one with the musicians. Settlement of this factor will provide the keynote to other issues, such as negotiating with agency and boniface organizations. It's felt that opposition to AGVA from outfits such as innkeepers in the Lakewood area will automatically be resolved.

The fight with the AFM, unless resolved earlier (see separate story), will probably provide some fireworks at the convention. The meet is being held in a town in which AGVA has the only adverse court ruling in its hassle with the musicians. Both sides have been hurt badly by this fight, and some way will be sought to effect a settlement. However, it's believed that the performer union will not go back to the 1951 agreement, which defined the jurisdiction of musical acts and performing musicians. AGVA's cancellation of that agreement, after charging that the AFM had repeatedly violated the pact, is the cause of the present battle.

One of the undercover movements now under way is the lining up of delegates by one of the paid organizers in AGVA. He's seeking to supplant Jack Irving as national administrative secretary of the union.

Hiram McCallum, general manager of the CNE, is expected in New York within a week to confer with AGVA prexy Bright and Jack Irving, union's national administrator.

ABRAMSON ELECTED AGVA WELFARE HEAD

Nat Abramson, head of the WOR Artists Bureau and the Bramson Entertainment Bureau, has been elected chairman of the American Guild of Variety Artists Welfare Trust Fund. He succeeds David Katz, former managing director of the Roxy Theatre, N. Y., who recently resigned. Abramson, who is also president of the N. Y. Entertainment Managers Assn., is one of the employer reps. Other employer rep is Nick Prounis, who operates the Versailles, N. Y., along with Arnold Rossfield. One more rep to succeed Katz is still to be named.

Reps for the union remain former Congressman William F. Brunner, who is vice-chairman of the fund; Rabbi Bernard Birstein, of the Actors Temple, and Dave Ferguson, executive secretary of the Jewish Theatrical Guild.

Cops Okay Chi Habit Of Rolling for Drinks

Chicago, May 18.

Dice tables, i.e. those on which the game "26" are rolled for drinks, went back into action on the downtown and northside nitery scene last weekend when Chi police released their clamps. Tables were barred for about two months while a grand jury was making a crackdown on the city's honky tonks.

Nitery ops have always found the games a valuable adjunct to biz, increasing liquor sales and, by way of the prizes which are tickets for drinks, bringing customers back.

Eddie Fisher will open a two-week engagement at the Cocoanut Grove of the Ambassador Hotel, Los Angeles, June 15.

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CNE Puts Ultimatum to AGVA, AFM: 'Settle Your Hassle or No Union Work'

Toronto, May 18.

Fed up with the feud between the American Guild of Variety Artists and the American Federation of Musicians, board of directors of the Canadian National Exhibition has set Friday (21) as the absolute deadline whereby they will await the unions' decision on the CNE 24,000-seater grandstand show which, last year, grossed $430,000 for 14 night performances. On continued deadlock, Hiram McCallum, CNE general manager, and Jack Arthur, grandstand show producer, are currently working on plans for a stage presentation that will not involve members of either warring union.

With deal for Roy Rogers and his troupe as star act closed in November (long before the present union argument caught the CNE in the middle), the Rogers status is still unsettled. Western screen star will probably put on only the daily matinees and then work into the night performances but not carrying the brunt in the latter.

In jeopardy are the jobs calling for a line of 90 dancing girls and 30 boys; a 32 mixed-voice chorus; various AGVA membership acts; the 30 musicians under Scotty Wilson for the matinees; and the 60 musicians, under Howard Cable, for the night performancec. Just what format the new show will take is top secret with McCallum and Arthur; but it will not be the earlier proposed importation of the Calgary Stampede and a flock of Indian supers for a tepee village background.

Meanwhile, Arthur has had to scrap his former plans for a big five-scenes musical and is now whipping up a one-seat show that will incorporate various staging tricks. This will throw many stage craftsmen out of work, plus costume makers, with Arthur unable to carry out his former staging commitments, which meant an outlay of some $100,000-$150,000, apart from hefty performer payroll. No matter how the unions settle their

(Continued on page 58)

HOUSE LOOKING OVER LIST OF EX-GI TALENT

Washington, May 18.

The Army turned in a list of entertainers who served overseas during 1952-54 to a House subcommittee investigating favored treatment for athletes and entertainers in the Armed Services.

List included singer Vic Damone, Mischa Dabisch, ice skater; Bob Hoffman, tap dancer; Ray DeToro, singer; Charles Conte, musical comedy; Jason Eiseminger, film actor; Tony Louello, accordionist; Michael Gubitosi and Bobby Blake, motion picture, radio and tv performers; Sam Mangione, singer; Joseph Radecki, dancer; Richard Carter, theatre manager; Albert Schnellenbacher, dramatic singer; Richard Contino and Thomas M. Brown, entertainers; Richard H. Long Jr., film actor, and Bobby F. Musgrove, entertainer.

Jack Benny Lines Up More Names for P'kge

Additional talent has been signed for the Jack Benny show slated to start a tour in Dallas, June 14. Channing Pollack, a magico; Stuart Morgan Dancers, Nita & Peppi, acro, and a group billed as the Beverly Hillbillies have been set. Previously signed were Gisele MacKenzie and the Will Mastin Trio with Sammy Davis Jr.

Tour will wind up at the Metropolitan Theatre, Seattle, with a two-week stand starting July 12.

Palace's 5th Anni Bill

The Palace Theatre, N. Y., fifth anniversary bill will be headed by Smith & Dale and Lillian Roth. Card, which starts May 28, will be one of the most expensive ever assembled for this Broadway vaudeo.

For this occasion Smith & Dale will revive their Avon Comedy Four. Agent Al Grossman is casting two male singers to complete the quartet. Other acts set so far are Felo & Bruno, The Albins and Craig's Chimpanzees. Broker Dan Friendly is lining up other acts.

Jessel's Saloon, Pix, TV And Book Commitments

Las Vegas May 18.

After his current two weeks at El Rancho, opening tomorrow (Wed.) night, George Jessel has an iffy deal with Lou Walters for four weeks each at the New York and Miami Latin Quarters some time after Thanksgiving. The iffy aspects involve Jessel's possible picture production commitments plus his ABC-TV deal. The Florida date, obviously, would have to be done providing the comedian could telecast from Miami. Deal calls for $7,500 per frame. Possible dates would be Nov. 28 in New York and Dec. 23 in Florida to open the season.

Jessel heads east for the Marciano-Charles fight and then Europe, where he may vacation and wind up a book of memoirs (including some of his standout after-dinner speeches) for Henry Holt & Co., a longtime literary commitment.

Patti's $50,000 On Hawaiian Date

Honolulu, May 18.

The Patti Page-Jimmy Boyd-Delta Rhythm Boys-Gil Lamb show grossed about $50,000 in six nights and single matinee at Civic Auditorium last week, setting what may be all-time record for Honolulu stage shows.

On final night, estimated 1,500 persons had to be turned away after house capacity of 5,600 was reached. Show opened to smallest crowd of entire week but word-of-mouth parlayed it into smash.

Buck Buchwach, who handled promotion for the new James Takatats Matsuo-Ralph Yempuku combine, backed up the venture with a $2,500 ad budget, plus space-grabbing publicity stunts that landed both Miss Page and young Boyd on front pages of city's dailies.

Miss Page left town with about $15,000 for herself and her three musicians; Boyd got $2,000; Lamb drew $1,000; Delta Rhythm Boys, who already were in town, having just closed record-breaking 17-week run at Yempuku's South Seas nitery, got $1,500.

Optimist Club of Honolulu, in on the deal on a participating basis, will net about $6,000 for their community service fund.

Paul Whiteman Set For Reno, Frisco Dates

Paul Whiteman will take on some nitery dates in the fall. Maestro has been pacted for the Mapes, Reno, Sept. 9 and follows with the Italian Village, San Francisco, Sept. 23.

Whiteman played several stands last season during his video hiatus. Other dates are being lined up for him by the William Morris Agency.

'Doodles' Young Takes Over Cafe Albert, N.Y.

Danny Young, who is Doodles (& Skeeter), has taken over the operation of the former Cafe Albert on the eastside New York. He's headlining here along with Juanita Hall. Spot has been rechristened Drift Inn.

This disk-panto act last worked in New York at the Latin Quarter.

Soph Revamps Sked

Sophie Tucker's fall schedule is undergoing considerable change. Instead of opening her fall tour at the Latin Quarter, N.Y., Soph will play that spot sometime in April. She'll work at Amato's, Portland, early September and a schedule is now being worked out to bring her east.

Following the Latin Quarter stand, Miss Tucker is expected to work her way south to Miami Beach, where she'll spend most of the winter.

'Nicer' Agents in U.S.

Lord and Lady Ulick Brown, in New York on their first trip, are of the opinion that "American agents are so much nicer than our own; so much more courteous." The Browns speak authoritatively, as they're the only titled 10%ers in London, and probably also the only agents with such fancy billing in private life.

They are ensconsed at the Waldorf for three more weeks, auditioning a flock of acts for the niteries and vauderies which they book in Britain. Ken Later acts for them in N. Y.

Walters Raps AGVA Policies As Anti-Talent

Lou Walters, operator of the Latin Quarters in New York and Miami Beach, this week charged the American Guild of Variety Artists with cutting down employment for actors with its present program. Walters hit at the union's policy of classifying nitery performers as employees and at the benefit policy.

Walters stated that an adverse ruling on his appeal from the decision by the N. Y. State Unemployment Compensation Board will be the precedent that will eliminate many of the cafes holding on by narrow margins. He's currently seeking to reverse the ruling by the board that nitery entertainers are employees and that the boniface, regarded as an employer, is responsible for the unemployment compensation taxes. Walters stated that should the decision be upheld, many niteries will be liable for the payments not made during the long period when it was generally conceded by many that acts were independent contractors. Many clubs, he said, aren't too prosperous at this time, and these will be forced in bankruptcy.

On the benefit front, Walters is again renewing his longrunning fight against gratis shows. The giant shows at the Garden and the main ballrooms of the various hotels bite into the cafe audience. Acts from various cafes are used at these affairs, and after this audience has seen these turns, the niteries have little else to merchandise, he says.

Henie Icer Pulls 79G In Columbus, O., Stand

Columbus, O., May 18.

Sonja Henie's 1954 "Ice Revue" twirled to a gross of $79,000 in seven performances in the Fairgrounds Coliseum here last week under auspices of Ben Cowall Promotions.

Top for the 4,692-seat house was $3.50. Friday and Saturday nights were sellouts.

Obligatory Vaudeville Gets No 'Sell' as Argentine Film Men Hope It Flops; Union Scale Set

Buenos Aires, May 18.

First preliminary reaction to the Government-forced vaudeville policy in Argentine film theatres is not favorable. This is due to two factors: (1) Admissions have been raised to render managements the estimated cost of the live acts and (2) the confused and hurried booking of the first bills has not produced a high level of entertainment. By the end of the month some 24 houses will have vaudeville under official decree.

In lining up talent, operators of film houses are guided by minimum scales set up by the Variety Entertainers Union. Some of these rules are not perhaps as astonishing in this country as they would be in the United States. For example, it is provided that a vaudeville turn must be at least 30 minutes long. That's about twice the length of an American variety turn.

Rates are nominal, running from $7 for a single dancer to $35 for a juggling trio. There are 24 different categories of acts, all separately priced. Vocalists, guitarists, conjurors, contortionists, mind-readers, ventriloquists, eccentrics and the inevitable-for-Argentine tangoists have their respective minima.

Because they were strong-armed into accepting vaudeville, few theatres so far have gone beyond the barest advertising. Certainly there's been nothing approaching "sell." Plainly the film men want vaudeville to lay an egg. It happens that the film theatres are holding their first national convention opening tomorrow (19) and undoubtedly this will be utilized as a sounding board for film squawks against live acts.

Up to now President Peron, whose late wife the famed Eva Peron was once a smalltime performer, has remained aloof from the hubbub over obligatory variety.

O.&J.'s 'Hellza' Heading For Ink in Sydney

Sydney, May 11.

Looks as though the Olsen & Johnson show, "Hellzapoppin," has a real battle ahead to come out of the red on its Sydney run under the Harry Wren management at the Palladium. Production difficulties got the show off on the wrong foot some four weeks ago. These have now been ironed out, but word-of-mouth has been against a building into a major draw.

Indications are, however, that the show will win popularity in Melbourne and elsewhere with production rewrite. The O-J type of comedy is somewhat over the heads of the Aussies presently.

Vegas Inns Try Two Shows on Sat.

Las Vegas, May 18.

Deadline for hotel operators to register complaints about elimination of the third Saturday show at the various hotels has been set at May 24. Feeling among the bonifaces is that even if one operator should do a third show during any night, then all innkeepers will go back to the former policy.

When the step was first proposed, El Rancho operator Beldon Katleman objected on the ground that with his small casino capacity, he couldn't hold the customers for long periods at a time. Thus, he felt that he needed the extra show in order to keep the payees on the premises.

The experiment went into effect May 8 and effects were conceded to be fairly stisfactory. However, several weeks will be needed to give the experiment a fair try. With huge weekend crowds, more activity will be needed to keep the customers interested. Thus casinos which find their players drifting out may be forced to resume the third show. That will end this noble experiment. Fact that bonifaces are doubtful that this can be carried off permanently is seen by the fact that the talent contracts still stipulate a third show.

The idea of eliminating the third Saturday show started at the Sahara. However, it was pointed out that this spot had a heavy roster of lounge entertainment with such outfits as Artie Shaw and his Gramercy Five plus the Irving Fields Trio. Thus this inn was in a position to eliminate the late show. The others refused at first to go along but were later prevailed upon to experiment.

MARTIN & LEWIS SHOW GROSSES 25G IN K.C.

Kansas City, May 18.

Dean Martin & Jerry Lewis and their vaude troupe in a one-nighter in the Municipal Auditorium pulled a packed audience to the 9,000-seat facility Thursday (13). At top of $4.48 comedians drew a gross of $25,000, one of biggest one-nighter takes ever here.

Playing the date here were Dick Stabile orch, Step Bros, Carsony Brothers, Gene Sheldon, The Skylarks, Helene & Howard, Carole Richards, Stan Fisher and Barr & Estes.

Coast Trio Heads East To Cash in On Disclick

Hollywood, May 18.

Newest combo to hit the personal appearance trail on the basis of one odd-label disking is Don, Dick & Jimmy, piano-bass-guitar and vocal trio which has been at the Green Hotel in Pasadena for four years. Trio etched "Angela Mia" on Crown label and the platter has already passed the 100,000 mark.

Trio treks east this week to begin a personal appearance tour of key eastern cities. Associated Booking Corp. is handling the jaunt.

Liberace's MSG SRO

Liberace has piled up a record advance sale of nearly $45,000 for his one-night concert next Wednesday (26) at Madison Sq. Garden, N.Y. Pianist has virtually sold out everything but the balcony, and the Garden is planning to install 1,000 more seats at $6 and $4. With a price scale ranging from a $6 top to $1.50 for balcony seats, pianist could gross $55,000 on the one-nighter.

He follows the Garden stint with a guest shot May 30 on Ed Sullivan's "Toast of the Town."

Chorus Girls Fading Fast From Chi Niteries; B.O. Depends on Headliners

Chicago, May 18.

With names the decisive factor at the boxoffice, chorus lines are fading fast from the Chi cafe scene. Present week shows fewer dance lines active than perhaps ever in the Windy City's nightclub history, with only Dorothy Hild Dances holding forth at the Edgewater Beach Hotel and the skating Boulevar-Dears performing the productions on the Conrad Hilton's ice rink. Latter room closes for summer repairs on May 27, leaving the town with a single leg-show.

Only a week ago, Merriel Abbott disbanded the Empire Eight, a youthful team of four boys and four girls, that terped for only three months at the Palmer House, succeeding the long-standing and once famous Abbott Dancers. Chez Paree, Chicago's last nightclub of the old school, last year peeled the flashy Chez Adorables, admittedly to increase its buying power for topname acts. On the other hand, the Palmer House's Empire Room relieved its line and added an extra act to its bill, pointing up possibility that the management is finding linework superfluous diversion.

It should be noted that certain smaller clubs, the few that remain like Mangum's Chateau, still maintain small chorus lines. There's no question now, though, that the leading cabarets in town have lost a good deal of their glitter and lavishness from giving up the gals, and more than a few old-time nightclub regulars have been heard bemoaning the lack of eye-filling distaff display on the current shelf. Especially at Chez Paree, the girls had stood strongly with conventioneers, who oftimes grew vociferous in their admiration.

But the clubs have this singular fact to lean on: that business continues good or bad, as ever, depending upon the quality and name value of the headliners.

Puerto Rico Casinos Pitch For U.S. Tourists in Place of Cuba

San Juan, May 18.

Puerto Rico is making a determined bid to get a slice of American tourism via casinos and talent operations. Thus far, the major concentration by Island authorities is to get the proper personnel to get the gaming trade rolling in high gear. So far there are many syndicates attempting to get in, but the islanders seem to feel that Spanish-speaking impresarios would be better in light of the conditions prevalent in the islands.

The Puerto Ricans seek to cash in on the disrepute of the Cuban casino industry. Foldo last week of the San Souci, Havana, pinpoints the general belief that the Cuban casinos aren't run according to American standards. General feeling was that the games were too highly rigged in favor of the house and the tourists were being taken advantage of. For that reason, it's felt, the Americano trade in Miami Beach didn't go to Ha-

(Continued on page 58)

H'wood Backs Ballot For L.A. Civic Auditorium

Hollywood, May 18.

George Sidney was appointed to represent the Screen Directors Guild on the executive committee of the Forward Los Angeles campaign to raise funds for the proposed new Civic Center Auditorium. Walter Pidgeon was named to represent the Screen Actor's Guild. Both appointments were made by Y. Frank Freeman, chairman of the entertainment industry executive division.

Proposition F, calling for the authorization of a $19,500,000 bond issue to build the auditorium, will be on the ballot June 8.

DOIN' FINE as usual!

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March 29, 1954

Mr. Jack Durant
The Ambassador Hotel
3400 Wilshire Boulevard
Los Angeles 5, California

Dear Jack:

It is with regret that your engagement in our world-famous Cocoanut Grove is coming to a close so soon.

Our guests enjoyed your performance and your clever presentation. It is refreshing to hear an audience laugh so heartedly.

I hope we can arrange to have you return to the Cocoanut Grove for another engagement in the near future.

Sincerely,

J. A. Doenig
Vice President and
General Manager

Jack DURANT

"Succeeds where other comedians fail. Jack Durant wins continuous laughter in the far reaches of the Cocoanut Grove—a rare thing in this room—and rates a return engagement." VARIETY

"Durant—A walking, smiling comedian with pace and speed that keep the ringsiders laughing with no time between jokes to explain them." HOLLYWOOD REPORTER

"Wowed the audience with his ready wit." HERALD EXPRESS

"A comedian par excellence. His delivery was so outstanding the crowd was in stitches during his entire floor time." DAILY NEWS

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LATIN QUARTER, New York
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BEVERLY HILLS, Newport, Ky.
ANKARA, Pittsburgh
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* Not in alphabetical order.

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Vaude, Cafe Dates

New York

A new iceshow is being readied to open at the Roosevelt Hotel, New Orleans, July 1. . . . **Hamilton Trio** slated for the Cal-Neva Lodge, Lake Tahoe, Aug. 6. . . . **Valerie Noble** on a celebrity unit being sent out to Alaska by USO-Camp Shows today (Wed.) for a five-week tour. She's due back on the Coast late June. . . . **Rose Goddard & Rosemary Williams** have opened a talent agency in New York. . . . **Lillian Roth**, now at La Vie en Rose, feted at Danny's Hideaway cocktail party yesterday (Tues.). . . . **Gaylords** opened Friday (14) at the Stage Coach Inn, Hackensack, N. J. . . . **Phil Foster** pacted for the Town & Country, Brooklyn, June 11. . . . **Jack Carter** signed for the Mapes Hotel, Reno, Aug. 12.

Chicago

Joni James package, with **Four Knights, Marshall & Farrell,** and **Billy Wells** and **Four Fays,** taking over Chicago Theatre June 11 for two frames . . . **Jesse Elliott** set for **Burl Ives** bill at Black Orchid beginning June 8 for four weeks . . . GAC signed **Bob Carroll,** Derby Records pactee . . . **Betty Clooney** to Gay Haven, Detroit, May 31 for single week . . . **Janik & Arnaut** to Jones Beach, N. Y., for summer season . . . **Olivet Miller & Bert Gibson** playing entire summer at Paradise Club, Atlantic City, starting June 24 . . . **Darvas & Julia** to Elmwood, Windsor, June 7 for two frames . . . **Ben Wrigley** pegged for Eddys', Kansas City, June 11, for fortnight following stint at Latin Quarter, N. Y. . . . **Sid Krofft** set for Eddys' on June 25 . . . **Norm Dygon** and **Mr. Chips** slated for summer season at Pickwick in Syracuse, Ind., opening May 28.

Hollywood

Ritz Bros. are putting together a unit to play one-niters in auditoriums around the country . . . **Eartha Kitt** returns to the Mocambo July 13 . . . **Sophie Tucker** opens June 16 at El Rancho Vegas, Las Vegas, for two weeks and then heads north for a fortnight at Cal-Neva Lodge, Lake Tahoe . . . There's talk of utilizing **Joe Graydon's** nitery in Long Beach as a break-in spot for new Coast acts: it's 100 miles closer to Hollywood than Top's, San Diego, where most of the acts have been going . . . **The Crows** set for a three night stand at the 54-Ballroom here . . . **Peggy Lee** opens at the Fairmont, San Francisco, June 8 . . . **Sugar Ray Robinson** makes his Coast debut May 28 at the Oasis, southside nitery . . . **Rose Murphy** goes into the Chez When, San Francisco, July 16 for two weeks . . . **Billie Holiday** opens at the Downbeat in San Francisco Aug. 10 for two weeks and then comes south for a fortnight at the Oasis.

Omaha

Pianist **Bill Kaye** opened at Harry's Key Club . . . **Paul Moorhead** agency to handle booking for Angelo's nitery here starting Aug. 1.

Atlanta

Freddy Martin orch opens Friday (21) for an eight-night engagement at Joe Cotton's Steak Ranch. They'll follow **Frances Langford & the Fellas.** . . . Current at Henry Grady Hotel's Paradise Room is **Martha Stewart** and **Lew Parker,** presenting song and comedy routine.

Marjane Booked For South France Tour

French chanteuse Marjane has been inked for a tour of theatres and casinos in southern France by Pierre-Louis Guerin, nitery operator, who runs the Lido, Paris. Singer will begin trek in July, winding up with a brief engagement at the Moulin Rouge, Paris, starting Sept. 3.

Chirp, who recently played the Blue Angel, N.Y., hasn't appeared in Paris in about a year. Following her Moulin Rouge date, she'll return to N.Y., where she plans opening her own nitery, which will be tagged Les Chansons de Marjane.

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"DEPARTS WITH THEIR ACCLAIM"
VARIETY

VARIETY
Houston
"Joanne Wheatley broke Shamrock Room records during recent two-week stint. Inked for earliest possible return by Frank Briggs, Shamrock Hotel manager."

THE HOUSTON CHRONICLE
by Paul Delaney
"An enthusiastic opening-night audience welcomed lovely, young Songstress Joanne Wheatley, calling the performer back for encore after encore . . ."

THE HOUSTON POST
by Gene Miller
"Joanne Wheatley presented one of the tightest and most entertaining floor shows the Shamrock has had to offer in some time . . .
"When this reporter was forced to leave, it seemed apparent that the young lady would remain in the spotlight for some time since the audience showed no signs of letting her go."

THE HOUSTON PRESS
by Paul Hochuli
"Seldom have I run into an act I enjoyed as much as I did Joanne Wheatley (who) has that priceless asset known as the ability to sell a song . . .
"She can make a federal case out of any number, whether it be ballad or hillbilly. I'm going to spend considerable time listening while she's here."

VARIETY
Shamrock, Houston
"Joanne Wheatley and Hal Kanner are top songsellers. Miss Wheatley is at the center front mike and Kanner at the background piano keyboard. Arrangements are sure-fire . . .
"Numbers are a fine blending of notes and make their repertoire of everything from the semi-classic to hillbilly a smash routine." *Jedo.*

BOSTON DAILY RECORD
by George Clarke
"She has the poise of Jane Froman, the singing facility of Patti Page, and a certain kind of dark haired beauty which is her very own.
"It is the considered opinion of Your

"HOUSE WAS FILLED"
—BILLBOARD

Reporter that she can't miss, so this is due notice to Patti, the 'Singing Rage,' 'Her Nibs,' Miss Gibbs, Kay Starr, and all the rest of the great girl singers, that they can get ready to move over . . .
"She sings anything and everything from boogie woogie to the classics, and wowed every one opening night with a hot version of 'Misirlou'. An instantaneous change of gown in a blackout is also a sensational thing . . .
"If one is to analyze this girl's work there is much of Jane Froman in it, and much of Patti Page, too, and maybe a little bit of Billy Daniels.
"Wowee!"

VARIETY
Hotel Radisson, Minneapolis
". . . comes through with plenty on the vocal and performing ball (In) an act that's different and rich in entertainment content.
"Miss Wheatley employs an unusually gifted, versatile accompanist-arranger, Hal Kanner (who) in addition to working at the piano, also frequently joins the songstress in background vocalizing that at times provides the stunning effect of a chorus . . ." *Rees.*

THE MINNEAPOLIS STAR
by John K. Sherman
". . . dynamic enough to make the walls of the Radisson's Flame Room throb. Her voice has power and range, and she phrases neatly and at times seductively. No retiring violet is Hal Kanner, who must be one of the cleverest arrangers in the business."

CLEVELAND PLAIN DEALER
by Glenn C. Pullen
". . . possesses vivid showmanship as a songstress with a remarkable range. She can be caressingly sweet (and) as contagiously joyful as Ethel Merman . . .
"The Attractive Miss Wheatley, who wears stunning gowns, is high octane stuff. I would call this one of the most ingratiating acts in show business today."

CLEVELAND NEWS
by Arthur Spaeth
". . . hers is a voice and vocal way that are top drawer.
"In our years around the sip-sup-and-

"A SMASH ROUTINE"
VARIETY

see salons we have come to expect only the more obvious and blatant aspects of showmanship, but that Wheatley-Kanner team is as sleeks as velvet . . . each new arrangement, whether comic or dramatic, keeps lifting you just a little higher, and songs become 'productions' in the most complimentary sense of that tired word . . ."

CLEVELAND PRESS
by Winsor French
". . . one of the brightest shows that has come to the Hollenden.
"The tall, handsome Miss Wheatley sings in the grand manner . . . Kanner, who can also raise up his voice as well as play a brilliant piano, frequently joins her in a duet and spectacular, I guess, is about the only word for them . . ."

THE MIAMI HERALD
by George Bourke
". . . turns in a slaging stint that is truly vibrant (offering) a topnotch melding of the dramatic with the harmonic.
"With an audience appeal that is both assured and warm, gowns and some costuming twists that surprise, and arrangements that are daring and breathtaking, Miss Wheatley runs a musical gamut with a vocal versatility that seems impossible . . ."

FLORIDA SUN
by Paul M. Brunn
". . . dominates everything within range. What a gown! What a figure! What musical arrangements! What showmanship!"

VARIETY
Saxony, Miami Beach
". . . impresses with a completely fresh approach to arrangements and selling. With arranger Hal Kanner at the piano, conducting the orch and doubling as vocal background builder, she builds a stint that keeps the tempo and interest mounting as the arrangements work in colorful shadings and effects. Working at times in throaty vein and, when called for, on the high ranges, the attractive songstress hypos her harmonics with strong delivery and warm appeal . . . The presentation stamps her a class act." *Lary.*

"WORKED TO A BEG-OFF"
—BILLBOARD

THE BILLBOARD
Chase Hotel, St. Louis
"This club has a show-stopping act in singer Joanne Wheatley, brought in as headliner . . .
"A tall brunette, Miss Wheatley has a powerful set of pipes, plus an exceptional display of range and volume. She did nine numbers on the night caught, mixing them up between pops and novelties, and finally closing with 'Misirlou' to a beg-off." *Abie L. Morris.*

VARIETY
Edgewater Beach, Chicago
"Copper this time is Joanne Wheatley, a gal with the poise and pipes to blow the dust out of the far corners of the commodious Marine Dining Room . . .
"Long on warbling salesmanship, Miss Wheatley dominates the scene . . .
"Showcasing is classy throughout, with plenty of tricky support from the lighting department, a clever quickie gown switch and adept backstopping by pianist-arranger Hal Kanner, who also joins in for some duet counterpointing. Singer may walk on a stranger to many but she departs with their acclaim." *Dave.*

THE BILLBOARD
Edgewater Beach, Chicago
". . . comes on with a topnotch voice and superb arranging. On the night caught, the house was filled with the exception of a few bad location seats.
"Miss Wheatley possesses all the charm necessary to capture an audience at the outset, and her voice and the music hold the show from there. Hal Kanner, who arranged the score and acts as conductor, also does duets with her from an off-stage position. The couple has cleverly utilized many tricks of the trade to best advantage, including the off-stage singing, portable mikes, and clever lighting techniques. Also used for effect was a blackout three-second change of costume which caught the seat-holders completely unaware, and won a top round of applause." *Steve Schickel.*

CHICAGO AMERICAN
by Charlie Dawn
". . . one of the most refreshing live 'blossoms' of the new season is singing star Joanne Wheatley (who)

"BROKE SHAMROCK ROOM RECORDS"
VARIETY

JUST CONCLUDED 4 FABULOUS WEEKS
HEADLINING
EDGEWATER BEACH HOTEL
CHICAGO
(Thanks Dorothy Hild!)

heads the program at the huge Marine Room . . . singing par excellence."

CHICAGO DAILY NEWS
by Sam Lesner
". . . something to get excited about. The act sparks and glows with the inner warmth of theatrical experience and easy showmanship . . . the brightest floor show the Marine Room has offered this season."

THE BAKER HOTEL
Dallas
". . . Hope to have (you) return to the Mural Room when your bookings permit."
Fenton J. Baker,
Managing Director.

DALLAS MORNING NEWS
by William Taylor
". . . act is full of surprises . . . presto gown change . . . effective tandem passages . . . caressing intimate mike work contrasted with forceful crescendos (as) in daringly shaded 'Misirlou' . . ."

LATIN CASINO
Philadelphia
". . . thrilled by your performance. Most anxiously awaiting your quick return."
Dallas Gerson,
Dave Dushoff.

NOW HEADLINING
MOUNT ROYAL HOTEL
MONTREAL

the Exciting JOANNE WHEATLEY with HAL KANNER
Personal Management
STAN GREESON
308 East 79th Street
New York, N. Y.
Direction
GENERAL ARTISTS CORP.

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Talent Shortage Straps Spot Week Vauders; Cafe Names Don't Pay Off

Problem of getting headliners for vauders that want to open spot weeks is being aggravated by the fact that nitery lures will no longer suffice for theatres. Recent subpar takes by Danny Thomas and Tony Martin at the Chicago Theatre, Chicago, points up the fact that cafe lures will have to stick to that orbit when making personal appearances. Both these headliners didn't suffer in cafes as a result of the bad showing at the theatre. They still fill up niteries when playing there.

The failure of nitery attractions to pay off in theatres has further decimated the possibilities of spot weeks. That, together with the virtual unwritten policy among operators to avoid record names the second time around unless performances are of an extraordinally high level, has at this point made it almost impossible to get circuits to open up for a week or so.

Almost every chain is watching for personalities that can warrant the reentry of a house into vaudeville. It's known that the Loew chain is negotiating for several names, including Eartha Kitt and Patti Page. Paramount had been dickering for Eddie Fisher, but deal has fallen through.

Thus far, the bookers are shying away from pairing two or more moderately warm names. They feel that such combinations rarely click.

AGVA CRACKS DOWN ON LAGGING BOOKERS

The American Guild of Variety Artists is on the warpath against bookers who fail to register contracts with the union and pay the welfare fund payments.

Union, last week, had one of the major casual date agents on the carpet. Percenter was warned that he'll be placed on probation and another failure to file performer pacts with the union will result in license revocation. Union is also eyeing the affairs of other bookers in an effort to tighten its supervision.

Lucille and Eddie
ROBERTS
Held Over to May 27th
THE FLAME ROOM
Radisson Hotel, Minneapolis
(7th Return Engagement)
Thanks to
MUSIC CORP. OF AMERICA

Announcing The Return
of
JAYNE DIGATANO
with JACK McCLENDON
NEW FASHIONS IN DANCE
Management
LEW AND LESLIE GRADE
8580 Sunset Blvd. Hollywood, Calif.
250 W. 57th St. New York, N. Y.

Philly Cafe Owners Huddle on AGVA, Cops' Crackdown Vs. 'Exotics'

Philadelphia, May 18.

Pressure is being continued on Philadelphia night spots, in particular the cafes playing strips and exotics, from police raiders and the American Guild of Variety Artists. The Cafe Owners Assn. of Greater Philadelphia, which has been quiescent all season, is calling a meeting at the Celebrity Room tomorrow (19) to discuss the exotic situation, get together on uniform advertising and policy and also to obtain the thought of Police Commissioner Thomas Gibbons on the subject.

Plainclothesmen raided Steve Brodie's Sho Bar (11) and arrested Blaze Starr on charges of an obscene exhibition, and the proprietor, Alexander Mittelman, 38, for permitting same. They were both discharged at a magistrate's hearing the following morning.

Charles Posternock, who was arrested along with five entertainers in the raid on the Barton Sho Bar, April 28, and was discharged by Magistrate Amos Harris the following morning, was rearrested on a writ requested by the district attorney's office and held in $500 bail for the Grand Jury.

Common Pleas Court Judge Eugene V. Allessandroni acted as the committing magistrate and also issued the writ. Posternock was charged with permitting the presentation of an obscene show. Fines of $100 were imposed on a dancer billed as "Sandra" and Buddy Ottenburg, owner of the Knotty Bar, North Philly spot, last week after a court trial. A hassle developed when the AGVA insisted Oftenberg pay both fines, under threat to pull out shows at both his Knotty Bar and the Wedge.

The AGVA at its membership meeting (12) decided to put teeth in a motion passed last Sept. 15, which forbids performers from playing more than three shows nightly or appearing in more than four spots. According to Charles Garvey, manager of AGVA's Philly branch, some clubs have been using the dancers as much as eight or nine times a night.

Expulsion is the penalty for members violating this ruling, and the agents requiring them to work extra spots will be disfranchised. Two clubs (the Stork Lounge and Drury Lane Inn), have already threatened to drop entertainers because the AGVA ruling conflicts with their grind policy.

Puerto Rico

Continued from page 56

vana too frequently to take advantage of the green felts.

There are several factions seeking to get the P.R. go-sign on the casinos. It's believed that money from the mainland is behind on all the applications. However, Spanish backgrounds are necessary in order to placate native feeling. One of the lures is the tax exemptions that island industry affords.

Of course, few of the Puerto Ricans can afford to play in the lush casinos. Thus it's evident that the island administration will have to go in heavily for tourist promotion, including acts, to make the expensive new structures pay off.

The present administration of the island is in the thick of the "Operations Bootstrap," a program to lift the living standards of the Puerto Ricans. The casinos are expected to be an integral factor in providing more revenue to the P.R. treasury. It will also be a good spot to develop local talent and thus provide an entry into the Puerto Rican market in New York, which is becoming increasingly more important.

COMEDY MATERIAL
For All Branches of Theatricals
FUN-MASTER
THE ORIGINAL SHOW-BIZ GAG FILE
(The Service of the STARS)
First of '15 files $7.00—All 35 issues $22
Singly: $1.00 Each IN SEQUENCE ONLY
Beginning with No. 1—No Skipping!
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No C.O.D.'s
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200 W. 54th St., New York 19—Dept. V
Circle 7-1138

SAMMY LEWIS ON OWN

Sells Share In Band Box To Partner Billy Gray

Hollywood, May 18.

Sammy Lewis has sold back to Billy Gray his interest in Billy Gray's Band Box which pair jointly purchased from Max Gold in 1951.

Lewis will concentrate on producing nitery packages. He's done several recently for William Morris. Will also continue to supervise the Patti Moore-Ben Lessy act. Miss Moore is his wife.

WEINGER TOO BUSY FOR CELEBRITY, N.Y., DEAL

Murray Weinger, set to take over Copa City, Miami Beach, has ankled from the operation of the Celebrity Club, N.Y. Weinger was to have taken over the latter spot with Steve Gibson & Red Caps to be installed as the headliner, starting Oct. 1. He now feels that he cannot handle both cafes.

Meanwhile Harry Adler and Nat Dunn, partnered in the operation of the Celebrity, which was taken over from Alabn Gale, are continuing to shop around for another buyer. Both want to devote more time to their agency business. Spot is now open when they book banquet trade of sufficient size to guarantee profit.

Cugat to Italy

Xavier Cugat has been signed for a series of concerts in Italy starting in July. He'll tour under the auspices of Pietro Garimei and Dr. Achille Trinca.

He'll be on the Continent for 11 weeks.

CNE Deadline

Continued from page 55

dispute, Arthur will now have to whip up an entirely different one-set show, with all attendant cuts in staging budget.

Both unions are still huddling but Toronto dispute is basically unchanged, with several hundred workers losing hope of summer employment in this theatrical plum unless the quarrel is settled by Friday. When the CNE board of directors held their last-minute meetings before announcing the ultimatum, that they refused toppers of AFM or AGVA to sit in as either consultants or observers.

AGVA demand that representatives of other entertainment unions sit in on the Toronto talks with AFM was also turned down by Walter Murdoch, head of the Canadian musicians. AGVA contention is now narrowing to demanding membership of the dance line and mixed chorus in AGVA only, with musicians in AFM only. This proposal was rejected by Murdoch on claim that former AGVA members, who surrendered their cards to join the AFM auxiliary and "temporary" group, "will not be thrown back into the arms of 'AGVA." (Over 200 former AGVA members here have joined the musicians union in recent weeks, these including vaude and nitery artists, plus the two Toronto AGVA paid reps going over to AFM.)

COURT HITS AFM IN CAN. ROW WITH AGVA

Toronto, May 18.

In mixup between American Guild of Variety Artists and American Federation of Musicians, latter lost their appeal by a court order, which directed the musicians to play for a dance quartet on "The Big Revue," Canadian Broadcasting Corp. tv show, originating weekly from here. On lost AFM appeal, musicians must currently play for the dancers even though group are members of AGVA.

While AGVA members face the ultimatum of joining AFM before the union musicians will play for them, court granted the dancers an interim injunction which prohibits Samuel Hersenhoren, orchestra leader of the CBS's "Big Revue," from refusing to play for an act when the band's action would breach the contract the dancers hold with the CBC.

BILLY GILBERT
May 19
GARRY MOORE SHOW
CBS-TV
Personal Mgt.:—DAVID L. SHAPIRO
1776 Broadway, N. Y. CI 5-5368

MILBOURNE CHRISTOPHER
Friday, May 21
"THE HOME SHOW"
NBC-TV
DAVID L. SHAPIRO
1776 Broadway, New York
Circle 5-5368

THE KIRBY STONE FOUR

TV's ZING ZANG ZANIES
Now at The
COPACABANA
New York
Mgt.: WILLIAM MORRIS Agency

RAJAH RABOID
Now
JACKS GAMEING CASINO
San Juan, Puerto Rico
After 6 Record Weeks In St. Thomas, V. I.
New York: Dick Henry *Los Angeles:* Hal Gordon
Canada: Mae Johnson

SONGS With
nancy kenyon
currently
jorie's playgoers club
NEW YORK
A Management Assoc. Attraction

LILLIAN ROTH
Songs
30 Mins.
La Vie en Rose, N. Y.

VARIETY (*Ibee*), New Act, Jan. 14, 1921, Palace, N. Y.: "This is a kid act having Lillian Roth, a tot who played in 'Shavings' last season, and her sister, Anna, who is even a smaller kidlet than Lillian. A third kid has an unimportant bit . . . Mention of husbands is made with Lillian saying she is thinking of marrying a picture actor—perhaps Charlie Chaplin, because he is lonely now, anyway . . . Lillian encored in 'one,' doing Ruth Chatterton in 'Daddy Longlegs.' She has a gift of mimicry, but a truer idea of its faithfulness could be had with characters more familiar. The Roth children are entertaining."

VARIETY (*Ibee*), New Act, May 6, 1921, "The Knight of the Party"; 18 Mins., Proctor's 23d St. Theatre, N. Y.: "Lillian Roth drew attention as a kid player in 'Shavings,' from which she went in vaudeville last season with her much smaller sister Anna . . . The present act is considerable improvement over the first effort. It was written by James Madison who has the kids in cute little blue twin beds at the rise of the curtain. There is mention of a wedding anniversary celebration downstairs, for which several actresses have been engaged to entertain. Lillian says she can imitate some and starts off with an Ethel Barrymore bit. She has one more, it being the 'Pollyanna' bit used last season . . . In a cute change Lillian reappears, dons shell-rimmed specs, and gives her impression of a politician . . . really a monolog well done and well received . . . Enter Lillian as a boy in swallowtails . . . The Roth Kids show a good deal more all around than on their first try. They needed a routine written that fitted them and this one answers the purpose well. Both children are clever. They should win a spot on the bigger bills."

VARIETY (*Mark*), New Act, May 27, 1929, Audubon Theatre, N. Y.: "Now out of the kid class Lillian Roth is back in vaude for a spell, having profited many ways by her experience in the musicals. It was out of the varieties that Miss Roth was plucked for Earl Carroll's 'Vanities,' and her return after a long absence finds her presenting an entertaining act . . . She has eschewed all of her kid mannerisms but retains her girlish charm of delivery. Miss Roth goes in for topical songs but gives them just a little more attention than average. She is a snappy dresser. Little bit of tapping she did as an encore was just labor lost. Doesn't need hoofing to sell her stuff."

VARIETY (*Jose*), New Act, Jan. 1, 1947, Chateau, N. Y.: "Lillian Roth, who achieved eminence in musical comedy and films, is currently essaying a comeback after several years of retirement. Preem night at the Chateau indicated that she hasn't lost her song-selling skill in the intervening years. She still has a robust and punchy delivery, knows her way around an audience and in general adds up to worthy cafe fodder. With the material she has on tap, which includes a medley of songs she's identified with, some special material numbers and excellent arrangements of some pops, she's likely to more than get by in vaude. She comes by her strong stage instinct naturally. She's been on the boards for a long time, starting out as part of a moppet turn from which she graduated to a single and subsequently to musicals and films. Entire turn shows a great deal of know-how which her hiatus of several years hasn't dimmed."

This is the third-of-a-century saga of Miss Roth's vaude career, as limned in these four New Act reviews. In between, and even prior to the first vaude flyer of the Roth Kids, Lillian apparently clicked in a legit bit in "Shavings," and subsequently thereto she has been a bright diadem in the Paramount stellar roster, in Broadway musical comedy, and in the now standard variations of broadcasting outlets, as befalls virtually every show biz personality, from an acrobat to a Barrymore.

It was in the post-World War II gray days that VARIETY's Joe Cohen (*Jose*) reported Miss Roth making her "comeback" that she was at the nadir of her personal maelstrom. It is common property now that Alcoholics Anonymous and the more recent surcease she states she has found in a faith not of her forebears have been sturdy havens for the rehabilitation of a starkly tragic personal life, not to mention her career. (Bob Downing's review of this personal and professional saga, for which Ralph Edwards' "This Is Your Life" video showcase gets and deserves much credit, is in Literati in this week's issue). An item also not generally chronicled is the financing of her comeback by a group of show bizites topped by Milton Berle. Miss Roth has made this investment pay off spiritually in a big way.

As a strictly professional entry, circa 1954, Miss Roth should capitalize hugely on the pyramiding public interest which already has been stirred by Edwards; more recently reprised by Ed Sullivan's "Toast of the Town," and which more vividly will be given further impact when her autobiography, "I'll Cry Tomorrow," is published officially in June.

Her cavalcade of hits, with which she has been identified in a prolific parade of Paramount filmusicals of the era when Hollywood first learned to talk and sing, is a harkback to the days of the years of most adults patronizing niteries and theatres. Her performance is professional. Her underplaying is showmanly. Her reprise of the many memorable Tin Pan Alley odes she first introduced is an ode to her personal guts. But without the overtones, the heartaches and the moxie that constitute the Roth songalog at 'Monte Proser's La Vie en Rose, plush East 54th St. nitery, it's a heartwarming performance in many respects.

She paces well from within her own instinctively professional competence, but needs an assist or two in minor, yet important details, such as those silvered nails and that cruel full-up lighting. Especially the lighting. She still looks handsome,—elementary mathematics in relation to her musical catalog of the late 1920s indicates she, too, has been stretching Jack Benny's 39—and is nicely gowned. But the contrast when she utilized softer lighting tells the answer.

She wisely eschews the maudlin, letting the sentiment of her personal theme song, "I'll Cry Tomorrow" (written with Gerald Marks) and her charming exiting-toward-the-door signoff, "Please Tell Me When," take her off to an affectionate audience response.

Show biz is replete with freak circumstances that brought back virtually every headliner extant today. There was a gimmick somewhere — a domestic comedy cycle, a falsetto style, a catchphrase, a standout or offbeat performance, a recording—there are instances galore. Miss Roth's autobiographical travail would appear to be an inordinately severe gimmick for personal and professional rehabilitation, but the end-result would appear to almost make even the shattered years of domestic degradation worth it.
Abel.

JAN VALERIE
Songs
20 Mins.
Top's, San Diego.

A classy redhead with style, Jan Valerie shows a potential geared for the smarter niteries. In her breakin at Yale Kahn's canteen, the song stylist scores strongest in the s.a. department, an asset that counter-balances some vocal deficiencies.

She's a toothsome, full-bodied titian who wins the males and doesn't disturb the distaffers with the obvious.

In a Ray Gilbert-written act that runs the gamut from s to x, two items stand out—"Let Me Love You Tonight," a ballad with a socko parted-moist-lip finish straight from an adults-only movie, and "Shake Your Maracas," which she does well.

Participation gimmick enlivens the latter, her finale, as patrons join in with maracas from tables. "Hallejulah," a calypso caper, is handled capably and so is "Rock Rock My Baby," jazzed-up version of the lullaby. But her trite lament, "I've Got a Lot of Men in My Life But No Life in My Men," could be cut in favor of a harder hitting number.

Musically, the act is strengthened by Joe Hooven's arrangements, the Pert Pellish piano and bongo drums of Wally Fernez.

At this point, the songstress has considerable work ahead. She must develop intonation and timbre. She should work on phrasing lyrics, learn how to punch key words. In time, the showmanship and self-confidence figure to come along, for the basic talent is there. Moreover, she's a provocative eyeful with a fresh appeal. *Don.*

PATINE & ROSA
Acrobatics
7 Mins.
Castle Hotel, Omaha

Patine & Rosa have been making the vaude and circus rounds for several years but have yet to be filed in New Acts. They show standard acro tricks, with the blonde gal, Rosa, adding some comedy.

Patine's head slide makes for a good closer. *Trump.*

SYLVANIA MELLO
Songs
18 Mins.
Blue Angel, N.Y.

Sylvania Mello is a diminutive blonde who, judging from the ovation she got from members of the Brazilian colony in N.Y. on her first night is apparently a headliner in her native country. It's not likely that she'll duplicate that status in the U.S., although she'll undoubtedly appeal to a limited circle here.

She's a powerhouse type of singer who applies equally strong modulation to both ballads and the faster Brazilian folk tunes. Result is a feeling she's pushing too hard, she's overselling. That goes especially for the ballads, in which she employs a sort of recitative style. She'll get a better reception on the folk music which she renders with verve and fire. Miss Mello wisely restricts herself to Brazilian tunes, although offering segments of some handles the between-numbers chat of them in English. Her command of the language is limited, but she intros nicely.

She's an okay bet for the intimeries, although she'd project better in a larger room, and a likely prospect for television guest shots, but otherwise the type of music and the style in which it's essayed is limited in appeal. *Chan.*

ERNESTO BONINO
Songs
25 Mins.
Boulevard, Elmhurst, L.I., N.Y.

A recent import from Italy, Ernesto Bonino seems to have the equipment to make good in the U.S. He reveals a lot of native charm, song savvy and a good line of gab which is readily intelligible to the American trade.

In his bow at the Boulevard, Bonino indicates that he can get along well in many mediums in the U.S. His present act is well-suited to niteries. He has a knowledge of languages with his offerings in English, French, Spanish and Italian. He has the ability to put a song across, and like most good Continental singers his staying power on the floor is considerable.

Bonino opens with an international medley and follows with pops in various tongues. His major effort is "O Marie" as it would be sung by various singers. There's also a rendition of "Sorrento" and "Wanted." The only offnote in his presentation is a cowboy takeoff, which has no particular merit.

Bonino's vocal texture is fairly light, but it didn't prevent a big score in this outsized room. Hospices of smaller dimension would serve him better, but he needn't fear the larger rooms. *Jose.*

JOSIE BALABAN
Songs
12 Mins.
One Fifth Ave., N. Y.

Some of the Balaban clan's show biz savvy has rubbed off on A. J.'s daughter, Josie, but not enough for her to stir up much noise as a French chantoosie. She's got the charm equipment and knows how to handle herself on the floor but her songalog is standard as is her style.

She plays it safe with a Montmartre medley that's familiar to Manhattan's nitery trade. It includes such well-worked over Frenchansons as "Chante, Chante," "Domino" and "L'Accordioniste." It's delivered self-accomped at the keyboard with a warm piping style. However, she lacks the excitement of many of the authentic or even pseudo-Montmartre mademoiselles. She encores with a medley from "Can-Can," Shubert Alley's salute to Pig Alley, and a closing "C'est Si Bon."

Her way with an intro is winning and her friendly demeanor comes across nicely. She's a pleasant looker but the skin-tight gown doesn't show her off to advantage. *Gros.*

STAN WILSON
Songs
15 Mins.
Riverside, Reno

Playing his first major club, Stan Wilson is out of San Francisco where he's been building a steady following. Primarily a ballad singer, Wilson nevertheless branches out effectively in all directions, hitting calypso hard, blues harder, and pop only slightly.

A big, handsome singer, Wilson wears an open-neck, tight-fitting shirt, props a foot on a chair, and uses a guitar for exciting accompaniment. In "High Noon" for example, he strikes the mood of the tune with the thumping of the strings with the flat of the hand. In blues, the guitar does a good deal of lowdown whining and whimpering.

Wilson's voice is out of the ordinary. It's a strong-whisper quality, capable of high level shouting in perfect key. But even at the top of his strong lungs, he never really seems to be shouting.

Opener is "St. James Infirmary" which is certainly a good idea of the singer and his material at the outset, but which could better be left to a later period in the songalog. A faster, probably gayer note would place him more firmly in good stead.

"Mona Lisa" is a sensitive thing without anything more than straight, sharp-focus singing. It's a surprising number in the midst of the rest of his collection.

Wilson explains very neatly why he sings every number. It's not offending but it's not always important either. At the outset, before he loosens the first note he tells about "St. James." The kick-off would be more effective by immediately breaking out the music and leaving the story till last.

Even though Wilson builds a fine excitement with just his voice and guitar, numbers fall off too suddenly at the end. This is probably only noticeable in a bigger room like the Riverside. Eventually, with orchestral arrangements for some of his songs, the impact will be even greater. Perhaps some closing bar work for the orchestra on his numbers would end them more dramatically.

He's a poised, sure singer, who reaches for unusual vocal effects and never falls. If he continues in the field of smart rooms (which he certainly can) some attention should be given to a few orchestral arrangements behind him. It will simply give the illusion that he is not quite so alone.

His potential is excellent, especially since he has not limited himself to straight ballad singing.
Mark.

BOBBIE WRIGHT
Songs
14 Mins.
Village Vanguard, N.Y.

Chalk up Bobbie Wright as another "find" for Vanguard impresario Max Gordon. Negro thrush, although a bit on the thinnish side physically, is hefty in the piping department. She's the kind of warbler who can take a lyric, especially a standard, for a fresh and invigorating ride. It's strictly intimery stuff, though, but good enough to keep her swinging from one boite to another.

Miss Wright has a lilting ballad repertoire. It's all in the same groove and some change of pace would help. However, her 14 minutes is socko and she has 'em asking for more. The songbag includes "Swonderful," "Moonlight In Vermont," "Foggy Day," "When I Fall In Love" and "Love You Madly." All are tasty and ear-hugging. *Gros.*

RWUE & LOUIE
Ventriloquist
25 Mins.
Hotel Castle, Omaha

Rwue and Louie, the latter the dummy, is one of the top ventriloquist acts in the midwest today, and is a good bet for any visual medium. His patter is top-drawer and, at show caught, Rwue concluded the Louie stint with a harmonica solo billed as the "only one in the world" and brought back a grandpa-type dummy for the encore.

Costuming and eyebrow-expressions of both McCarthys is excellent, and the old guy's beard a clever item. Grandpa's singing of "Old Gang of Mine" is a rousing closer. Rwue is ready for the big time. *Trump.*

THE SPIDERS (5)
Songs
12 Mins.
Apollo, N.Y.

This Negro quintet needs considerably more experience. The boys are all young and have loads of exuberance, but are provided with only average vocal ability. Their voices all sound alike and thus fail to give any variety to tone.

The Spiders use two men in alternate leads for "Hey Baby," "Why Do I Love You?", "I Didn't Want to Do It" and "You're The One." In session caught, boys showed difficulty in holding a closing note for more than a couple of beats, with voices wavering on the verge of breaking. *Art.*

MICHAEL CHIMES & CO. (5)
Music
9 Mins.
Palace, N.Y.

Michael Chimes' company consists of members of his family. Daughter plays the piano, and the sons, ranging from 7 to 11, play the harmonica. Chimes has each of the harmonica-playing youngsters performing abbreviated solos with various degrees of expertness, and they wind up with a group effort.

For their age, the kids are competent on the instrument. They play fairly simple selections and ingratiate themselves. It's a good act for theatres and should be excellent in the casual field. *Jose.*

EDDIE LAWRENCE
Comedy
20 Mins.
Village Vanguard, N. Y.

In the past few years it's been the crooners who've moved into the nitery fold after breaking through on wax. Now it's the comics. Eddie Lawrence has been winning turntable attention via his Coral etching of "Old, Old Vienna" and it springboarded him into "live" bookings. Lawrence has come prepared. He pens his own material and he's got a bagful. Enough, at any rate, to please the hep cafe-goer, for his material is topical and sharp.

After running through his version of "Vienna," an artful jibe at Blue Danube vintage melodies, he gets down to business with satiric punches and clever mimicry. Some of it misses—most of it hits—but even the misses have their good points and he comes across as a young and amiable funster especially suited to the tastes of the intimery trade.

His delivery is sure, his timing is exact, and his carbons are precise. He does a "dog news" reporter bit a la Winchell that's hilarious and gets similar results from a Hollywood parody of the standard mystery drama plot. Bits on psychiatry and Ronald Colman dellivering a rye bread to his true love also are pegged for the funnybone. *Gros.*

JIMMY JAMES
Songs
18 Mins.
Black Orchid, Chi

Having etched one biscuit on the Dot label, Jimmy James now makes his first appearance in a major cabaret. Results on this stage are moderate, but lad's possibilities look all right. Square-chinned good looks and shy personable manners appeal to the matrons, and fine set of baritone pipes equips him for the pop idiom. But at present, individuality in his output runs short, and he's in dire need of a more confident delivery and some choice arrangements if he's ever to rise above the standard run of ballad singers. Stage presence also is too diffident to rivet a crowd for any length of time.

Selection is standard, opening with "Very Special Day" and continuing in almost straight segue to "Wanted," "Them There Eyes," and "Birth of Blues," each neatly phrased but not heftily sold. "Chalo Mio Rey," his disk tune, is a catchy ditty that rates okay for variety, and "Begin the Beguine" and "My Funny Valentine" around out his yield. More gab at the outset could help rapport, and a more solid song lineup might stop the chinking tableware. *Les.*

TORRINI & PHYLLIS
Magic
8 Mins.
Palace, N.Y.

Torrini & Phyllis comprise a magic and novelty turn. Male goes through standard small tricks with fair line of punctuating gab. Illusions are in the catalog of most magicos. He ends his turn with an art demonstration, drawing one picture which when turned upside-down turns out to be another.

As performed by Torrini, the act is little more than an extension of a parlor routine. It needs more gimmicks and showmanship to make time on the pro circuits.
Jose.

BARBARA KELLY
Songs, Dance
10 Mins.
Castle Hotel, Omaha

Pretty brunet Barbara Kelly is a standard show-opener, with songs, tap dancing and a bit of contortion. Comes on in nifty black formal gown to display an average voice, then strips to briefs for her tap number. Nothing to get excited about. *Trump.*

ALBERT & LES WARD
Instrumental, Comedy
12 Mins.
Empire, Glasgow

Two talented young males offer instrumental and comedy act that has asset of much pace and novelty, but requires shaping for markets outside of U. K.

Work largely with a Health Robinsonish contraption made up of handbells, horns, washing board, cardriver's learner plate, etc., and with picture of cow painted on metal and milk gushing forth. Clothes are similarly freakish, one sporting square padded shoulders and short long pants, and t'other a tartan cap.

Score in travesties of Ink Spots, Max Geldray, Dorothy Squires and Beverley Sisters (using third dummy head for last-named trio), and also please the customers with impressions of English singer-comedian Harry Secombe and talking harmonica of radio star Ronald Chesney. *Gord*

La Vie en Rose, N. Y.

Lillian Roth, Joey Bishop, The Footnotes (4), June Taylor Girls (6), with Doug Rogers; Van Smith Orch; $5 minimum.

This may be the swansong show for Monte Proser-Milton Blackstone-Nat Harris & Co. operation at 123 E. 54th St., before the Gilmore's (steakhouse) management resumes its property for an uptown branch and La Vie shifts to the Hotel Shelton on Lexington Ave.

Show is marked by Lillian Roth (New Acts) in a signal comeback performance; Joey Bishop's flip comedy style (which seemed inhibited largely by the paucity of attendance on the second night, Friday); and a general aura of wonderment "wha' hoppened to business?" After a reportedly good opening night, Friday appeared spotty around town. A class eatery which did bullish biz on Wednesday was noticeably sparse in attendance on a second visit two days later, yet the Stork Club for that same evening was jumping, as against occasions when business was light even in that East 53d St. retreat. Indicating that mayhaps there is just so much business to go around.

It is not for nought that the joints are mulling curtailment of those $5 minimum tariffs and going back to the $3 come-on. Usually it averages out better, but let an attraction come on the horizon and the flexible minimums go up to $5. Which, economically, is as it should be—talent comes high. Although in that direction there, too, are evidences of a more moderate approach.

As for LaVie, the idea of the June Taylor line becomes an economic hurdle. Doug Rogers is the member-leader. The top turns are augmented by the Footnotes, vigorous rhythmic mixed quartet, which is more entr'acte than an "act," at least as presented in this jewel box intimery. And for background, there is a really expert Van Smith combo which produces beaucoup accomp for three pieces, with the maestro at the ivories.

Abel.

Sands, Las Vegas

Las Vegas, May 12.

Danny Thomas (with Walter Popp), Marti Stevens, Honey Boy Watson, Chuck Nelson, Genie Stone, Copa Girls (10), Ray Sinatra Orch (16); no cover or minimum.

Danny Thomas is an actor born to his trade and is performing every second he's on in current Copa Room show that runs a month. Room is a mecca for his faithful and that means SRO.

His transitions from pathos to high humor are seemingly effortless and rack up solid entertainment for the act. At very top of dramatic bits, star can break the spell of audience silence in query if they're still out there. Needless to say he can turn an audience on or off like few bolte entertainers extant today.

Show as a whole at opening ran nearly two hours with Thomas on one hour and 15 minutes. There were no complaints but star will cut to conform with Vegas casino lure. Bistro thesp socks over jokes anent his tv show, "Make Room For Daddy," and a king-size portion of family humor, most of which he's been doing a long time. Song "Oh, My Papa," touches off dramatic and joke tirades of his formative years in Toledo and winds with heavy mitt-stinging. Surprisingly enough, Thomas warbles "Young At Heart" straight without resorting to recitative. Entertainer, who opened the Sands, does requested Syrian lament for begoff. Long-time accomper Walter Popp provides soft Steinway background.

An improved song stylist is Marti Stevens. Contralto has only to reshuffle her repertoire and omit a number or two to enhance her work. "It's Hot Down There" is a tropicana tune with torrid lyrics. "Only A Paper Moon" and "The Way Of the Blue" are okay ballads.

Copa Girls shine in pair of productions set to Jimmy McHugh tunes. "Doin' the New Low Down" features 12 year-old Honey Boy Watson, an embryo Bill Robinson who does clever tap routine backed by line. Second production is "Can't Believe That You're In Love With Me," in which gals are beautifully-frilled up in refreshing choreo with Chuck Nelson and Genie Stone making a cute romantic duo in nice rendering of the lyrics.

The Ray Sinatra crew handles musical chores with usual dispatch.

Bob.

Blue Angel, N. Y.

(FOLLOW-UP)

Current layout at the Max Gordon-Herbert Jacoby eastsidery is evenly split between two holdovers from the last show and two newcomers, one of them, Sylvania Mello, making her U.S. debut. Miss Mello, who brought in some extra firstnight trade in the form of a delegation from New York's Brazilian colony, is discussed at greater length in New Acts.

Other newcomer to the bill is Leo De Lyon, who's no stranger to the east '50s, nor for that matter to any section of Manhattan where show business flourishes. De Lyon is constantly improving on his basic facilities in the form of new and funnier material. In fact, he's reached the point where he's a better comic than he is an impressionist. His equipment—a set of vocal chords that can simulate almost any musical instrument and approximate any voice range—while basic to his comedics, is subordinate to them, so much so that his weakest stint was a straight impression affair, a lengthy version of "Ebb Tide." It was his closer, and an unfortunate choice, for his entire stint up to then was hilarious, and the finish was a little anticlimactic. Otherwise, solid throughout.

Big noise on the bill is Robert Clary, the rubber-faced little Frenchman who opened in the room two weeks ago after two years with "New Faces." Clary socked across a half-dozen tunes of varying mood (from a satire on modern pops called "Don't Put a Dent in My Heart" to a ballad from "Golden Apple" called "Lazy Afternoon"), with equally gratifying effect. Had to beg off.

Other holdover from last frame is Trude Adams, whom Gordon brought uptown from his Village Vanguard. Move is wholly justified. She's a fresh-faced youngster with a fine voice, and handles both ballads and special material stuff with equal aplomb. Jimmy Lyon Trio provides good backstopping and intermissioning as does Bart Howard on the piano.

Chan.

Beverly Hills, Newport

Newport, Ky., May 10.

Arthur Lee Simpkins, Jackie Kannon, Landre & Verna, Dean Campbell, Donn Arden Dancers, (8), Gardner Benedict Orch (10); $3 minimum, $4 Saturdays.

Current lineup, in for a fortnight and with Arthur Lee Simpkins back for his fifth time as headliner, maintains the class entertainment standard for Greater Cincinnati's only plush nitery to survive the Kefauver probes.

Solid on voice and stage presence, Simpkins has undivided attention for a quarter-hour. The Negro tenor registers with Scottish ditties, selection from "La Boheme," "Marie," "The Long Way Home" and a dramatic sock finish on "I Believe."

Donn Arden Dancers (8), featuring Lennie Lathrop, are fixtures here, and fill the opening, closing and midway spots in style with youth, looks, dash and precision.

Dean Campbell, emcee, and Gardner Benedict's 10-piece orch, round out the permanent talent for the floor show with the intermission dance music supplied by Jimmy Wilbur, Bill Kleine and Dick Garrett.

Landre & Verna, repeating after seven months, scored with four ritzy dance routines, climaxed with Landre holding his brunette doll partner aloft with one hand for fast revolutions.

Jackie Kannon holds the boards for a full 30 minutes, much too long, and the first quarter hour, without his unbilled blond assistant. The short and youthful entertainer's opening recitation of familiar chatter was unimpressive. Closed to better advantage with magic hoke and a dizzy terps solo.

Koll.

Gatineau, Ottawa

Ottawa, May 14.

Four Aces, Bert Stone, Bobby Dae & Babs, Franceska Kae, Harry Pozy Orch. (8); $1 admission.

This is a Four Aces show all the way. Solidly pre-sold through disks and a previous appearance last year at the Glebe theatre, Aces are drawing the young crowd, plus plenty of support from middle-agers. Boys have savvy and sell their ditties every minute, using most of their disclicks, but offering a few standards they haven't recorded. Session is smooth and balanced, showcasing Aces' ability to sell various types from plaintive "Tell Me Why," through bouncy "Heart Of My Heart" to "My Hero."

Bert Stone, held over, emcees and solos to heavy mitting with gags and impressions. Bobby Dae & Babs handle taps and one warble chore. Franceska Kae's stanza is modern ballet with an Oriental tinge.

Harry Pozy band backs up ably.

Gorm.

Latin Quarter, Boston

Boston, May 14.

Eartha Kitt with Bill Loose, Wells & 4 Fays, Buddy Lewis & Don Phillips, Guy Guarino, Harry DeAngelis Orch (8), Zarde Bros. (3); $6 minimum.

This is Eartha Kitt's initial nitery stand in the Hub and judging from the hefty turnout and enthusiastic response to her highly stylized vocalizing, the sultry thrush should come close to setting the season's top mark here. At any rate, she'll keep this spot busy, something that hasn't happened with too much regularity this season.

Riding the crest of several solid disclicks, the gal is home free from the moment she walks on and launches into "I Want To Be Evil." Bypassing between-number chatter, she spotlights such items as "I'm Just a Little Girl," "What Have You Got If You Haven't Got Love?" and "Let's Do It." Showcasing her linguistic flair, she pipes "Aret Mol" and "C'est Si Bon" in Gallic, building to socko windup with the Calypso "Somebody Bad Stole De Wedding Bell."

It's only during the latter number that she indulges in any banter and judging from the spontaneous reaction a little more might hypo what is already a slick sesh. Not to be overlooked are the clever musical backgrounds arranged by her accomp-director Bill Loose, with the "Little Girl" number an especially tasty bit of scoring.

Layout tees off with Wells & the 4 Fays, a standard acro act that plays the various Hub spots with regularity and always scoring with the ringsiders. Buddy Lewis & Don Phillips, a couple of comics, dish out carbons of w.k. performers, the best reaction to Lewis' aping of Ted Lewis strutting his classic "Me and My Shadow," aided by an audience stooge.

Harry DeAngelis and his boys cut a fine show and set tempos for customer terping alternating with the Zarde Bros. trio. Guy Guarino, the spot's baritone, bypasses the singing chores this frame to act solely as emcee.

Elie.

Boulevard, Elmh'st, N.Y.

Christine Jorgensen with Myles Bell; Ernesto Bonino, Migal Twins, Ned Harvey Orch, Damiron Orch; $5 minimum.

Abe Goldstein, who at one time bonifaced Iceland, N. Y., is apparently finding the operation of this king-sized spot in a prosperous section of Long Island more to his liking. The large capacity makes it possible to book a steady retinue of names, and be assured of getting off the nut if only because of the weekend business.

This time, Goldstein has booked Christine Jorgensen on a repeat. This headliner did turnaway business here a few months ago, and he's attempting to cash in further on the former GI-tuner-femme. This time, it's a 17-day booking.

Christine is gaining in assurance as a performer. Since her N. Y. bow at the Latin Quarter, N. Y., she has a more polished floor presence and a better savvy on line delivery. Her attempts at song and dance are serviceable, but not dazzling, but she does ingratiate herself with the audience.

She's still assisted by Myles Bell, who does a full-fledged act on his own before joining forces with Denmark's most famous export. Bell has a good collection of verbiage with some blue tinges that always seem to go over with nabe audiences. He gets plenty plaudits on his own and with Miss Christensen.

The major item in the surrounding show is Ernesto Bonino (New Acts), who hits it off nicely with this mob. Migal Twins, a fast and efficient male hoofing duo, open the proceedings. They hold the floor sufficiently long enough to work out some terp and acro combos and a pleasant softshoe.

Ned Harvey, long an occupant of midtown nitery podiums, does the batoning out here and he does right by the acts and the dance sessions. Damiron rhumbas provide the relief.

Jose.

Top's, San Diego

San Diego, May 15.

Joel Grey, Tommy Gumina, Billy Britt Orch, Peggy Lou Dutton; $1 cover.

Armed with superlative new Jay Livingston-Ray Evans material, Joel Grey bounces onstage for a can't-miss session of recitative, hoofing, waggery and all-around Joel de vivre that earns solid applause. It's no news that the perky performer always has been loaded with a variety of talents, but now he has integrated all the facets for a solid act. It's a sock blend of old-time show biz flavor and youthful electricity.

Mobile-faced youngster—he's 22—includes impressions of Jerry Lewis, Harry Richman, Chevalier, Desi Arnaz and George M. Cohan, a song-dance tribute that makes for a begoff exit after a 30-minute stint, including a rouser "Meetin' Time" opener, an ode to rhythm with leaping terpology, "Someone to Watch Over Me" vocal with lonely-blues material intro, and a merge of two Grey standards—the "too young for nostalgia" lament and his "Dear Miss Grable" number.

Grey's a likable kid with immaculate timing and hard-hitting showmanship. He eschews indigo lines and even his "hot diapers" crack (anent his infantile worship of Betty Grable) couldn't bother a blue nose. In sum, a remarkable talent with tailor-made material, bolstered by the Buddy Bregman arrangements and Nick Castle's surefire staging.

Tommy Gumina sets the scene nicely for Grey with a strong acordion routine. A tousle-haired youngster with a set smile, Gumina sells all the way, lacing his squeezebox standards with jazz figures. Gumina's an exciting performer, a good musician hep to the hokum needed to make an accordion pay off in niteries.

Billy Britt's house crew does a good job of showbacking and vocalist Peggy Lou Dutton is equally competent.

Don.

Black Orchid, Chi.

Chicago, May 11.

Dwight Fiske, Dorothy Loudon, Jimmy James, Rudy Kerpays Duo; $4 minimum.

Dwight Fiske has been absent from the Chi nitery scene since 1947, and if there was any question anent his drawing powers a turnaway crowd on opening night (11) proved his following is still intact here. He's set for four weeks at this intimery, with two youthful pop singers on the supporting card.

Purveyor of indigo tales holds forth for 35 minutes, unspooling a reel of amusing and slightly fantastic yarns, many of them new to Windy City patrons. And when he has exhausted the new issue, the crowd keeps him aboard with requests for his classic entendre tales. Turn is a completely satisfying one. Fiske's polished elocution, helped no little by pseudo-dramatic mugging and capricious pianistics, makes maximum of the unusually clever material. Each story is a travesty, from the absurd saga of "Stella, the Pure White Mouse" to a neat bit of historical sacrilege concerning Queen Elizabeth and Sir Walter Raleigh. Wrapup lines contain the moral, so to speak, and never miss their mark.

Arresting chirp Dotothy Loudon, making her first Chi appearance, has vibrant tones and a legit ring that can stack with the best of them. Gal's salesmanship keeps the payees engaged through an offbeat catalog of pops and blues, opening with "You Can't Have Everything" and clinching with a smart "Gotta See Your Baby Every Night." Midway is her biggest click, "Make the Man Love Me," undersold in a whisper.

Male chanter Jimmy James kicks off the bill with an okay pops display, which is not the usual bait for this room. He's reviewed under New Acts. Rudy Kerpays cuts his customary fine show at the keys with Al Poskonka assisting on bass. Intermission mood piano is played by Ken. Sweet.

Les.

Riverside, Reno

Reno, May 13.

Jean Carroll, Stan Wilson, Riverside Starlets, Bill Clifford Orch with Betty Joyce; no cover or minimum.

This two-act show is kept busy for the "table limit"—one hour—and doesn't seem long at that. Comedienne Jean Carroll fills a good half hour and from the sound of the sideliners, could have kept building for another 30 minutes.

Story piled on story and fast line tied to fast line is not an original approach to comedy by any means, but Miss Carroll seems to give it a sort of spontaneity which takes it out of the realm of pat material. Her story about a dress shop is one of many high points. And a race track bit sews up the gambling clientele.

Playing his first major club is Stan Wilson, a blues-calypso singer (see New Acts).

The Riverside Starlets open red hot, sizzling through "St. Louis Blues," and "Blues in the Night" as sung by Betty Joyce. A "Roaring '20s" routine closes the show in good style.

Mark.

Edgewater Beach, Chi

Chicago, May 14.

"South American Revue," with Lecuona Cuban Boys (13), Janik & Arnaudt, Rudy Cardenas, Tina & Coco, Dorothy Hild Dancers (7); $3.50 minimum, $1 cover.

Current package is the last to be showcased in the Marine Dining Room of this plush hotel before the outdoor Beachwalk opens, and spanning three weeks of prom season it should fare pretty well at the tables. Though it runs a bit long, this spread moves along swiftly and commands attention from start to finish.

Colorful shell of this lavish display is formed by Ernesto Lecuona's versatile Cuban Boys, who double on a host of instruments in dishing up the bump tempos. Orch initially composed of four saxes, three trumpets, and six rhythms, but the percussion section increases, as needed, with reed and brass members sitting in on the bongos and maracas. Likewise, sections of the orch break up into guitar quartets and sextets to perform productions with unit's sock vocalists, vivacious Nellie Castell and lyrical Rafael Hernan.

Group plays the full gamut of Latino moods from "Peanut Vendor" and "Guadalajara" to "April In Portugal" and has unusual restraint in volume and vibrancy for so large a Latino instrumuntal unit. Music smacks of considerable Americanization, which makes it okay for after-show dancing. Band was noticeably erratic in backing the acts on opening night (14), but should smooth over the miscues with more rehearsal.

In the wake of a sumptuous opener by Dorothy Hild line and the Cuban Boys, Tina & Coco, a pair of energized pygmy-sized gals, charm the patrons with their heel-clicking Flamencos. Vigorous turn is loaded with flash and is lauded for skillful terp.

Youthful Mexican, Rudy Cardenas, turns in a boff demonstration of speed juggling. Lad works with impossible-seeming objects so deftly and at such lively pace that the impact is nothing short of breathtaking.

Not a Latin act but a standout specialty turn, Janik & Arnaudt give this bill a potent climax. Hush takes over the house from the moment serpentine femme enters slithering down a rope, and the customers remain riveted as she proceeds to coil and spiral about her male partner. Gal has a completely flexible body that can contort in any shape, and her snake interpretation is completely convincing. Intrigue between serpent and man hits a peak in silent drama and touches off an explosion of applause.

Les.

Ruby Foo's, Montreal

Montreal, May 12.

Oliver Wakefield, Rita Allen, Fred Toldy, Roger Joubert; no cover or minimum.

Oliver Wakefield's second appearance within the year in Ruby Foo's attractive Starlight Room is a repeat of his initial success and solidifying his rep as an entertainer in this town.

Sporting the same wide handlebar mustache, he reprises his established faves and updates his monolog sequences with plenty of local barbs for solid payee appreciation. Although his offhand manner and confused ramblings on practically any subject may encourage the unwise extrovert to get into the act, Wakefield's savvy and sharpness cut them back to size and leaves them happy. His hesitant approach to a story and the frequent use of verbal doubletakes give him a chance to bring in the slightly blue innuendo, but is never offensive.

Preceding Wakefield's stint is the thrushing of Rita Allen, whose styling lacks definition due mainly to her song selection. Her piping is strong and seems best when used on something semi-classical but the changeover to an over-arranged pop number in slow tempo leaves much to be desired.

Newt.

Thunderbird, Las Vegas

Las Vegas, May 13.

June Havoc, Homer & Jethro, Barney Rawlings, Buddy King & His Ladies (10), Al Jahns Orch (11); no cover or minimum.

Vegas nitery debut of June Havoc in a fortnighter is interesting display, not so much of the voice as sheer exuberance and the talent to hold an audience. She gives show an aura of cuteness. Homer & Jethro are solid in co-starring spot. But, cute as it is, opus falls far short of being a killer-diller and it is expected that only a big tourist influx can make a satisfactory boxoffice dent.

Miss Havoc makes innumerable costume changes behind a screen on stage with two arms (belong-

(Continued on page 60)

Music Hall, N. Y.

"Cherry Blossom Time" Revue, with Sahomi Tachibana, Irene Antal, William Upshaw, Tong Bros., Eric Hutsin, Maria Di Gerlando, Paul Knowles. Produced by Leon Leonidoff. Choreography by Russell Markert and Margaret Sande. "Executive Suite" (M-G) Reviewed in VARIETY *Feb. 24, '54.*

One guess on the motif of the current stage show titled "Blossom Time:" Japanese. The sidewalls and ramps are making like pagodas. The "Kimona Girl" opening, nicely terped by Sabomi Tachibana and the chorus, opens into deep stage which takes the form of a visit to "Teahouse." That in turn leads to some muttered "script" about there just happening to be a USO troupe — which turns out to be the three Tong Bros. who were reviewed as a "new act" while playing the Hall in 1949.

"Black Magic" is loosely attached to the idea that Orientals are good magicians and know how to saw women in half. Against a blacked-out stage the Rockettes appear as luminously spectral tophalves and bottom-halves of severed torsos. The dancing which follows is extremely amusing and the sock of the show. The choreographer (Russell Markert) gets a golden Japanese butterfly award for both technical resource and creative imagination. All this constitutes Item D of Leon Leonidoff's Nipponese nipups and is followed by Item E, "Love Duet," sung by Maria Di Gerlando and Paul Knowles. Japanese girl in paper house drawing room with low furniture. Comes to call young naval personage. You guessed it again — "Madame Butterfly." Finally, Item F, "East of the Moon," full company.

Music note: Although the "Bach Festival" proved somewhat offbeat as an overture (Leon Zawisza on the stick, performance caught) and gave organist Ashley Miller a rousing "solo" within the orchestral setting, it was not, on the whole, one of the sock displays of the Hall's music department, for the perhaps obvious reason that Bach's purity of form allows little opportunity for Hall showmanship.

Acrobatic note: The Tongs belong to the "unbelievable" type of vaude-circus wonder-provoking, applause-winning prowess. The understander supports one man on his heels, and holds another man in his hands. While the two men maintain this sufficiently precarious perch, the chap underneath, in total defiance of all natural laws, squirms and twists on the table, reversing his own posture and the two weights. This is more than stupendous; it's slightly stupefying.

Japanese note: While Leonidoff played "Butterfly" straight and the two singers gave the Italian duet a high-soaring, open-throttle kamakazi attack, news from Tokyo is worth adding for the current record: when now performed in Japan by the Japanese the plot of "Madame Butterfly" is updated so that, after the young naval personage scrams, Madame gets herself a new love, and a worthy Japanese Harry carries on. *Land.*

Olympia, Miami

Miami, May 14.

Nancy Walker, Dean Murphy, Harmonicaires (3), *Olga Suarez, Nio Yu, Les Rhodes House Orch; "Charge Of the Lancers"* (Col).

Might be the availabilities at this time of year, or else upped budget maintenance, but quality of shows booked here in recent weeks has been consistently good, with current layout typical.

Co-topliners Nancy Walker and Dean Murphy are in fine style. Murphy, a local resident, has been seen here before, but never to better effect. Emcees proceedings in suave manner; sets up series of sharp topical twists applied to the Miamis and the national scene, and in own spot purveys his incisive array of carbonings of in-the-headlines personalities. Material utilized to aid in projections is of high standard to add to overall impact and heavy aud returns.

Nancy Walker broke in her new act recently at the Sans Souci hotel here with in-and-out results. Stage showcasing brings out the hoydenish quality and visual appeal lacking at the break-in. She's definitely at home here, with stint showing polishing and tightening of routines. Working in relaxed manner, she keeps laugh mood mounting, with standout, her routine on "Irving." Spoof on ballerinas shows to good advantage also, for a solid score.

Harmonicaires, local outfit which won a Godfrey "Talent Scout" program shot, go over handily with their mouth organ mixings of pops, semi-longhair and jive. Arrangements are imaginative and technique above par.

Tightrope trickery achieved by Oriental looker Nio Yu brings steady series of gasps, graceful balancing and eye-opening stunts garner her big returns. Toe-ballet work of Olga Suarez rounds out matters—it's neatly devised, but could stand more flash inserts. Routines would also look better against a production background. *Lary.*

Apollo, N. Y.

Charlie Barnet Band (16), *The Spiders* (5), *Pigmeat, George Wilshire, Barbara Velasco, Phyllis Branch, Guitar Slim Band* (6), *Bunny Briggs; "Invasion, U.S.A."* (Col).

Leading the Apollo layout this week are the bands of Charlie Barnet and Guitar Slim, but there is no musical overlapping since the outfits differ widely in size and sound. Rhythm & blues idiom is the basis for both, yet Barnet is generally in the danceable vein while antic-laden Slim heads a raucous and funny foursome.

Barnet's sax solos are slick. However, other one-man turns by the band members are fair. Tunes like "Cherokee" and "Jack in the Box," peppered throughout the bill, are competent but uninspired in this meeting. Guitar Slim is a distinctive showman, playing a low-slung guitar and bouncing as if he were on a buckin' bronc. It's an intentional device and good for frequent laughs and mitting. He shouts out "Done Get Old," "Things That I Used to Do" and "Certainly All."

The Spiders are reviewed in New Acts. The bill also has Pigmeat, George Wilshire and exchorine Barbara Velasco in a dragged-out burlesque comedy routine. Phyllis Branch, who appears midway through the card, has a set of pipes ranging from high soprano to a near-bass. Sounding something like a pop edition of Ima Sumac, she satisfies nicely with three Latino numbers, "Perhaps," "Babalu" and "El Cumbanchere." Only in the initial bit does she fail to come across effectively, and then because she tries too hard to make her "Black Magic" sound like Billy Daniels.

Bunny Briggs, who used to work often with Barnet, teams again with the maestro for a solid 15 minutes. The tap antics are neat, especially in a gimmicked-dance which supplants Barnet's baton in leading the band. Briggs' voice is light and melodious in incidental warbling. *Art.*

L'Oeuvre, Paris

Paris, May 11.

Mouloudji; $2.50 *top.*

The pendulum here increasingly swings towards a lessening of legit house activity with many houses now welcoming more revues and oneman shows. As the Theatre De L'Etoile and the Varietes, the Oeuvre now gives its boards to the versatile Mouloudji. He displays his versatility by putting on a show consisting of a two-act play, "Les Sargasses," written, directed and starred in by him, and then finishes the show with a 60-minute song stint. This young singer-painter-novelist - poet-actor-playwright-director brings it off.

The play is a slight fantasy about a young vagabond who wanders into a strange city where the streets are empty, the shutters closed, no animals but rats, and the trees have hands which clutch at strangers. It seems he is the man chosen to lift the curse on the city. The Queen wants to marry him, but when she tests him by disguising herself as a young girl, she finds he is not to be trusted. He realizes that she is a sorceress, but play ends as the official executioner is about to put him to death as he screams for someone to awaken him from his nightmare.

Play is a bit too diffuse in moral and meaning to have much weight, but is neatly played and mounted and an interesting prelude to his songalog. Possessed of charm, boyishness and poise, he displays a pleasing, ingratiating voice with a knack of getting the most from a song. He mixes the Left Bank ballads of despair with a refreshing leavening of bright and impish songs to make this a well balanced pleasing songalog. Phrasing, interp and bodily emphasis are of the brightest order and he emerges as the most poetic and most beguiling of the younger stars here. The boy looks like a bet for specialized nitery slotting in the U.S. with his Left Bank black-garbed appearance, and stunning smile and presence. Looks in to finish the season here. *Mosk.*

Chicago, Chi

Chicago, May 14.

Four Lads, Tommy Leonetti, Pat Henning, Rafael & Parisienne Models (2), *Louis Basil House Orch* (12); *"Elephant Walk" (Par).*

This presentation house is continuing its recently installed diet of two disk names per show on the current two-weeker and has similar formats on tap for upcoming spreads. Teenage response looks encouraging with present entry, as Four Lads are known for one or two Columbia clicks and Tommy Leonetti is a highly touted property in this town.

Bill opens with novelty turn of Rafael & His Parisienne Models, an unusual teeoff entry for this house as it doesn't have a slambang pace. Models are two blonde lookalikes who have plenty of eye-appeal but no particular terp ability, though this isn't essential to the act. Rafael is a mustachioed hatter, who speaks in exaggerated French accents and who gambols about quickly, bedecking the gal's heads with snips of cloth to make offbeat and sometimes amusing millinery. Turn has some comedy value, and the hat creations appeal enough to the hausfraus to land a good mitting.

Tommy Leonetti follows on with a well-fashioned songalog delivered in appealing dusty tones. Lad is the bobbysox idol type, being gaunt and goodlooking, and his whisper nuances sell the romantic stuff like "Will You Still Be Mine" and "Three Coins in a Fountain." Segues through first four tunes, among them his latest Capitol pressing, "I'm Available," and then launches into first gab session, which is relaxed and amiable, and giving a personal insight that should have been set earlier for immediate rapport. Wrapup offering as a medley of nationality songs, scoping "Danny Boy," "Yiddishe Mama," and "Sorrento."

Pat Henning lends comic relief with an intimate approach to gagtelling, getting off some potent throwaways in the course of his stay. Donning flexible hat that can adapt to a number of shapes, he gives pointedly ludicrous impressions of Bette Davis, film gangsters and people in a parade. Hunchback routine has good possibilities, but ends too abruptly for real impact.

Closing the show, Four Lads take a 20-minute slice with a variegated yield of songs. Youthful group is solidly rhythmic, pleasantly harmonious and can only be accused of being sometimes uncommercial with a catalog slightly unorthodox for pop purveyors. Opening pace is moderate, including a hymn-style number, "The Place Where I Worship." It's a nicely structured tidbit, sung convincingly, but it might have impressed better as change of pace after the crowd had warmed up. Group picks up tempo eventually with bouncy "Down By the Riverside," a socko display piece that allows departure for individual solos. Natural clincher is their Columbia biggie, "Istanbul," for which each member wears a red fez, and plaudits ring loud at curtain-fall.

Louis Basil house orch showbacks in usual capable fashion. *Les.*

Alhambra, Glasgow

Glasgow, May 18.

Jack Radcliffe with Helen Norman, Billy Dick; Stanley Baxter with Bond Rowell; Molly Urquhart, Dawn Lake, Bobby Lomb, Johnny O'Connor, Claire & Leslie Gonda, Lynnette Rae, Kenneth Sandford, Cherry Willoughby Dancers, Jack Bolesworth Orch.

Jack Radcliffe, Scot character comedian, is pivot of this layout, aimed at after-dinner audiences, and sprinkled with new faces. He scores particularly as a drunken husband, assisted by Helen Norman, his longtime femme partner.

In a scene as an old man squabbling with the mortician after his wife's death, Radcliffe again has the stubholders amused. Good foil work here from Billy Dick as the mortician, a bald stooge with pleasing thesping talents.

Stanley Baxter, until three years ago a legit actor, shapes up as having much miming talent and also a flair for dialect. He scores solidly as a comical chorine in a tilt at backstage life, being partnered here by Molly Urquhart. Baxter does another spot as an elderly professor of phonetics, examining the quaint Glasgow speech and treating working-class phrases as items of poetic beauty. This has certain local value, but would be incomprehensible to city incomers. Besides, it has been done too often before by the same performer.

Australian arrivals are comedian Bobby Lomb, in scatty humor, his soubrette femme Dawn Lake, with a small piping voice, and Johnny O'Connor, pleasing crooner. All impress on practically first showing in the U.K., with O'Connor having a casual lazy style and a voice very like that of Bing Crosby.

More pleasant vocal work comes from Lynnette Rae and Kenneth Sandford, and a Hungarian dance duo, Claire & Leslie Gonda, offer terping of a good standard. Bond Rowell, tall rotund foil, assists the main comedy teams and works in scenes.

Cherry Willoughby Dancers are a well-drilled lineup of chorines, most effective when they dance an illuminated ramp built in semicircular shape round the orch pit.

The Jack Bolesworth orch showbacks effectively. Production chores have been imaginatively handled by Timothy Heath Joyce. *Gord.*

Aux Baudets, Paris

Paris, May 18.

Philippe Clay, Roger Comte, Jacques Brel, Denise Benoit, Fernand Raynaud, Colette Valery, J. P. Ferran; satirical revue, "Cine Massacre," by Boris Vian; sets, Jean-Denis Macles; staged by Yves Robert; with Clay, Jean-Marie Amato, Guy Pierauld, Edmund Tamiz, Jean Yanne, Bob Du Pac, Rosy Varte; $1.50 *top.*

Jacques Canetti has wisely drawn his new show in this pocket sized chansonnier-music hall from the best of his past presentations and the best of the Left Bank cabaret. He has made this the most understandable, and the most palatable of the chansonniers and it should pay off in word-of-mouth. Plus the straight acts he has pegged half the program with one of the better satirical revues of the Left Bank Existentialist cave, the Rose Rouge. Result is a fine show which should keep on for a long time.

Roger Comte starts show with a series of stories and impressions told in a hesitating, lispy manner okay for those in on the lingo. He finishes with a Rube Goldberg takeoff also good for hefty yocks.

Jacques Brel is a writer-singer who works with a personal guitar accomp. Songs are in the poetic spirit and neatly delivered. Denise Benoit is a pert lass sporting a pair of red velvet gloves on her dramatic arms as she does songs of yesterday and today. She parlays a weak voice into a neat impressions of turn-of-the-century songs. This goes over well. Fernand Raynaud's impressive mime and monodramas are reviewed under New Acts.

Philippe Clay comes on in his songalog to finish the first part of the show. Clay is a tall, dynamic singer whose well chosen repertory and off-beat interping is rapidly pushing him to the top among the young songsters here. "The Drowned Corpse" has him swaying in a green light as he recounts the tale of an innocent passerby killed by a thief. Black garbed with an extremely expressive face, Clay makes for a fine song stint and definite star material here.

Second half of show, "Line-Massacre," falls in with the music hall trend here of finding their new talent in the cabarets. This vest pocket theatre group, spawned by the exacting entertainment requirements of the boites, equally projects the invention, humor and pacing across the footlights to make this takeoff on films a ribtickler. Group enacts a story as various directors would have done it. Zany titles and madcap proceedings tear into a love story as DeMille, Hitchock, De Sica and others would have seen it. Fast changes and clever pacing, costuming and movement make this a laugh-laden affair, and something new for the music hall auds who have not known the cabaret circuits. Colette Valery is a vivacious femcee and J. P. Ferran does sterling accomp work on the piano. *Mosk.*

Market Choice

Continued from page 5

tive in diversification. In addition to its Latex buy, the first of several proposed moves outside the show biz realm, SW has entered tv station operation and also has the production and distribution rights to Cinerama.

Earlier Wall St. was of the opinion that television, as it increased its coverage, would deliver a near-fatal knockout blow to the nation's theatres. It was felt that the major studios would survive successfully by switching easily to vidfilm production. The move to telepix on the part of the majors, however, has not developed as many Wall Streeters predicted.

Palace, N. Y.

Jones & Wilbert; Torrini & Phyllis, Joe Phillips (2), *Michael Chimes & Co.* (5), *Sharkey the Seal, Gloria Ware, Dick Buckley, Whirlwinds* (4), *Jo Lombardi Orch; "The Saracen Blade"* (Col) *reviewed in current issue of* VARIETY.

The Palace presentation for the current frame is one of the more uninteresting efforts on its calendar. The acts seem to go along in an even keel on the early part of the show, and the accelerated gait toward the close isn't sufficient to put the layout on the plus side.

A brace of vet turns decorates the last half of the program. Sharkey, the Seal puts life in the bill with a good trick assortment. The flippered amphibian, paced by Mark Huling, goes through a laugh and applause-getting routine as per usual, thus paving the way for the acts that follow.

Gloria Ware exhibits well-trained pipes that seem equipped for operetta. She's nicely built, looks well and goes through a pop repertoire in fine stride. Some faster numbers would have put some additional lustre in her turn.

In the next-to-closing slot Dick Buckley holds up well. He puts his Oxonian accent to good use in getting volunteers on stage for some ventriloquy in which the participants do pantomime. It works out well and the hat-passing bit at the close sends him off to a good handpatter.

The Whirlwinds at the close do their standard assortment of roller-skating tricks. The two mixed couples perform their work with fine precision.

Opening the show is a fast terp twain, Jones & Wilbert. Negro hoofers are rapid workers, which hides the fact that their hoofing isn't too distinguished. However, the closer wherein the smaller member of the partnership hoofs while carrying tables and chairs in his teeth helps them off strongly.

Joe Phillips, assisted by an unbilled looker, is doing a lot of the late Johnny Burke's act in mufti. The World War II jokes aren't holding up like they used to. Phillips sounds like he's just reading off the lines, and that isn't the way this venerable material should should be treated.

Under New Acts are Torrini & Phyllis and Michael Chimes & Co. Jo Lombardi's showbacking, as always, is fine. *Jose.*

Empire, Glasgow

Glasgow, May 18.

Beverley Sisters (3), *Tommy Fields, Albert & Les Ward, Three Lesters, Rob Murray, Freddie Harrison, Alex & Nico, Shane & Lamar, Bobby Dowds Orch.*

British act, the Beverley Sisters, has entertainment value, but lacks pep and oomph of similar trios from America. Group are strikingly gowned in sparkling blue lace, but make too much play of the "little-girlish" gimmick and giggle too much between numbers, as if hardly anticipating the hand-to-hand music which they get.

Songalog ranges from "O Mein Papa" to "Istanbul," "Teasing" and "Mommy Kissing Santy Claus." Act also essays the number "He Like It, She Like It," which they build-up as a naughty-style tune.

Rest of layout is merely satisfying, top entertainment coming from the trampoline trio, Three Lesters, and from Albert & Les Ward, musical duo (See both in New Acts).

Freddie Harrison tinkles the ivories in between much acro-humor and falls. He turns cartwheels after playing a classical piece, leaps over the piano, gets the audience to join in singing pops, and plays "Daisy, Daisy . . . Bicycle Built for Two" while a string pulls a miniature boy-and-girl on a tandem across the stage.

Tommy Fields, brother of comedienne Gracie, could improve his act with better comedy script. He has nice approach, good presence and essays north-of-England characterization with useful effect. His best item is when he portrays an ancient butler in a number titled "There's Lots of Things I Know About Her Ladyship."

Rob Murray, deadpan juggler from Australia, returns with his "couldn't-care-less" act in which he skilfully tosses plates, sticks and balls with assumed air of disgust. Bored gimmick has first-time viewers amused, but tends to bore outfronters seeing the act for second or third time. Would be advised to work up new routine for future showcasing here.

Alex & Nico offer Continental clowning act which pleases, and Shane & Lamar (see New Acts) are a couple of girls whose terping is tasteful opener. Orch backing is handled by Bobby Dowds and house orch. *Gord.*

VARIETY BILLS

WEEK OF MAY 19, 1954

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 20
Erio Hutson
Sahomi Tachibana
Irene Antal
Maria De Gerlando
Paul Knowles
Tong Bros
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 21
Massives
Betty Brett
George Kirby
Los Romeros 3
Gaudsmith Bros
Joanne Tolley
Ben Wrigley Co
Harold & Lois

CHICAGO

Chicago (P) 21
4 Lads
Rafaels, P Models
Tony Leonetti
Pat Henning

MIAMI

Olympia (P) 20
Polly Bergen
Romo Vincent
Fedi & Fedi
Roulette
Mike Higgins

BRITAIN

BIRMINGHAM
Hippodrome (M) 17
Guy Mitchell
Seaton & O'Dell
Hylda Baker
Alphonse Berg Co
Jack Watson
Tommy Jover Co
Raf & Julian

BLACKPOOL
Tower Circus (I) 17
C Cairoli & Paul
Knies Animals
August Natsch
3 Craddocks
Vivian & Tassi
Knies R Horses
2 Cherks
Harold Gautier Co
Fattini
4 Ramses
Douglas Kossmayer
3 Petroffs
George Ruzsa
7 Eagles
2 Rassos
10 Beer Barrel P
Little Jimmy
Jimmy Scott

BOSCOMBE
Hippodrome (I) 17
Tommy Rose
Syd Makin
Hayden & Haynes
Raynes & Shaw
Tommy Osborne
Vocalettes

BRADFORD
Alhambra (M) 17
David Whitfield
Jimmy James Co
N & N Grant
Joe Black
Rio Ron & Rita
Henderson & Kemp
Harry & Betty

BRIGHTON
Hippodrome (M) 17
Jimmy Edwards
Tony Hancock
Joan Turner
De Vere Girls
3 Helios
Les Duonos
Rita Martell

CHELSEA
Palace (I) 17
Diana Dors
Max Bacon
Ronald Rogers
Winters & Fielding
Irvine & Girdwood
Babette & Raoul
Edorics
Roy Nac

CHISWICK
Empire (S) 17
Diana Decker
Peter Sellers
Teddy Johnson
Benny Hill
Francis Duncan
Robey Buckley
Nixon & Dixon
N & P Lundon

EAST HAM
Metropolitan (I) 17
Billy Russell
Karen Greer
Dick Emery
Robert Harbin
Wilbur Wheeler
Vola
Dave Shand Orc
Frank Sherry

FINSBURY PARK
Empire (M) 17
Deep River Boys
Bunty St Claire
Authors & Swinson
George Seaton
Frasers Harm Co
Wright & Marion
R Russell & Susie
Leslie Randall

GLASGOW
Empire (M) 17
Billy Daniels
Mills & Melita
Lareen Ty
Walter Jackson
L Raynor & Betty
H Norman & Ladd
Eldino Co
C Warren & Jean

GRIMSBY
Palace (I) 17
Pat Tracy
Billy De Haven
Gena Mae
Benny Garcie
Roy Price
Caruna & Dodo
D Shirley Co

HACKNEY
Empire (S) 17
Jimmy Young
Alfred Marks
Joan Hinde
2 Yolandos
Red Fred & Rosa
McAndrews & Mills

LEEDS
Empire (M) 17
Frankie Vaughn
Harry Secombe
James Brown
Francois & Zandra
Bruce Forsythe
Skylons
Iris Sadler

LINCOLN
Royal (I) 17
Leon Cortez
Doreen Harris
Nat Gonella
Afrique
Nelson Lloyd
P Canine Wonders
C & H Dupree

MANCHESTER
Hippodrome (S) 17
5 Smith Bros
S & M Harrison
Albert Sturm
Freddie Harrison
N Mongadors & A
Girl Friends

Palace (M) 17
K Mackintosh Orc
Conway & Day
Sisto Co
Austral
Les Ricards
Tommy Fields
W Kempel & B
Jimmy Wheeler

NEWCASTLE
Empire (M) 17
Billy Eckstine
De Vere Girls
Nelson Bros
Pam Doyle
Allen Bros & June
David Berglas
Darlys Dogs

NORTHAMPTON
New (I) 17
Dan Young
Margi Morris
Gabrielle Webb
Gay Lamour
Dick Collins
Tony Merry
Syd Jackson
Fred Renwick
Bunny Reeves
Naughtigals

NORWICH
Hippodrome (I) 17
Harry Lester Co
Goofus
Village Slickers
Farmers Daughters

NOTTINGHAM
Empire (M) 17
Alan Alan
M C Mikowskis
Denvers
Ladd West
Gardos
Tom Jacobsen
Kelroys
Joen & Ernst
Sam Rogers
Reggie Dennis

PORTSMOUTH
Royal (M) 17
Lita Roza
Arthur Haynes
Harlards
Freddie Sales
Dargie 5
Clarkson & Leslie
Phanis & Marina

SCUNTHORPE
Savoy (I) 17
Gwen Liddle
Len Marten
Five Jacks 3
2 Carozels
Henri Vadden Co
Rhoda Diane
Chuck Robins

SHEFFIELD
Empire (M) 17
Radio Revellers
Rey & Ronjy
Jon Pertwee
Terry Scott
Sally & Charles
P & P Page
Joyce Golding
Semprini

SOUTHAMPTON
Grand (I) 17
Dick Bentley
Swan Mudgh
Mundy & Earle
Max & Julie
Manz & Chico
B & B Adams
Marek Weber & Brett

SUNDERLAND
Empire (M) 17
Al Martino
Hackford & Doyle
Angelos
Terry Hall
Eddie Gordon & N
Beryl & Bobo
Beryl Orchin Co

WOLVERHAMPTON
Hippodrome (I) 17
Carroll Levis Co
Violet Pretty
Teen Wonders
M French & Joy

YORK
Empire (I) 17
Izzy Bonn
B Bartholomew
Bill Maynard
Nicolettes
Noberti
Rexanos
Copa Cousins
Ray Allan

Cabaret Bills

NEW YORK CITY

Blue Angel
Robert Clary
Sylvania Mello
Martha Davis
Trude Adams
Bart Howard
Jimmy Lyons Trio
Leo De Lyon

Bon Soir
Jimmie Daniels
Thelma Carpenter
Oliver Wakefield
Kaye Ballard
Dolores Brown

Society Trenders
Chateau Madrid
Fela & Bruno
F Alonso Orc
Sarita Herrera

Copacabana
Jimmy Durante
Eddie Jackson
Jack Roth
Jules Buffano
Barry Sisters
Val Valente
Sandy Evans
M Dupree Orc
Frank Marti Orc

Hotel Ambassador
Jules Lande Orc

No. 1 Fifth Ave
Don Adams
Bob Downey
Harold Fonville
Hazel Webster

Old Roumanian
Sadie Banks
Joe LaPorte Orc
D'Aquila Orc

Two Guitars
Vladimir Rosen
Lubov Hamehaw
Misha Uzdanoff
Senia Karavaeff
Misha Markoff

Hotel Astor
Sammy Kaye Orc

Hotel New Yorker
Ed & Wilma Leary
Jo Barnum
Ben Dova
Steve Kisley Orc
Dee Drummond
Frank Sonell

Hotel Pk Sheraton
Cy Coleman
Eddie Lavin

Hotel Pierre
Denise Darcel
Charles Carta
Stanley Melba Ore
Chico Reili Orc

Hotel Plaza
Peter Lind Hayes
Mary Healy
Ted Straeter Orc
Monte Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel St Regis
Daniel & Baron
Milt Shaw Orc
Ray Bari Orc

Hotel Sherry-Netherland
Juliana Lorren
Lester Lanin Orc
Jan Brunesco Orc

Hotel Statler
Art Weems Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Gene Baylos
Billy Fields
L & M Murray
Mary Montoy
Darvas & Julia
Len Sharon
7 Ashtons
Ruby Richards
Art Weiner Orc
B Harlowe Orc

Ed Vie En Rose
Lillian Roth
Joey Bishop
Footnoters
Van Smith Orc

Le Ruban Bleu
Julius Monk
Poston & Matthews
Ellen Hanley
Norvas-Dee Arlen
N Parris Trio

Town & Country
Johnny Morris
LaPlaya 6

Versailles
'Nice To See You'
Fay DeWitt
Don Liberto
Georgie Kaye
Al Norman
Lou Nelson
Dorothy Keller
Petti Ross
Linda Lombard
Margy Duncan
Paula Stewart
Carol Ohmart
Salvatore Gioe Orc
Panchito Orc

Village Barn
Rachel Ellen
Norbits
Jack Wallace
Larry MacMahon
Joe Furst
Hal Graham Orc

Village Vanguard
Lord Burgess
Marshall Izen
C Williams Trio

Waldorf-Astoria
George Gobel
N Brandwynne Orc
Mischa Borr Orc

CHICAGO

Blue Angel
"Calypso Magic"
Talley Beatty
Sara Manning
Lady Jamaica
Princess Orelia
Lord Carlton
Lady Trinidad
D'Lane Quartet

Black Orchid
Dwight Flake
Dorothy Loudon
Jimmy James
R Kerpain Duo

Blue Note
Sarah Vaughan
Conte Candoli
Cafe Society
Margie McGlory
Janet Brace
Bill Snyder

Chez Paree
Sophie Tucker
Mary Kaye Trio
Consolo & Melbe
Brian Fernon Orc

Conrad Hilton Hot'l
Margie Lee
Adele Inge
Lippe & Balisch
Bobby May
Bob Bromley
Bill Griffin
N & J Waldo
Boulevar-Dears (7)
Boulevar-Dons (6)
F Masters Orc

Edgewater Beach
"S American Rev"
Lecuona Cuban B
Rudy Cardenas
Tina & Coco
D Hild Dcrs

Palmer House
Mata & Hari
Yvonne Adair
Prof Backwards
Channing Pollock
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Connie Russell
Paul Gilbert
Benny Strong Orc

Band Box
Frances Faye
Lenny Maxwell
Rickie Layne

Bar of Music
Josh White
Sue Carson
Dick Hazard Orc

Biltmore Hotel
Dave Barry
Elsa & Waldo
Los Gatos 3
Hal Derwin Orc

Ciro's
E Albert & Margo
Dick Stabile Orc
Bobby Ramos Orc

Charley Foy's
W Smith & C Girls
Harry Stevens
Mary Foy
Marguerite Padula
A Browne Orc

Mocambo
Benay Venuta
Georgie Kaye
Paul Hebert Orc

Moulin Rouge
B Minevitch H R
De Castro Sis (3)
Dominique
Chiquita & Johnson
Louise Hoff
Barbettes (5)
Gina Gerardi
Tom Canyon
Fluff Charlton
Bob Snyder Orc
D Arden Dancers

Statler Hotel
Hildegarde
Johnny Johnson
S Ennis Orc
Ron Perry Orc

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
Guy Rennie
Harvey Bell
Beth Challis
Gina Valenta
Ethel Davis
Fred Thompson
Black Magic
Sammy Walsh
Jean Burkette
Lynn Taylor
Beverly Kenny

Clover Club
Betty Clooney
Jay Lawrence
Olga Suarez
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Leon & Eddie's
Lois De Fee
Lynn Star
Arlene
Rita Marlow
Charlotte Waters

Nautilus Hotel
Dick Shawn
Andre D'Orsay
Antone & Ina
Sid Stanley Orc

Sans Souci Hotel
Charlie Farrell
Sacaras Orc
Ann Herman Dcrs

Roney Plaza
Johnny Pineapple
Hawaian Rev

Saxony Hotel
Mandy Campo Orc
Johnny Silvers Orc
Tano & Dee
Tony De La Cruz

Vagabonds (4)
Maria Neglia
Mary Ann Bentley
Mayo Bros
Russ Arno
Dave Riders
Frank Linale Orc

LAS VEGAS, NEVADA

Flamingo
Kay Starr
Jones Boys
Boy Foy

Silver Slipper
Sally Rand
Hank Henry
The Appletons
Eve Marley
Sparky Kaye
Bill Willard
Jimmie Cavanaugh

Desert Inn
L Q Rev

Sahara
Ray Bolger
A M Alberghetti

Last Frontier
X Cugat Orc
Abbe Lane
Dorsey Bros
Peggy Ryan & Ray McDonald
Asia Boys

El Cortez
Eileen Wilson
Helen Boice

Golden Nugget
H Penny & S Thompson
B Bradley & Susie

Sands
Danny Thomas
Marti Stevens
Peggy Lee
Georgie Kaye
Don Cherry

El Rancho Vegas
Joe E Lewis
Lili St Cyr

Thunderbird
June Havoc
Homer & Jethro
Patty
Josephine Premice

RENO

Mapes Skyroom
Ames Bros
Lolo & Lita
Skylets
E Fitzpatrick Orc

New Golden
Georgia Shaw
Don Rice
Lewis & Van
Golden Girls

W Osborne Orc

Riverside
Jean Carroll

Stan Wilson

Riverside Starlets
Bill Clifford Orc

HAVANA

Montmartre
Benny Moore
G A Guedes
Olga Guillot
Carlos Pous
Rosendo Rosell
Luis Carbonell
Elpidio & Margot
Zoila Perez
Martha & Alexend
Sonia Calero
Alonso Ballet
C Playa Orq
Fajardo Orq

Tropicana
S de Espana Orq
Celia Cruz
Rene & C Delaine
Mano Lopez
Marta & Alexander
Paulina Alvarez
Bertica & Rolando
Orlando de la Rosa
Kiko Gonsalves
Senen Suarez Orq
A Romeu Orq

Reefer Broadcast

Continued from page 1

effects. It's the same as social drinking of alcohol. Yet we're forced to conspire with criminals to gratify this whim. It's not fair. We're surrounded by laws that are unnecessary because they can't keep marijuana out of this country.

"The trouble is there hasn't been enough voices raised. I guess we're not a very well organized group."

Next day, State narcotics agents seized the recording tape from KPFA program director Wallace Hamilton and turned it over to Attorney General Edmund G. Brown for study. Said Brown at the time: "A great disservice is due to the fight against sordid narcotics traffic in California by those who seek to minimize the effects of marijuana. The majority of heroin addicts get their start from adventures in using marijuana."

However, following an investigation by District Attorney Frank Coakley and Deputy State Attorney General Leo Vander Lans, the tape was returned to the station. They stated that any action against the station might have to come from the Federal Communications Commission because they could not think of any State law regulating broadcasts.

In the interim, the FCC requested and received a written report on the broadcast from its local office. So far, no action has been taken.

In defending the purpose of the broadcast, Program Director Hamilton, along with directors Charles Levy, Bruce Harris, Watson Alberts and Mrs. Gertrude Chiarito, issued a signed statement:

"Within the context of KPFA's non-commercial schedule of responsible public service a discussion on an important social issue — marijuana — was broadcast on April 22.

"Opinions on the broadcast, like many opinions presented over KPFA, were highly questionable, both to the committee of directors and a large majority of the public. But the station's listener sponsors know that the unpopular and heretical, as well as the accepted and familiar, are welcomed over KPFA, and are presented to the station's listeners for their thoughtful consideration."

Money Troubles Too

The 24 resigning sponsors, who withdrew support 12 days after the narcotics program, issued a joint statement explaining their decision was made before the disputed marijuana broadcast, "But the incident itself with the station's statements regarding it," they added, "further confirms our lack of confidence in the group now in charge of the station."

Dr. Frank N. Freeman, dean emeritus of University of California's school of education, and one of the resigning sponsors, declared his group had objected to the manner in which the station was managed after a personnel shakeup last year.

"KPFA is in great financial danger due to the inadequacies of its present administration," he said. "Slightly less than half of the operating costs of KPFA are met by its 3,300 listener subscriptions which provide approximately $33,000 a year. More than half the annual operating funds of the $70,000 must be obtained from foundations or other private sources.

"The present management has consistently alienated the main sources of such support, developed over the past seven years. For this reason the financial collapse of the station appears to be imminent."

KPFA manager Charles Levy minimized the outlook in a 10-minute broadcast (7), when he declared that those who resigned included only 9 of the station's 26 advisory members and only 15 of its 42 member advisory council.

Night Club Reviews

Continued from page 60

Thunderbird, Las Vegas

ing to star's wardrobe mistress), snaking out from the wings to assist. Miss Havoc belts a song in a lusty "Frankie And Johnny" style, and, in fact best offering is "One Hour Ahead Of the Posse," anent a gal who blowed her man to kingdom come. A temperance era-type ditty, "I Gotta Have You," and "He Had No Refinement," a Brooklynese hymn, evoke good response. As a pure singer, the Havoc pipes may be considered somewhat lacking the ingredients that make up present day standards among nitery belters. However, she has plenty of other equipment to compensate.

Homer & Jethro are back after a seven-month absence to render parodies to pop tunes in inimitable manner with aid of guitar and mandolin. Boys display a sharp routine to win favor of customers. Laugh-inducing lyrics are provocatively etched in "You, You, You," and "Swappin' Partners." Old faves are "I'll Never Waltz Again With You," and "Once I Had A Secret Love." A more recent Victor shellac is "Be Kind To Your Web-Footed Friends."

Buddy King disports with the line in pair of bolder Afro-Cuban production numbers featuring chorine Diana Linn on the bongos. Barney Rawlings is capable emcee and the Al Jahns orch does well. *Bob.*

Billy Gray's, L. A.

Los Angeles, May 13.

Frances Faye, accompanied by Jack Costanza; Lenny Maxwell; Rickie Layne; Band Box Three; $3 *minimum.*

Long known as the town's humor haven, Billy Gray's Band Box is also operating in the jazz idiom these days. Last show had Ziggy Elman and Sammy Weiss with Mickey Katz. This one has Frances Faye. Results should be good.

Miss Faye generates a steady foot-tapping in a 45-minute song-at-piano stint. With Jack Costanza's excellent bongo-conga accompaniment and bass and guitar backing Allen Burns and Al Viola, she socks over a variety of numbers, mostly standards, that have both a nostalgic and rhythmic appeal. For this spot she adds an occasional Yiddish lyric that helps—but the enthusiasm she generates is derived largely from her socko rhythm singing.

Lenny Maxwell, a new comic, got off to a slow start at the opening but built steadily. A personable comic, he makes good use of some really fresh material and some extraordinarily accurate vocal impressions of Lugosi, Karloff, Eckstine and Vaughn Monroe. These and a running pyromania gag let him exit to a big hand.

Ventriloquist Rickie Layne has the sure-fire gimmick for this room—a Yiddish dummy. There's a little in his material that's in questionable taste, but it's generally good and he works the sectarian angle for all its worth. *Kap.*

Palmer House, Chi

Chicago, May 12.

Mata & Hari, Yvonne Adair with Bill Davis, Prof. Backwards, Channing Pollock; Charlie Fisk Orch (10); $3.50 *minimum,* $1 *cover.*

This four-weeker has good variety values in terp, song, and legerdemain, with all departments contributing to the comedy impact. Four-act format, installed because the Empire Room of this hostelry dropped its chorus line, runs long and has to be pruned for best results. But it's tough to severely scissor any one of the well-fashioned turns.

Terp capering of Mata & Hari has mighty results on the plaudits meter. Pair opens and closes the show, doing an offbeat Oriental frolic to kick off the bill and winding it up more than an hour later with two sock displays. Team has plenty legit dance savvy and is capable of enough tasteful buffoonery to appeal to all elements at the tables. The terpers convince as puppets with limber, jerky movements throughout the "Marionette Theatre" tidbit, which has such impact that the team has trouble following itself with a Carnegie Hall spoof. Latter picks up momentum, however, with a fancy assist from accomp-conductor Lothar Perl at the keys, and Mata & Hari get away amid demands for more.

On the singing side Yvonne Adair impresses with a buoyant selection of specialties and show tunes. She's reviewed under New Acts.

Real yock-getter is Prof. Backwards, whose sleepy countenance and slow Southern drawl plead innocent to his exaggerated warmup yarns. Deadpan delivery and sure wit save many a vintage gag about parking, politics, and finance companies. On this doleful guy a cap and gown seems incongruous garb, but he amazes in the second half of his routine by spelling, pronouncing and writing in reverse all words tossed at him by the crowd. Moreover, he's capable of scribbling 12-letter jawbreakers upside-down and backwards on a blackboard to the constant delight of the payees. It's an excellent audience-participation bit.

Channing Pollock, a dapper magico, baffles with slick sleight-of-hand, making cards, pigeons, scarves and lighted candles appear and disappear. It's neat and showmanly prestidigitation that moves briskly with proper buildup to climax.

Charlie Fisk orch capably showbacks and handles the dance sets. *Les.*

Hotel Radisson, Mpls.

Minneapolis, May 15.

Lucille & Eddie Roberts, Don McGrane Orch. (8); $2.50 *minimum.*

This is the seventh time around for Lucille & Eddie Roberts and only six months have elapsed since their last previous appearance in this hotel's Flame Room. But their act wears well and bears continued repetition.

Couple's version of thought transference continues to mystify. And the performers always seem to come up with surprising mind-reading feats that create fresh customer interest.

Interlarding the mental demonstration with laugh-loaded patter and a bit of clowning puts the performance in a special groove and helps to make it one of the best of its kind on the supper club circuit or anywhere else. The fact that the couple refrain from taking their efforts seriously, but, instead, give it an "all in fun" air, is undoubtedly one of the reasons why it fits so well into the tonier boite's floor show patterns.

Don McGrane rounds out the show with one of his boff violin solos and his orch also back up the Roberts and supply the dance music. *Rees.*

Last Frontier, Las Vegas

Las Vegas, May 12.

Xavier Cugat Orch with Abbe Lane, Eddie Garson, Juan Manuel, Los Barrancos (2), *Roxana & Martin Bros.* (3), *Joe Wong, Frontier Girls* (10); *no cover or minimum.*

This Xavier Cugat show may lack the impact and freshness of earlier versions but it will do as diverting seasonal fare. Abbe Lane still fronts the crew as star and the expected theme throughout the 70-minute Cugat musicale is mambo.

It's the usual Cugat pattern to chide himself about his former wives and then launch the show with expected eclat, and "Mambo Number Eight" is bouncy and brassy opener. "Jungle Flute," featuring orch's first flutist and the animal calls of Diablito, Cugat's musical utility man, is the only other number essayed by band itself. Rest of the show finds the group backing the parade of talent. Miss Lane, Cugat's spouse, is warbler whose strongest appeal is on the visual and animation side. One is hardly worried about being carried away by the gal's pipes when the enticing chassis gets the epitome of concentration. As matters stand the Cole Porter medley is not as effective bleating as beauty's Latin chirpings, particularly the "Anything Can Happen Mambo" and the finale medley that includes "El Baion."

Ventriloquist Eddie Garson is as funny as ever with dummy foil Chico Chico and multiple voices, particularly in the telephone bit.

Los Barrancos, a striking blonde femme and handsome partner, prove scintillating pair of Cuban exponents of the mambo and are crowd pleasers in their sparkling terps.

Roxana & the Martin Bros. are the show standouts in foot-stomping, colorful Gypsy dances. Sultry gal is as fetching with fierce scowls as when she smiles, and trio scores with the abandon that's purveyed in the routines.

Mexican tenor Juan Manuel is okay in "Guadalajara," "Rancho Grande," and a romatic tune or two. Joe Wong rates a nod for his personable entry in the Cugat melange, rendering a hodge-podge of humor and song impressions. *Bob.*

Off-B'way Incubator for Road; 3 Shows to Tour, Another Possible

Off-Broadway is developing into a tryout ground for the road. Tours for three of this season's off-the-Stem productions are either being mulled or have been set.

Scheduled to tour next season is the William Gass production of "Rope," which wound up a brief Greenwich Village run at the Cabaret Theatre just recently. Play had originally bowed off-Broadway at the Gellendre Studio, but was forced to exit there because of alleged fire violations. Gass will send out the Patrick Hamilton meller as a co-production venture with Charles Harrow.

Touring edition of "Rope" will be financed at around $20,000, with a Sept. 2 opening slated for Springfield, Mass. Play will stay there a few days and then move to Philly for a two-week engagement.

A 20-week tour is contemplated, with cast remaining intact, except for a name replacement, not yet set. Show has also been booked for a two-week run this summer at the Westhampton Playhouse, Westhampton Beach, L.I., and for one week at the Provincetown (Mass.) Playhouse.

"Word of Sholom Aleichem," which winds up a run Sunday (23) at the Barbizon Plaza Theatre, N.Y., is also slated to tour next fall. No definite bookings have been set. A second "Sholom Aleichem" company was formed earlier this season for a brief off-the-Loop engagement in Chicago.

Besides next season's contemplated tour, the one-act play bill may spend some time this summer at the Brighton Theatre, Brooklyn, or in a Bronx location. Prospects of a move to the Brighton may dissolve, however, as there's a possibility that the property may be sold and the theatre razed.

Another potential tourer next season is "Girl on the Via Flaminia," which originated at the Circle in the Square, Greenwich Village. Play was forced to move uptown to the 48th Street Theatre following the shuttering of its off-Broadway showcase by the fire department. Plans for a road trek are still in the talking stage.

Off-Broadway this season has incubated two Main Stem entries besides "Via Flaminia." "End as a Man," which preemed at the Theatre de Lys, Greenwich Village, moved uptown to the Vanderbilt Theatre, where it flopped, and "Golden Apple," which bowed at the lower eastside Phoenix Theatre, is current at the Alvin Theatre. Latter is a prospect to tour after its Broadway run.

Drama Cric Boyd Martin Shepherds L'ville Show Train With 186 to B'way

When Boyd Martin, the Louisville (Ky.) Courier-Jounals dramatic critic arrived in New York yesterday (Tues. morning) he headed an enthusiastic group of 186 Kentuckians "thirsting" for the legit.

They came from the four corners of the state to Louisville where they boarded a deluxe special Baltimore & Ohio train for the gala excursion to Broadway. They will see six shows before returning to Louisville on May 22.

Boyd says he was sitting one day at his desk bemoaning the fact that the people of Louisville "have too few good shows." In his Sunday column some time later he mentioned that perhaps some people might be interested in a trip to New York to see a few plays. Then the deluge. B&O responded with transportation and hotel plans. Hurried calls to Bill Fields and Ben Washer produced the necessary tickets. Boyd says the enthusiasm was so contageous there will be a repeat.

Ship Ahoy Legit

Hiram, O., May 18.

Hiram College students' showboat, the Majestic, will anchor at Wellsville, on the Ohio River, June 4, for a six-day rehearsal of the Ohio River season opener on June 10.

Showboat's schedule includes river stops between Wellsville and Louisville, Ky.

ELT 'Montserrat' Brings Off-B'way Production

An Equity Library Theatre showcasing of "Montserrat" last month has resulted in the play getting a commercial off-Broadway production. The Lillian Hellman adaptation from the French of Emmanuel Robles is set to open May 25 at the Barbizon-Plaza Theatre. Show follows "The World of Sholom Aleichem," which closes May 23.

Play is being produced by Maurice Glazer, with Jack and Harry Gresen as associate producers. Glazer, incidentally, directed the ELT presentation and will use the principals from that cast for the Barbizon offering. "Montserrat" was originally produced on Broadway in 1949 and ran for 65 performances.

R&H Definite On Brit. 'Kismet'

Reports from London that Richard Rodgers and Oscar Hammerstein 2d might not produce "Kismet" in the West End, as previously announced, are denied by Rodgers.

The composer-producer said last week that the London presentation of the musical might be delayed, but that he and Hammerstein will definitely do it as planned, through their British subsidiary, Williamson Music, which is already presenting the London editions of "Teahouse of the August Moon" and their own "King and I," as well as the touring "South Pacific." Delay in the "Kismet" production results merely from the unexpectedly lengthy run of "King and I" at the Drury Lane, where they intend to put the musical adaptation of the old Edward Knoblock drama.

Meanwhile, Charles Lederer's original "Kismet" production continues to do standee business at the Ziegfeld, N. Y., where it's now in its 25th week.

ANTIOCH'S 3D SEASON LISTS 7 BARD PLAYS

Yellow Springs, O., May 18.

Clarence Derwent, president of the American National Theatre & Academy, will play Shylock in "Merchant of Venice" for the Antioch Area Theatre's third season of "Shakespeare-under-the-stars." Actor-director will arrive on campus in mid-July for rehearsals.

Antioch will pass the half-way mark this summer in its projected five-year plan of presenting the complete dramatic works of Shakespeare in its outdoor theatre. This season, which will run from June 30 to Sept. 12, will be devoted to seven plays from the Italian cycle. The final four weeks beginning Aug. 16 will be grand repertoire.

Summer lineup includes "Taming of the Shrew," "Two Gentlemen of Verona," "Romeo and Juliet," "Midsummer Night's Dream," "Merchant," "Othello" and "The Tempest." The seven-level stage has been redesigned and seating capacity has been enlarged to 1,000. A retractable rain canvas will protect audience and cast on showery evenings.

Marge-Gower at Dallas For Cotton Bowl Week

Dallas, May 18.

Marge and Gower Champion will head their own revue, "Something to Rave About," at the State Fair Auditorium during Cotton Bowl Week, Dec. 25-Jan. 1. Show will be produced by Paul Gregory.

Texas State Fair execs skipped an auditorium show last year. Previously, Cotton Bowl Week had the Danny Kaye revue (1952), "Gentlemen Prefer Blondes," with Carol Channing (1951) and "Kiss Me, Kate," with Patricia Morison (1950).

Miss Morison costars with Yul Brynner in "The King and I," dated for 25 performances here during the 16-day annual State Fair of Texas, Oct. 9-24.

'Drunkard' Gets a Twin, Staggers Out On Road

Hollywood, May 18.

After staying close to its own fireside in Hollywood for more than 21 years, "The Drunkard" is heading for the ginmills. A musical version of the old P. T. Barnum temperance play, titled "The Wayward Way," played by a secondary company, will be offered as a package to night clubs, starting with Las Vegas and Reno.

Original cast will remain at the Theatre Mart here, while the June Hope Management firm will handle the road company on the saloon circuit.

Theatre Parties For Strawhats

Theatre parties, the controversial boxoffice "insurance", widely used on Broadway in recent seasons, is spreading to the strawhat circuit. Entire opening week at the Berkshire Playhouse, Stockbridge, Mass., one of the major strawhat operations, has been sold to the Junior League of Pittsfield, Mass. Barn opens June 14 with Sylvia Sidney and Frank Albertson in "Fourposter."

Producer-director William Miles has skedded a 12-week season. Fred Reese Wagner will pressagent the operation. He was formerly assistant to Mary Ward, who's vacationing in Europe. E. E. Clive Jr. will be stage manager, while boxoffice will be handled by Janice Decker and Betty Bunce.

As usual, Miles will book occasional guest stars.

Dublin Players Will Return Next Season; Present Tour a Click

Minneapolis, May 18.

Dublin Players, comprising actors from the Abbey and Gate Theatres, Dublin, concluding their second American tour and sailing for home next Monday (16), will return for a third next September. They will again be booked by the Clark H. Getts' lecture bureau, according to Josie MacAvin, company manager.

While playing few theatres and making no Broadway appearances, the company was seen twice on Ed. Sullivan's "Toast of the Town" tv show. It was booked mostly in school and other auditoriums for one-night stands.

Tour was successful financially and artistically, judging the latter from critical praise and audience acclaim. Miss MacAvin believes that the tour provided further evidence that the Paul Gregory type of "Don Juan in Hell," etc., presentation, in so far as drapes are used in place of scenery, can satisfy hinterland critics and public.

When producers realize that elaborate or conventional scenic productions are not necessary on tour and that first-rate performances of good plays in themselves will suffice, touring costs will be reduced substantially and the road will come back.

In Minneapolis the Dubliners played one of their few engagements in a regular legit house, offering "Pygmalion" for three nights and one matinee at the Lyceum. Few offerings in local legit history have drawn such raves from the critics or stirred so much audience enthusiasm, the absence of scenery apparently detracting not a whit from the customers' enjoyment or lessening the reviewers' regard.

Coming here unknown with no cast names or advance reputation, the show played to light business its first two nights, but, as a result of the red-hot notices and favorable word-of-mouth, business on the final day for the matinee and evening skyrocketed to such an extent that the engagement wound up to a profitable gross.

New Alberta Auditoria

Edmonton, Alta., May 18.

The Alberta government will build two $1,250,000 auditoriums, one in Calgary and one in Edmonton, to commemorate the province's 50th anniversary next year.

The auditoriums, to seat 3,000, will be used as provincial centres for cultural, educational, recreational and religious functions, according to Premier E. C. Manning.

Permanent Musicals Setup Aimed For N.Y. City Center; Extended Tours Seen

Current light opera season at the N. Y. City Center, the first in a prospective annual series, is aimed as the basis of a permanent repertory of standard musical and operetta productions at the spot. When such a repertory is built up, over a period of several seasons, the idea is to present an annual season of six shows, each running one week.

Major phase of the plan is to send the repertory setup on an extended tour, where it could presumably make a boxoffice killing with a six-week engagement (of six one-week bills) in the larger cities and two or three-week stands (with split-week bills) in the secondary towns. It's figured the light opera company could probably have even greater success on tour than the City Center ballet and opera troup's already have.

According to Morton Baum, chairman of the finance committee of the Center, a vital factor in the longrange plan is whether William Hammerstein, producer-son of Oscar Hammerstein 2d, continues at least two or three seasons as head of the light opera unit. If he does, Baum is confident that the repertory plan can be carried out. The job of producing three musicals in six weeks, on a modest budget, is a back-breaker, but Baum hopes young Hammerstein will stay with it a couple of more years, if only for the exceptional opportunity it offers for training as a producer.

Of this initial season's three productions, Baum believes that "Show Boat" and "Carousel" are naturals for inclusion in a permanent repertory. "Fledermaus" may also be a possibility, but probably lacks the necessary vigor and timelessness, it's felt. Other likely bets for permanent inclusion, and therefore candidates for production next year or in 1956, are "South Pacific," "Oklahoma," "Porgy and Bess," "Finian's Rainbow," "Brigadoon" and possibly "Pal Joey" and "Kiss Me, Kate."

With Hammerstein heading the light opera unit, the Center production team now includes Jean Dalrymple (drama), George Balanchine (ballet) and Joseph Rosenstock (opera), with Lincoln Kirstein overall managing director.

'Itch' Profit Now 529G; Payoff Reaches 477G

Another dividend of $30,000 has just been paid by "Seven Year Itch," bringing the total distributed profit to date to $477,005. On the basis of the standard 50-50 split between management and backers, that represents a 397.5% profit for the latter on their $60,000 investment.

For the four-week period ended May 1, the total gross for the original Broadway production of the George Axelrod comedy was $87,696, and the profit $16,830. For the same span, the touring company drew $55,246 and netted $1,477. That brought the total net profit to date on the Courtney Burr-Elliott Nugent venture to $529,017, including the show's share of the $255,000 film sale.

Original troupe, starring Tom Ewell is currently in its 79th week at the Fulton, N. Y., while the second company, starring Eddie Bracken, is in its 35th week at the Erlanger, Chicago, but is about to take to the road.

Form Off-B'way Theatre League

An off-Broadway theatre league is being formed. It will be the first time the off-the-Stem theatres have banded together since the brief existence of a similar organization in 1949.

Having held a few preliminary meets, reps of various off-Broadway operations are holding a confab today (Wed.) to get the association started. A statement outlining the purpose of the league is expected to be adopted. It's understood the move to form a league was instituted by several Greenwich Village operations. All off-Broadway managements have been invited to participate in the venture, including the Phoenix Theatre.

The 1949 group was instrumental in paving the way for off-Broadway concessions by the various theatrical unions. League, at that time, was comprised of the Interplayers, Off-Broadway, Inc., Peoples Drama, Studio 7 and We Present. It was active during the summer months, but began to fade with the advent of the fall season. Eventual fold of the member groups resulted in the League's disappearance.

'INNOCENCE' WILL GET NEW DRAMATISTS TEST

"Ceremony of Innocence," adapted by Elma Huganir from Elizabeth Margaret Webster's novel of the same title, will be given a workshop presentation by the New Dramatists Workshop. Group will present the work for two performances next Tuesday-Wednesday (25-26) at the American Academy Theatre, N. Y. Morris Carnovsky will direct an all-Equity cast.

Production rights to the play were originally held by Emmett Rogers, Maurice Evans' production assistant, who tried to get Claire Bloom for the lead.

Plan Off-B'way Awards As Vernon Rice Memorial

A Vernon Rice memorial in the form of a yearly series of off-Broadway awards is being established. Rice, who died May 6, was drama editor of the N. Y. Post and was considered a staunch supporter of the off-the-Stem theatre movement. Off-Broadway reps and Post staffers are initiating the memorial project.

Off-Broadway producers will be asked to run special benefit performances, with receipts going into a fund for the awards. First of the off-Broadway managements to schedule such a benefit is Album Theatre, currently presenting "Here Come the Clowns" at the Cherry Lane Theatre. Benefit performance is planned for either May 30 or June 6.

Blackstone's 51st Year Coming Up; Albacker Takeover an 'Illusion'

Philadelphia, May 18.

Harry Blackstone the Magician is not retiring or selling his paraphernalia as reported from Pittsburgh. Blackstone and his troupe of 17 will hit the road again in the fall, his 51st season. It is probable that the tour will extend all the way to the Pacific Coast for the first time in several years. Magician plays mostly week stands in legit houses, but includes some auditoria. Carries a carload of paraphernalia.

Blackstone himself is currently on vacation in Biloxi, Miss., but his producer and general manager, Charles MacDonald, headquarters at the Warwick Hotel here.

Albacker's 'Illusion'

Pittsburgh, May 18.

Local newspapermen have been unable to track down the magician, Harry Albacker, who last week issued a formal press announcement to the effect that he was acquiring Blackstone's paraphernalia and name for $40,000. Apart from imitating his own magic by disappearing from sight, Albacker's claim seems to have been as illusory as the Chinese rope trick.

Only contact between Albacker and Blackstone's manager seems to have been about a year back when there was talk, but only talk, of Blackstone's buying some discarded magic gear long stored in a Michigan warehouse. All that prevented a sale was cash.

Albacker is well known in Ohio as a performer at fairs, usually working out of Cleveland. Nobody can even guess the motive for the bum steer to the press, since Blackstone's denial was immediate and emphatic on all particulars.

The Professional Experts

VARIETY's annual poll of the N. Y. drama critics is the only selection of best performances based upon the opinions of those most qualified—the professional judges, who see every show (flops as well as hits) and are paid experts at weighing the merits of the work of actors, authors, directors and designers.

Critics participating in this season's poll are Brooks Atkinson, Times; Mark Barron, Associated Press; John Chapman, News; Ethel Colby, Journal of Commerce; Robert Coleman, Mirror; Richard P. Cook, Wall Street Journal; Tom Dash, Women's Wear Daily; Jack Gaver, United Press; William Hawkins, World-Telegram & Sun; Henry Hewes, Saturday Review; John Keating, Cue; Walter F. Kerr, Herald Tribune; Louis Kronenberger, Time; John McClain, Journal-American; Louis Sheaffer, Brooklyn Eagle; Joseph T. Shipley, New Leader; Richard Watts Jr., Post; Whitney Bolton, Morning Telegraph.

U. of Va. Musical Hit Cues Tuners in '55; Plan College Circuit

Charlottesville, Va., May 18.

Click of the first-all student musical comedy to be presented at the U. of Virginia since 1941 has resulted in plans for the productions of two tuners at the university next year. Formed in February, the Punch 'n' Julep Club offered its production of "Under Satan's Thumb" at the university's Cabell Hall for two performances April 30-May 1. Favorable response prompted group to repeat the offering May 8.

Club contemplates touring its productions on a college circuit. Coin garnered for the three performances of "Thumb" was approximately $2,400 on a $400 investment. Group has also arranged for a limited 12" LP pressing of the show to sell at $5 per record, including a bound copy of the libretto. Book for "Thumb" was penned by Marvin Schofer and Thomas Morgan, while music was by Frederick Burton Jr., and lyrics by Michael McWhinney.

New British Musical Boasts Dvorak Music

London, May 11.

Eric Maschwitz and Hy Kraft have collaborated on a new British musical, based on Dvorak's original music, which is to be titled "Music Master." It is being negotiated for a London production next season.

Dvorak's music came into public domain last Saturday (1). The production is said to be in the style of "Song of Norway," a West End hit a few seasons back.

Critics 'Bests'

Continued from page 1

Robert Lewis, for the staging of "Teahouse of the August Moon," and best designer choice is Peter Larkin, a comparative newcomer in the field, for the "Teahouse" scenery. Named as the best musical score is "Pajama Game," by Richard Adler and Jerry Ross, also relative newcomers. Robert Anderson, whose "Tea and Sympathy" is an over-capacity dramatic hit, wins the tag as most promising new playwright.

Close Votes

Feature of the poll was the close vote in several classifications. For example, in addition to the ties between Misses Hepburn and Kerr as best dramatic actresses and Miss Booth and Mlle. Jeanmaire for best femme performance in a musical, there were several hairline decisions in other categories. Thus, Miss Haney just nosed out Jo Van Fleet, featured in "A Trip to Bountiful," for the best femme supporting performance.

Also, Gazzara nosed out John Kerr for the most promising young actor citation, and Miss Saint barely topped Miss Haney and Kay Medford as most promising young actress. Larkin had a two-vote edge over William and Jean Eckart ("Golden Apple") as best scene designer. Similarly, "Pajama Game" just won out over "Golden Apple" as the best score.

As usual, there was considerable difference among the critics about the classification of actors and parts. Thus, some players received several votes for the same performance, but in such different categories as best featured or starred, best supporting, most promising, etc. In at least one instance, for example, a star received one vote for a "supporting" performance, and in another, a star drew a "most promising" vote. Some "supporting" mentions went to featured players and others to unknowns and bit players.

Individual Ballots

Individual ballots by the various participants in the annual VARIETY *poll of the N. Y. drama critics were as follows (figures refer to the different performance classifications):*

Atkinson: 1, Wayne; 2, Hepburn; 3, Foy; 4, Booth; 5, J. Kerr; 6, Dunnock; 7, none; 8, none; 9, Lunt; 10, Aronson; 11, "Pajama Game"; 12, none.

Barron: 1, Nolan; 2, Hull; 3, Foy; 4, Booth; 5, Cromwell; 6, Morrow; 7, Gazzara; 8, Saint; 9, Lunt; 10, Larkin; 11, "Beautiful Sea"; 12, Kerr-Brooke.

Bolton: 1, Wayne; 2, D. Kerr; 3, Drake; 4, none; 5, J. Kerr; 6, Haney; 7, Gazzara; 8, Saint; 9, Lewis; 10, Ayers; 11, "Pajama Game"; 12, Appell.

Chapman: 1, Nolan; 2, Gish; 3, Borge; 4, Jeanmaire; 5, Smith; 6, Van Fleet; 7, Gazzara; 8, Haney; 9, Lewis; 10, Larkin; 11, "Golden Apple"; 12, Anderson.

Colby: 1, Wayne; 2, D. Kerr; 3, Drake-Raitt (split); 4, Morrow; 5, J. Kerr; 6, Haney-Nesbitt (split); 7, J. Kerr; 8, Miller; 9, Lunt-Robbins (split); 10, Ayers; 11, "Golden Apple"-"Pajama Game" (split); 12, Anderson.

Coleman: 1, Nolan; 2, Hull; 3, Drake; 4, Ballard; 5, Napier; 6, Haney; 7, Young; 8, Medford; 9, Lewis; 10, Eckarts; 11, "Golden Apple"; 12, Stevens.

Cook: 1, Nolan; 2, D. Kerr; 3, Raitt; 4, Jeanmaire; 5, Helmore; 6, Van Fleet; 7, J. Kerr; 8, none; 9, Laughton; 10, Eckarts; 11, "Pajama Game"; 12, Anderson.

Dash: 1, Nolan; 2, Dunnock; 3, Drake; 4, Booth; 5, J. Kerr; 6, Van Fleet; 7, Gazzara; 8, Saint; 9, Kazan; 10, Larkin; 11, "Beautiful Sea"; 12, Willingham.

Gaver: 1, Wayne; 2, Hepburn; 3, Drake; 4, Haney; 5, Dean; 6, Jackson; 7, Gazzara; 8, Medford; 9, Lewis; 10, Larkin; 11, "Pajama Game"; 12, Anderson.

Hawkins: 1, Wayne; 2, D. Kerr; 3, Drake; 4, Booth; 5, J. Kerr; 6, Haney; 7, Dean; 8, Henderson; 9, Mann; 10, Ayes; 11, "Pajama Game"; 12, Bowles.

Hewes: 1, Wayne; 2, D. Kerr; 3, Price; 4, Jeanmaire; 5, Yorke; 6, Saint; 7, Gazzara; 8, Saint; 9, Lewis; 10, Mielziner; 11, none; 12, Hayes.

Keating: 1, Nolan; 2, Gish; 3, Drake; 4, Booth; 5, Cromwell; 6, Van Fleet; 7, Gazzara; 8, Haney; 9, Laughton; 10, Larkin; 11, "Pajama Game"; 12, Anderson.

Kerr: 1, Nolan; 2, Best; 3, Raitt; 4, Jeanmaire; 5, Cromwell; 6, Saint; 7, Penn; 8, Medford; 9, Kazan; 10, Eckharts; 11, "Pajama Game"; 12, Hayes.

Kronenberger: 1, Nolan; 2, none; 3, Drake; 4, Booth; 5, Smithers; 6, none; 7, Gazzara; 8, Miller; 9, Laughton; 10, Smith; 11, none; 12, none.

McClain: 1, Nolan; 2, Hepburn; 3, Drake; 4, Booth; 5, Cromwell; 6, Haney; 7, J. Kerr; 8, Jeanmaire; 9, Abbott; 10, Larkin; 11, "Kismet"; 12, Anderson.

Sheaffer: 1, Nolan; 2, Best; 3, Drake; 4, Jeanmaire; 5, J. Kerr; 6, Dunnock; 7, J. Kerr; 8, Hepburn; 9, Lewis; 10, Larkin; 11, "Golden Apple"; 12, Anderson.

Shipley: 1, Wayne; 2, Hepburn; 3, Drake; 4, Jeanmaire; 5, Nolan; Lewis; 10, Larkin; 11, "Golden Apple"; 12, O'Brien.

Watts: 1, Wayne; 2, Hepburn; 3, Drake; 4, Jeanmaire; 5, Cromwell; 6, Berkson; 7, J. Kerr; 8, Saint; 9, Quintero; 10, Eckarts; 11, "Golden Apple"; 12, Peterson.

D.C. Tent Fetes Norris

Washington.

Glenn Norris, new 20th-Fox eastern sales manager, was honored last night (17) at a testimonial dinner by the local Variety tent. Norris is a vet of 20 years at company's exchange here. Spyros Skouras and Al Lichtman headed the guest list.

Previous Winners

Previous years' choices by the N. Y. drama critics as "best performance" included:

1939-40

Actor: Alfred Lunt ("There Shall Be No Night") and Barry Fitzgerald ("Juno and the Paycock"), tied.

Actress: Sara Allgood ("Paycock").

1940-41

Actor: Paul Lukas ("Watch on the Rhine").

Actress: Gertrude Lawrence ("Lady in the Dark").

1941-42

Actor: Burgess Meredith ("Candida").

Actress: Judith Anderson ("Macbeth").

1942-43

Actor: Elliott Nugent ("Voice of the Turtle").

Actress: Margaret Sullavan ("Turtle").

Male in Musical: Bobby Clark ("Mexican Hayride").

Femme in Musical: Mary Martin ("One Touch of Venus").

1944-45

Actor: Frank Fay ("Harvey").

Actress: Laurette Taylor ("Glass Menagerie").

Male in Musical: John Raitt ("Carousel").

Femme in Musical: Beatrice Lillie ("Seven Lively Arts").

1945-46

Actor: Laurence Olivier (Old Vic).

Actress: Betty Field ("Dream Girl").

Male in Musical: Ray Bolger ("Three to Make Ready").

Femme in Musical: Ethel Merman ("Annie Get Your Gun").

1946-47

Actor: Dudley Digges ("Iceman Cometh") and Fredric March ("Years Ago").

Actress: Ingrid Bergman ("Joan of Lorraine").

Male in Musical: Bobby Clark ("Would-Be Gentleman").

Femme in Musical: Marion Bell ("Brigadoon").

1947-48

Actor: Paul Kelly ("Command Decision").

Actress: Judith Anderson ("Medea").

Male in Musical: Paul Hartman ("Angel in the Wings") and Jack McCauley ("High Button Shoes").

Femme in Musical: Beatrice Lillie ("Inside U.S.A.").

1948-49

Actor: Lee J. Cobb ("Death of a Salesman").

Actress: Martita Hunt ("Madwoman of Chaillot").

Male in Musical: Ezio Pinza ("South Pacific").

Femme in Musical: Mary Martin ("South Pacific").

1949-50

Actor: Alec Guinness ("Cocktail Party").

Actress: Shirley Booth ("Come Back, Little Sheba").

Male in Musical: George Guetary ("Arms and the Girl") and Todd Duncan ("Lost in the Stars").

Femme in Musical: Patricia Neway ("The Consul").

1950-51

Actor: Claude Rains ("Darkness at Noon").

Actress: Uta Hagen ("Country Girl") and Maureen Stapleton ("Rose Tattoo").

Male in Musical: Yul Brynner ("King and I").

Femme in Musical: Shirley Booth ("Tree Grows in Brooklyn").

1951-52

Actor: Jose Ferrer ("The Shrike").

Actress: Julie Harris ("I Am a Camera").

Male in Musical: Phil Silvers ("Top Banana").

Femme in Musical: Vivienne Segal ("Pal Joey").

1952-53

Actor: Victor Moore ("On Borrowed Time").

Actress: Shirley Booth ("Time of the Cuckoo") and Geraldine Page ("Mid-Summer"), tied.

Male in Musical: Jack Whiting ("Hazel Flagg").

Femme in Musical: Rosalind Russell ("Wonderful Town").

She's Slipping

Shirley Booth, star of "By the Beautiful Sea," tied with Renee Jeanmaire, star of "Girl in the Pink Tights," for the Best Femme Performance in a Musical, in VARIETY's annual poll of the N. Y. drama critics. Last season Miss Booth tied with Geraldine Page for the Best Performance by a Featured or Starred Actress in a Straight Play.

For the two previous seasons, however, the versatile actress scored outright wins, respectively, for her performances in the straight play, "Come Back, Little Sheba," and the musical, "Tree Grows in Brooklyn."

Drama Critics' Selections

Tabulation of choices of the N. Y. drama critics for the various "bests" of the 1953-54 season:

1. Best Performance by Starred or Featured Actor in Straight Play

Lloyd Nolan ("Caine Mutiny Court Martial")	10
David Wayne ("Teahouse of the August Moon")	8

2. Best Performance by Starred or Featured Actress in Straight Play

Audrey Hepburn ("Ondine")	5
Deborah Kerr ("Tea and Sympathy")	5
Edna Best ("Ladies of the Corridor")	2
Josephine Hull ("Solid Gold Cadillac")	2
Lillian Gish ("Trip to Bountiful")	2
Mildred Dunnock ("In the Summer House")	1

3. Best Male Performance in a Musical

Alfred Drake ("Kismet")	11½
John Raitt ("Pajama Game")	2½
Eddie Foy Jr. ("Pajama Game")	2
Gerald Price ("Threepenny Opera")	1
Victor Borge ("Comedy in Music")	1

4. Best Femme Performance in a Musical

Shirley Booth ("By the Beautiful Sea")	7
Renee Jeanmaire ("Girl in Pink Tights")	7
Kaye Ballard ("Golden Apple")	1
Doretta Morrow ("Kismet")	1
Carol Haney ("Pajama Game")	1

5. Best Performance by a Supporting Actor (Straight Play or Musical)

John Kerr ("Tea and Sympathy")	6
John Cromwell ("Sabrina Fair")	5
William Smithers ("End as a Man")	1
Tom Helmore ("The Winner")	1
Richard Yorke ("Tea and Sympathy")	1
Alan Napier ("Coriolanus")	1
Loring Smith ("Solid Gold Cadillac")	1
James Dean ("The Immoralist")	1
Lloyd Nolan ("Caine Mutiny Court Martial")	1

6. Best Performance by a Supporting Actress (Straight Play or Musical)

Carol Haney ("Pajama Game")	4½
Jo Van Fleet ("A Trip to Bountiful")	4
Mildred Dunnock ("In the Summer House")	2
Eva Marie Saint ("A Trip to Bountiful")	2
Muriel Berkson ("In the Summer House")	1
Anne Jackson ("Oh Men, Oh Women")	1
Vilma Kurer ("The Winner")	1
Doretta Morrow ("Kismet")	1
Kathleen Nesbitt ("Sabrina Fair")	½

7. Most Promising Young Actor

Ben Gazzara ("End as a Man")	6
John Kerr ("Tea and Sympathy")	6
James Dean ("Immoralist")	1
Gig Young ("Oh Men, Oh Women")	1
Leo Penn ("Girl on the Via Flaminia")	1

8. Most Promising Young Actress

Eva Marie Saint ("A Trip to Bountiful")	5
Kay Medford ("Lullaby")	3
Carol Haney ("Pajama Game")	3
Betty Miller ("Girl on the Via Flaminia")	2
Audrey Hepburn ("Ondine")	1
Florence Henderson ("Oklahoma")	1
Renee Jeanmaire ("Girl in Pink Tights")	1

9. Best Director

Robert Lewis ("Teahouse of the August Moon")	6
Charles Laughton ("Caine Mutiny Court Martial")	3
Alfred Lunt ("Ondine")	2½
Elia Kazan ("Tea and Sympathy")	2
Paul Mann ("The Immoralist")	1
George Abbott ("Pajama Game")	1
Jose Quintero ("In the Summer House")	1
Jerome Robbins ("Pajama Game")	½

10. Best Scene Designer

Peter Larkin ("Teahouse of the August Moon")	7
William & Jean Eckart ("Golden Apple")	5
Lemuel Ayers ("Kismet")	3
Oliver Smith ("In the Summer House")	1
Jo Mielziner ("Tea and Sympathy")	1
Boris Aronson ("Mademoiselle Colombe")	1

11. Best Composer—Lyricist

Richard Adler & Jerry Ross ("Pajama Game")	7½
Jerome Moross & John Latouche ("Golden Apple")	5½
Arthur Schwartz & Dorothy Fields ("By The Beautiful Sea")	2
Robert Wright & George Forrest (from Borodin) ("Kismet")	1

12. Most Promising New Playwright

Robert Anderson ("Tea and Sympathy")	7
Alfred Hayes ("Girl on the Via Flaminia")	2
Jane Bowles ("In the Summer House")	1
Calder Willingham ("End as a Man")	1
Leslie Stevens ("Bullfight")	1
Louis Peterson ("Take a Giant Step")	1
Liam O'Brien ("Remarkable Mr. Pennypacker")	1
Jean Kerr & Eleanor Brooke ("King of Hearts")	1
Don Appell ("Lullaby")	1

British Nobility Goes Legit in $15 Top 'Frog'

London, May 18.

High society moves into legit next month for a special charity presentation of "The Frog," for which Princess Margaret gets program credit as co-director.

Play is being staged for three nights from June 1 at the Scala Theatre on behalf of the Invalid Children's Aid Assn., at a $15 top. Elsa Maxwell is due in London for a bit part in the production and Douglas Fairbanks will have a walk-on.

Role originally acted by Gordon Harker will be taken by Lord Porchester. Latter's father, the Earl of Caernarvon, will play a pug. Leading femme roles will be filled by Mrs. Gerald Legge and Venetia Murray and other socialite players will include Viscount Hambleden, the Marchioness of Dufferin and Ava, Viscount Ednam and Viscount Norwich.

Bill Wallace (one of Princess Margaret's socialite friends) will have the part played originally by Jack Hawkins.

'CLERK' TOUR NIX CUTS CHI GUILD-ATS SLATE

Chicago, May 18.

Decision not to send "Confidential Clerk" on the road leaves the Theatre Guild-American Theatre Society subscription package in Chicago one play short for the 1953-54 season. With no other prospects in sight, the Guild is calling it quits for the current season here, with seven out of the eight productions in the package. It is prepping a refund mailing tied in with the subscription drive for the 1954-55 schedule.

Current seven-show season compares with a full roster of eight plays the previous year, plus five shows listed as "extras" with special Guild prices for some. Another measure of the slim pickings this lap is the fact that only two of the seven Guild-supported offerings showed any staying power beyond the subscription advance. Those are "Seven Year Itch," which is departing the Erlanger next Saturday (22) after 35 weeks, and "Time Out for Ginger," now in its 19th week at the Harris.

Inside Stuff—Legit

"Various London drama critics" are among those "responsible for Anglo-American difficulties," in the opinion of Richard Watts Jr., critic of the N. Y. Post. In a column last week suggesting that the best American propaganda plays may be those that are critical of this country, Watts touched on the anti-U.S. attitude of certain British reviewers. He wrote, "Not all of them, I should add at once. Kenneth Tynan, for example, is notably friendly, sympathetic and understanding toward both the plays and performers that visit the West End from the United States. But most of the other reviewers, including so broad-visioned a critic and scholar as Ivor Brown, have a way of growing oddly chauvinistic when contemplating the American theatrical products and, even when they are saying kind words about them, they tend toward a patronizing attitude and seem almost to revel in combining some fairly harsh national thrusts with their commendation for our showmanship." Watts might have added that U.S. critics, including those in New York, frequently reveal a similar tendency toward British plays and performers.

"A lack of hysteria, a minimum of fever, a shortage of madmen" are the responsible factors behind Chicago's diminishing theatre situation, according to vet legit drumbeater Charles Washburn. Bylining an article tagged "Medicine For Ailing Theatre" for drama ed Herman Kogan in the Chicago Sun-Times last Sunday (16), Washburn noted that of 16 Chi theatres in existence 30 years ago only six or seven are left. Harking back to over 30 years ago when he flacked for "Abie's Irish Rose" and other vintage plays, Washburn cited instances of madcap ballyhoo that resulted in a b.o. payoff. His claim is that during that period "We were showmen causing hysteria."

Antidote prescribed by him is, "Let's lose a few baggage cars, let's have actors play with no scenery because the trains were late getting into town. Let's all go mad." Washburn, incidentally, is currently pressagenting for the Chi edition of "The Seven Year Itch," which winds up a nine-month run at the Erlanger Theatre next Saturday (22).

The Lambs specifically and show biz in general had planned a memorial service for Joe Laurie Jr. for some time next week but in light of the generous publicity the late comedian-author received, it was decided that it might attract too many curiosity seekers. On the other hand, the many requests from intra-show biz to "be sure they let us know when Joe's ashes are committed on 'some cold wintry night into the roaring fireplace of The Lambs Club' " will necessitate making that a special event at some future time.

Legit Bits

Shirley Ballard, who recently withdrew from the Chicago company of "Seven Year Itch," is again playing the part of the secretary, Miss Morris, but this time in the Broadway production, subbing for **Marilyn Clark**, who moved over to sub for **Vanessa Brown**, featured femme lead, who was hit with a virus infection. . . . **Joe Moss** is not company manager of "Arabian Nights," as erratumed. **Guy Lombardo** hasn't yet appointed a manager for the production.

Pressagent **Bob Hector** sailed for Europe last week to finish a play. . . . "Burning Bright," which opened last week at the "Q," a private subscription theatre in London, is by **Robert Henderson**, and is not the similarly-titled drama by **John Steinbeck** that failed on Broadway several seasons ago. . . . **Hy Kraft** and **Eric Maschwitz** have co-authored the book of "The Music Maker," a musical using the melodies of Anton Dvorak, to be produced in London soon.

Larry Baker and **Robert Radnitz** have skedded the **Mann Hollinger-Alberta Nichols** musical, "Cindy and Sam," for Broadway production in mid-November. . . . **Harold Lang**, who exited his co-starring role in the London production of "Pal Joey" last Saturday (15), will vacation and study abroad for the next six months. . . . **Maurice Valency's** comedy, "The Thracian Horses," has been acquired for production next season by legit pressagent **Bernard Simon** and **Joyce Mathews & Rose Teed**, in association with **John Shubert** and **Jack Small**. . . . "Praise of Folly," 37th original play to be put on by The Blackfriars' Guild, ended its run at org's theatre last Sunday (16), marking the windup of the Guild's 13th season. . . . "My Three Angels," directed by **Albert Dekkar**, will be given its first stock presentation at the Dobbs Ferry (N. Y.) Playhouse beginning tomorrow (Thurs.) and running through May 30. . . . "Skyline," a new play by pressagent **Ned Armstrong**, will be given a reading June 6 by the Dramatists Forum. . . . Actor **Mark Daniels** (not to be confused with tv director **Marc Daniels**) in the North Hudson Hospital, Weehawken, N. J., with injuries sustained in a bus collision last Wednesday (12) on the Jersey side of the Lincoln tunnel. . . . **Theodore Brenner** has optioned "My Favorite Flower," by **Donald Symington**, as a starring vehicle for **Mary Astor**, with **Rex O'Malley** featured, on Broadway next fall. . . . **Kaye Ballard**, featured in "The Golden Apple," gets the Life mag cover tomorrow's (Thurs.) issue.

Mrs. John Cecil Holm, wife of the playwright-actor, is recuperating in University Hospital, N. Y., from an operation for an injury to her hand, sustained in an accident last summer. Husband is currently appearing at the Ann Arbor (Mich.) Drama Festival. . . . Stager-actress **Margaret Webster** sailed to England last week on the Queen Elizabeth. . . . **Tom Patterson**, executive director of the Stratford (Ont.) Shakespeare Festival, will be guest of honor next Monday (24) at the monthly meeting of the Drama Desk, Broadway legit reporter group, with the annual election of officers also scheduled.

The Columbia U. Opera Workshop, under direction of **Willard Rhodes** and **Felix Brentano**, will present two new one-act operas at Brander Matthews Hall, N. Y., May 27-28-29 as part of the Columbia Bicentennial. Works are "Malady of Love," music by **Lehman Engel**, libretto by **Lewis Allan**, and "Hello Out There," adapted from **William Saroyan's** play, with music by **Jack Beeson**.

London, May 11.

James P. Sherwood, producer of the London and U.S. editions of "Dial M for Murder," has acquired a first play by a new author, **William Templeton**, titled "Keep in a Cool Place." It goes on the road in June, with **Roger Livesey**, **Jean Cadell** and **Hy Hazell**. Play is expected to come to the West End in the fall . . . **Peter Rogers** is dickering with **Hans May** for film rights of his musical "Carissima," which was done at the Palace theatre in 1950.

Tom Arnold has acquired the Eric Charrell continental hit of three years ago, "Fireworks," which he will produce in the West End in the autumn . . . **Gilbert Miller** is due this week to cast "Witness for the Prosecution," his scheduled Broadway production of the **Agatha Christie** hit . . . The Yarmouth pier, which has just been destroyed by fire, is expected to entail a loss to **Prince Littler** and **Tom Arnold**, the owners, of $425,000, besides another $400,000 in potential grosses during the summer season, as well as their big show that was to have starred **Ted Ray**.

Current London Shows

London, May 18.

(Figures denote premiere dates)
Airs Showstring, Royal Ct. (4-22-53).
Angels in Love, Savoy (2-11-54).
As Long As Happy, Garrick (7-8-53).
Bombshell, Westminster (5-11-54).
Boy Friend, Wyndham's (12-1-53).
Burning Glass, Apollo (2-18-54).
Charley's Aunt, Strand (2-16-54).
Dark Light Enough, Aldwych (4-30-54).
Day By The Sea, Haymarket (11-26-53).
Facts of Life, Duke York (5-4-54).
Fifth Season, Cambridge (2-24-54).
Folies Bergere, Pr. Wales (9-24-53).
For Better Worse, Comedy (12-17-52).
Guys and Dolls, Coliseum (5-28-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Intimacy At 8:30, Criterion (4-29-54).
King and I, Drury Lane (10-8-53).
Love Match, Palace (11-10-53).
Manor of Northstead, Duchess (4-28-54).
Moon is Blue, Vaudeville (3-5-54).
Mousetrap, Ambas. (11-25-52).
Old Vic Repertory, Old Vic (9-14-53).
Pal Joey, Princes (3-31-54).
Prisoner, Globe (4-14-54).
Question of Fact, Piccadilly (12-10-53).
Reluctant Heroes, Whitehall (9-12-50).
Ring Out Bells, Vic. Pal. (11-12-52).
Sleeping Prince, Phoenix (10-5-53).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Waiting For Gillian, St. Jas. (4-21-54).
Wedding in Paris, Hipp. (4-3-54).
Wish You Were Here, Casino (10-10-53).
Witness Prosecution, W. Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS
Going To Town, St. Martin's (5-20-54).
Impresario Smyrna, Arts (5-26-54).
Cockles & Champagne, Saville (5-28-54).
CLOSED LAST WEEK
Marching Song, St. Martin's (4-8-54).

3 Al Fresco Musicals Seattle Summer Sked

Seattle, May 18.

Greater Seattle, Inc., local civic promotion organization, will produce three musical shows at the al fresco Aqua Theatre here this summer. "Oklahoma" is set for a two-day run July 16-17; "Student Prince," July 23-24, and "Carousel," August 27-28. As usual, Al Sheehan's "Aqua Follies" will play the Aqua Theatre for 17 performances July 29-Aug. 9, during the Seattle Seafair.

Company doing the three musicals will be chiefly local, and will work under a profit-sharing plan. Ann Needham will be choreographer; Vanick Galstaun, director; Gustave Stern, musical director and orchestra conductor. Last year four musicals were presented at the Aqua Theatre, with three to four-day runs, for slow biz. Switch to three on a two-performance schedule is hoped to give shows better chance.

Legit Production Plan for H'wood At Hartford's House

Hollywood, May 18.

Hopes that Hollywood will develop into a legit production centre are being based on newly-disclosed plans of chainstore heir Huntington Hartford for his Huntington Theatre, at Hollywood & Vine Sts. With the pacting last week in N. Y. of **Richard Skinner** as associate producer and general manager, the house looms now as not only a source for theatrical presentations but a base for touring shows and even eventual Broadway possibilities.

Hartford's plans were disclosed in N. Y. just before he sailed last Thursday (13) for London with his wife, film-legit actress **Marjorie Steele**. Miss Steele is to appear in London in Hartford's production, "The Master of Thornfield," which he adapted from Charlotte Bronte's "Jane Eyre."

The 1,100-seat Hartford house, formerly the Vine St., now being extensively remodeled, will open in September. Hartford-Skinner will produce new plays or revivals, for a minimum of four weeks or longer, hoping to corral film stars (in between pix commitments) for the leads. If a production clicks, there's possibility of it being sent out on tour, and in the case of a new play (if stars are available, or with subs) being taken into New York. Setup won't resemble a resident stock company, as in the east, but will have a cast recruited for each presentation.

In between productions, a road show may be booked in, with Skinner serving as house manager. Skinner, with extensive producing experience at top eastern strawhats, such as Bucks County Playhouse, New Hope, Pa., and Olney (Md.) Playhouse, is expected also to bring west some of the legit names who starred in his barn productions. Most recently general manager of McCarter Theatre, Princeton, where his term expired May 31, Skinner has been signed to a year's pact by Hartford, starting July 1. He'll arrive from N. Y. about that time.

Theatre, it's believed, will have no local competish, as the Biltmore, which books in road shows, is 10 to 15 miles away in downtown L. A. House will feature a 70-foot liquor bar in the lobby. Theatre was once used as CBS' Lux Playhouse, and it may still be used once a week for daytime broadcasting.

Concert Mgr. Retires

Boston, May 18.

Anita Davis-Chase, vet of 30 years in concert management and promotion, has announced her retirement from the biz following the windup of the Metropolitan Opera season here recently.

Femme has been affiliated with the Boston Opera Assn. for 28 years and for the past 20 years has handled the tubthumping for the Met Opera's annual Hub visit. In addition, she managed many top concert artists.

She was recently married to Thorndike H. Whittemore.

Philly Park Tent's First 9 Weeks; Louisville 9th Season; Other Barns

Philadelphia, May 18.

Names of the first nine plays of the 13-week third summer season of the Playhouse in the Park, municipally-operated tent-show theatre, have just been announced by Sam M. Handelsman, new managing director. First three offerings will be Joan Blondell in "Happy Birthday" opening the season June 14; Gene Lockhart in "Ah, Wilderness," June 21, and June Lockhart in "Affairs of State," June 28.

Then will come Zachary Scott and Ruth Ford in "Too True to Be Good," week of July 5; "Boy Meets Girl," starring Robert Preston and featuring Leon Janney, July 12; a revival of "The Front Page" with the same two players, July 19; "The Little Hut," starring Barbara Bel Geddes with Hiram Sherman, July 26; "Golden Boy" with Jacob Ben Ami, Kim Stanley and a male lead still to be selected, August 2, and Betty Field in "Time of the Cuckoo," August 9.

Final four plays for late August and September are yet to be announced. Handelsman and John B. Kelly, Fairmount Park Commissioner and sponsor of the Playhouse, still hope to get the latter's daughter, film star Grace Kelly, for one of the weeks, however. Morton Da Costa, Albert Marre and Martin Ritt will divide the season's directing assignments.

Jeanette MacDonald at L'ville

Louisville, May 18.

Repertoire and leads have been set for the ninth outdoor season of summer musicals at Iroquois Amphitheatre. Shows and dates are "Anything Goes," July 5-11; "Panama Hattie," July 12-8; "Bittersweet," July 19-25; "Boys From Syracuse," July 26-August 1; "Three Musketeers," August 2-8, and "Oklahoma," August 9-15.

"Anything Goes" will be headed by Janet Blair, Billy Gilbert and Jack Goode. Gilbert headlined last season in "Louisiana Purchase" together with Goode. Elaine Stritch returns in the role of Hattie Maloney in "Panama Hattie," with David Daniels. Jeannette MacDonald will play the Lady Shayne role in "Bittersweet," with Robert Shafer.

"Boys From Syracuse" cast will be headed by Victoria Sherry, Blackburn Twins, Evelyn Ward, Rudy Tone and Joey Faye. "Three Musketeers" will have Don Ameche, with Lois Hunt. "Oklahoma" will have Wilton Clary and Gloria Hamilton.

Denis Du-For returns as production manager. Milton S. Trostprez of the Amphitheatre board promises patrons a larger talent budget this season, based on two profitable seasons in 1952 and 1953.

Terrell Adds Asbury Park

St. John Terrell has taken over the management of the Neptune Music Circus, Asbury Park, N. J., previously under the production reins of Manuel Davis and Abraham Vogel. Season of 10 weeks starts Jun 28 with "Pal Joey."

Terrell also operates the Music Circus, Lambertville, N. J.

'Moon' Opens Hunterdon Hills

Clinton, N. J., May 18.

Ione Hutaine has announced that she will reopen the Hunterdon Hills Playhouse, near here, this summer. R. G. Dare will be producer-director; Sidney Williams will have charge of the boxoffice, and William Wilson will be general manager.

Opening show will be "Moon Is Blue," with Ann Edwards as femme lead.

Palance at Salt Creek

Chicago, May 18.

Marshall Migatz's Salt Creek Theatre in suburban Hinsdale is the first of the Chi-area strawhatters to break from the wire, opening May 31 with Jack Palance starring in "Dark of the Moon." Fantasy will be the first of seven two-week productions planned for the 14-week season.

House will have a $3 top.

Barn Notes

Jack Gilford, who winds up a longrun appearance in "The World of Sholom Aleichem" at the Barbizon-Plaza Theatre, N. Y., next Sunday (23), has been signed for seven weeks this summer at the Tenthouse Theatre, Highland Park, Ill. . . . **William Roberts** will be scene designer at the Falmouth Playhouse, Coonamessett, Mass. . . . Clinton (Conn.) Playhouse begins its season June 26, with **Barbara Bel Geddes** and **Hiram Sherman** in the package production of "The Little Hut" . . . **William J. Cornell**, pressagent for the Shubert, Detroit, will return this summer for his third season as p.a. at **Richard Aldrich's** Cape Playhouse, Dennis, Mass.

Pitt Nixon Adds 4 Stock Weeks

Pittsburgh, May 18.

Gabe Rubin, operator of legit Nixon looking to an extension of his season, is putting together a pair of stock productions for two-week engagements which will carry him into the middle of June. "Seperate Rooms," the first opened last night (Mon.) with Diana Barrymore, Robert Wilcox and Joey Faye, and is booked through May 29.

It'll be followed by "Late to Bed," the four-character comedy which was "Lullaby" on Broadway earlier this season, and this one Rubin's doing in association with the original producers, Kay Medford, of the Broadway cast, is repeating her leading role, with Jane Seymour in the Mary Boland part and John Randolph doing the Jack Warden assignment. There's a chance that if it clicks here, comedy may be sent out on the strawhat circuit as a package.

Rubin has brought Dick Weaver on for a month to p.a. the four-week stock venture. Both "Separate Rooms" and "Late to Bed" are being presented at popular prices —$2 top with a special $1 "Shoppers Night" bargain Mondays.

Burton, Claire Bloom Top Lineup of Stars For Zurich June Fete

Zurich, May 11.

Earlier than usual, the Zurich Schauspielhaus, Stadttheatre and Tonhalle (Concert Hall) have announced their lineups for this year's traditional June Festival, set from late May and early July. Highlight of the Schauspielhaus program is the first Swiss appearance of Richard Burton and Claire Bloom in an Old Vic Co. production of "Hamlet," June 30, July 1-2. Fay Compton and Michael Hordern will co-star. Also set is a Comedie Francaise production of "Andromaque" by Racine, starring Vera Korene, Annie Ducaux and Escande, June 9-10. A guest performance on June 12 by La Compagnia del Teatro delle Novita, Milan, will present the Italian play, "La Venexiana." Schauspielhaus' own production of "The Natural Daughter" by Goethe, produced by Ernst Ginsberg, also is set. June lineup also includes a world preem of "Bark of Gawdos," by Swiss author Herbert Meier, as well as revivals of "Oedipus" by Sophocles and "Love Potion" by Frank Wedekind.

BLACK'S PRODUCER BOW WITH GAXTON PLAY

Ivan Black, vet legit pressagent, will become a producer this fall with the presentation of two plays he bought this week—William Gaxton's "The Big Shot" and Lew Lipton's "Lady of Desire." Gaxton, longtime Broadway musical star, makes his initial bid as a playwright with a comedy built around a pompous tv executive in an advertising agency. He's contributed sketches to many musicals and Lambs' shows.

Lipton is a Hollywood writer-director-producer. His "Lady of Desire" is a suspense triangle, a meller. Both plays have film interest in them.

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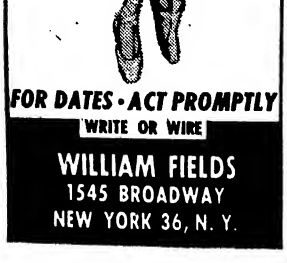

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'Almanac' Still Has 200G to Go

John Murray Anderson's "Almanac" had $200,382 to recoup, as of April 3, on its $254,019 (revised) original cost. The Michael Grace, Stanley Gilkey and Harry Rigby production represents an investment of $250,000, including 25% overcall.

For the nine-week period ended April 3, the revue grossed $331,074 and earned $53,637 operating profit. The production cost of the show was $207,312, plus $37,969 (revised) tryout loss and $8,738 pre-opening expense in New York. It breaks even at about $33,000.

Operation has $49,618 capital available, less $14,900 in bonds and deposits, $8,328 due from authors for orchestrations and $2,688 overcall due from partners, leaving a $3,297 deficit.

Musical, costarring Hermione Gingold and Billy De Wolfe, is currently in its 24th week at the Imperial, N. Y.

Ballet Theatre's $13,810 SRO One-Niter at N.Y. Met With Memorable 'Giselle'

Ballet Theatre dropped in on New York last Wednesday night (12) for a one-night stand at the Met Opera House, and at a $5-$6 top splitting the orchestra drew a sock $13,810 from an SRO house that had the limit of standees. Heavy press list held the gross down, but even so it set a record for a Ballet Theatre appearance at the Met at regular prices. (Last Dec. 27 the same troupe also held a one-nighter there, as a gala benefit towards next season's 15th anni year, and at a $25 top for boxes and part orchestra, and $7.50 balance of downstairs, troupe reaped a sweet $21,200 take).

Evening was on a high entertainment level, with a sturdy "Interplay," charming "Gala Performance" and a memorable "Giselle." Alicia Alonso and Igor Youskevitch danced the leads in "Giselle." Technically, Miss Alonso was never better, while artistically she recreated the tragic heroine with admirable poetry, mood and design. Youskevitch was brilliant in leaps and turns, and an excellent dramatic partner. Lupe Serrano was a technically fine but coolish Queen of the Willis.

"Interplay" was a finished, superior job, though lacking in lyric quality it occasionally requires. Eric Braun was a brilliant technician, and Melissa Hayden and Johnny Kriza a firstclass pair, especially in the pas de deux.

Bron.

Set Touring Co. 'Caine' For Central City, Col.

Denver, May 18.

Touring company of "Caine Mutiny Court-Martial," co-starring Paul Douglas, Steve Brodie and Wendell Corey, has been signed to follow the two alternating operas at the Central City (Col.) Opera House Play Festival this summer. Starting July 31 after the operas close, the Herman Wouk melodrama will run four weeks.

Original production of the play is current on Broadway. "Caine" will follow "Faust" and "Ariadene auf Naxos." Former opens June 26, and "Ariadne" on July 3, with alternate performances until July 31. Among the principals in the operas will be Brian Sullivan, Mimi Benzell, Theodor Uppman and Virginia MacWatters.

John Mason Brown, critic and author, will lecture at Cenral City on "Seeing Things." Activities will get under way with an operalogue June 8, and the annual opera ball will be held June 26.

The 750-seat opera house, equipped with hard, kitchen-type chairs, is expected to be sold out, as usual.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Carousel (O)—N. Y. City Light Opera Co.; prod.; William Hammerstein, dir.

Montserrat (D)—Maurice Glazer, Jack & Harry Grezen, prods.; Glazer, dir.

Alexander's 'Circle' At Theatre '54 in Dallas

Dallas, May 18.

Theatre '54 will open its new 15-week summer season June 8 with a three-week run of "The Invitable Circle," comedy by Ronald Alexander. Play is a rewrite of "A Lady's Gentleman," which was tried out last summer at Woodstock, N.Y. It will be directed by the author. His play, "A Gift for Cathy," was preemed here in 1952 by Margo Jones, and his "Time Out for Ginger" is currently on tour. Four other new scripts will be staged during the summer sked.

Miss Jones, whose eighth local arena season closes in May after a highly successful 30-week run, went to N.Y. last week to sign talent for the summer operation, since the bulk of her players have earlier pacts and can't remain.

Equity Reviews

Thunder On the Left
(LENOX HILL, N. Y.)

Curt Conway's direction has provided Equity Library Theatre with an interesting revival of Jean Ferguson Black's adaptation of the Christopher Morley novel, "Thunder On the Left." In 1933 Broadway bow, the play lasted only 33 performances, and despite sincere effort in this revival there remain tedious stretches which defeat the play's more perceptive moments.

The premise of this fantasy is that some children can play the dangerous game of projecting themselves into their future. As done at Lenox Hill, the brief childhood birthday party scenes at the opening and close are believable and lively, tedium intruding only in adulthood. As Martin, the lad who wants the game but gets caught in limbo; Robert J. Drew conveys the boy's confusion and humorous ingenuousness. Barbara Stanton's Bunny, who knows the game's perils and pleads in vain with Martin to come back, is touchingly anxious. The part of Joyce, who is caught up in the charade as an adult, is done with clarity by Patricia Jenkins.

Among the adults at the Dark Harbor summer house, who do not realize they are part of a grim game, husband and wife George and Phyllis are soundly played by Richard Robbins and Ellen Cobb Hill. In the early parts of the play, the script forces Miss Hill into boring patter, but she compensates by a later charm. As their real children, Judy Ratner and Pauline Hahn are very good. Clifton James and Angela Paton are weekend guests, the former's joviality providing needed gusto.

An ELT virtue is that it showcases scripts seldom seen elsewhere. "Thunder On the Left" is a play of limited appeal, but this production illumines it with witty and sad moments. Svi Geyra's set is his second crackerjack job for ELT this season.

Naked
(LENOX HILL, N.Y.)

Program for Equity Library Theatre's revival of Pirandello's "Naked," notes that the 1926 production "was not a popular success." Despite that billing understatement, the ELTers attack their chores with exuberance, if not always with conviction.

In a part that would have taxed Duse, Mary Lou Taylor is exceptional, playing a girl who fails in a suicide attempt, tells a romantic lie to justify herself, is not believed, and kills herself to prove she told the truth. It is an arduous part and Miss Taylor comes off as quite an emotional actress.

Girl's benefactor, a novelist, is played with debonair understanding by Earl Montgomery. John Conrad is suave as a reporter whose coverage of the attempted suicide puts the poor girl on page one. Dario Barri plays her erstwhile lover zealously, and Jacquelyne Hyde scores briefly as a maid who can't keep here eyes off anything tall and dark. Estelle Ritchie is okay as a landlady, and Gene Gross, as the consul, is excusably bewildered by Pirandello's complexities.

William Layton directed. He has colloquialized his script and found a clean line of action for those who can stick with it through three acts. The dramatic question is one of self-delusion, which Layton and Miss Taylor never lose sight of. Pat Campbell's suggestive set is also a plus.

Plays on Broadway

The Pajama Game

Frederick Brisson, Robert E. Griffith, Harold S. Prince production of musical comedy in two acts, based on the novel, "7½ Cents," by Richard Bissell, with book adapted by George Abbott and Bissell; music and lyrics, Richard Adler and Jerry Ross. Stars John Raitt, Janis Paige, Eddie Foy Jr.; features Carol Haney, Reta Shaw, Ralph Dunn, Stanley Prager, Jack Waldron, Marion Colby, Peter Gennaro, Buzz Miller, Thelma Pelish. Production directed by Abbott and Jerome Robbins; scenery and costumes, Lemuel Ayers; choreography, Bob Fosse; musical director, Hal Hastings; orchestrations, Don Walker; dance music arrangements, Roger Adams. At St. James, N.Y., May 13, '54; $6.60 ($8.40 opening).

Hines ..... Eddie Foy Jr.
Prez ..... Stanley Prager
Joe ..... Ralph Farnsworth
Hasler ..... Ralph Dunn
Gladys ..... Carol Haney
Sid Sorokin ..... John Raitt
Mabel ..... Reta Shaw
Pelpers ..... Jack Drummond, Buzz Miller
Charlie ..... Ralph Chambers
Babe Williams ..... Janis Paige
Mae ..... Thelma Pelish
Brenda ..... Marion Colby
Poopsie ..... Rae Allen
Salesman ..... Jack Waldron
Eddie ..... Jim Hutchison
Pop ..... William David
Worker ..... Peter Gennaro

Dancers: Carmen Alvarez, Marilyn Gennaro, Lida Koehring, Shirley Mackaine, Marsha Reynolds, Ann Wallace, Robert Evans, Eric Kristen, Jim Hutchison, Dale Moreda, Augustin Rodriguez, Ben Vargas.

Singers: Rae Allen, Sara Dillon, Mara Landi, Virginia Martin, Mary Roche, Mary Stanton, Rudy Adamo, Bob Dixon, Jack Drummond, Ralph Farnsworth, John Ford, Gordon Woodburn.

Songs: "The Pajama Game," "Racing With the Clock," "A New Town Is a Blue Town," "I'm Not at All in Love," "I'll Never Be Jealous Again," "Hey There," "Her Is," "Sleep Tite," "Once a Year Day," "Small Talk," "There Once Was a Man," "Steam Heat," "The World and Us," "Think of the Time I Save," "Hernando's Hideaway," "7½ Cents."

As a spectacular finale of the Broadway season, "The Pajama Game" is a smash hit. It's easily the best musical of 1953-54, an otherwise skimpy season for song and dance shows.

Anyway, it's a can't-miss box-office powerhouse, good for a long, profitable Broadway run, probable duplication in a touring production, foreign editions, a likely film sale one of these days, and eventual stock royalties, etc. In short, the coin-making works. In the process, it'll bring more lustre to a few established names and create a number of new ones.

George Abbott and Jerome Robbins are apparently the principal heroes of the occasion. Joining talents again as they did in "On the Town" and "High Button Shoes," the old master of directorial pace and brisk economy and the brilliant, original choreographer and musical stager have integrated the multiple elements of "Pajama Game" into an imaginatively presented, irresistible musical show.

This is one of those rare instances when the entertainment effect is greater than the sum of its various parts. The book, adapted by Richard Bissell from the latter's bestseller, "7½ Cents," is serviceable. The songs generally are rousing in the show, but tend to be forgettable and unlikely to have much popular circulation.

The cast is ingratiating, but probably individually replaceable. The dancing staged by Bob Fosse is standout, and the scenery and costumes are decorative though not spectacular. All together in performance, however, "Pajama Game" is much better than all that would indicate. In fact, it's a bullseye.

The show's comedy is generally very funny and frequently hilarious. Opening with a goofy spiel about serious drama, topicality and symbolism, it quickly goes into a infectiously speedy production number that sets the comic mood, launches the story and establishes the characters and situation, then follows with a succession of sock numbers, almost every one of which brings a storm of applause. Moreover, it rarely fails to maintain that pace, saving a side-splitting comedy routine for almost the end and a rousing ensemble number for the finale.

The show's story is about a labor dispute and the boy-girl romance and various dizzy complications concocted from it. John Raitt plays a go-getter pajama factory superintendent with a theatre-filling baritone voice. Janis Paige is the nifty, union-conscious grievance committee chairman he falls in love with, and Eddie Foy Jr. is a daffy timekeeper with rubber-legged dancing skill and an effortless comedy knack.

Carol Haney, formerly a dancer with Jack Cole's group and an assistant to Gene Kelly, makes her Broadway debut as a convulsing seductress who looks vaguely like a combination Carol Channing-Leslie Caron. Her sinuous terping with Buzz Miller and Peter Gennaro in "Steam Heat," as well as her clowning with Foy, are a cinch to make her the new sensation of legit.

Others who contribute notably to the proceedings are Reta Shaw, a rolypoly song and dance comedienne; Ralph Dunn as the bullheaded factory president, Stanley Prager as a bustling union politician with time for a little lechery, Jack Waldron as a harassed pajama salesman, and a flock of young, trim, pretty dancing and singing chorines.

Among the better songs, at least as stage items, are "I'm Not at All in Love," sung nicely by Miss Paige; "Hey There," sung by Raitt; "Small Talk" and "There Once Was a Man," dueted by Miss Paige and Raitt; "I'll Never Be Jealous Again," clowned by Foy and Miss Shaw; "Her Is," handled by Prager and Miss Haney; "Think of the Time I Save," spoofed by Foy and the girls, and the above-mentioned "Steam Heat" and "7½ Cents." There's also a spectacularly staged production number to "Hernando's Hideaway" and a lively ensemble dance routine to "Once a Day a Year."

The dances conceived and staged by Fosse are a major asset and Lemuel Ayers' scenery and costumes are a proper blend of realism and humor. But the key factor in the show's headlong pace and entertainment impact is the virtuoso co-direction of Abbott and Robbins. That is the creatively imaginative, resourceful and masterfully executed essential to a smash.

Economically, "Pajama Game" is a dandy. With a compartively modest (by today's ruinous standards) production outlay of about $190,000, it breaks even at the reasonable figure of around $33,000 and, at the indicated capacity gross of nearly $52,000, it should be able to net about $11,000 a week. The important thing is that it will be, for many, many weeks.

Hobe.

The Sea Gull

T. Edward Hambleton and Norris Houghton revival of drama in two acts (four scenes) by Anton Chekhov, adapted by Mira Rostova, Kevin McCarthy and Montgomery Clift. Features Clift, Judith Evelyn, John Fiedler, Will Geer, Sam Jaffe, McCarthy, Miss Rostova, Maureen Stapleton, George Voskovec, June Walker. Staged by Houghton; settings, Dmane McKinney; costumes, Alvin Colt; lighting, Klaus Holm; music arranged by Max Marlin. At Phoenix, N.Y., May 11, '54; $2.50 top ($4.40 opening).

Mme. Irina Arkadina ..... Judith Evelyn
Constantin Treplev ..... Montgomery Clift
Peter Corin ..... Sam Jaffe
Nina Zarechnaya ..... Mira Rostova
Shamrayev ..... Will Geer
Paulina ..... June Walker
Masha ..... Maureen Stapleton
Boris Trigorin ..... Kevin McCarthy
Dr. Dorn ..... George Voskovec
Medvedenko ..... John Fiedler
Laborer ..... Karl Light
Cook ..... Lou Polan
Housemaid ..... Sarah Marshall

Montgomery Clift, Kevin McCarthy and Mira Rostova, sharing the actor's traditional yen to play Chekhov, found time over the last couple of years to make a new adaptation of "The Sea Gull." Learning of this and recognizing "interesting" theatrical potential as well as potent boxoffice. T. Ed-

(Continued on page 68)

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Outdoor Checker Season, Too?

Minneapolis, May 18.

With Metropolitan Grand Opera as opposition half of the week and warm weather the final two days, along with the fishing season's opening, the highly praised "An Evening With Beatrice Lillie" nevertheless pulled a good $24,400 for five nights and two matinees last week at the 1,860-seat Lyceum.

Like others of the current season's shows, it played its Twin Cities' engagement exclusively here and it also was a Theatre Guild subscription season offering. Top was $5.50 Saturday night and $4.40 otherwise. Tried for first time here, higher Saturday night scale didn't jell too well.

One remaining booking is "Seven Year Itch," also under Guild subscription auspices, week of June 14.

Chi Legit B.O. Bounces Back A Bit; 'Juliet' $34,600, 'Angels' $14,800

Chicago, May 18.

Last week saw Loop boxoffice traffic recovering a bit from the previous frame. Influx of conventioneers and favorable weather were figured helps.

"Twin Beds" opens at the Blackstone next Monday (24) on two-for-ones.

Estimates for Last Week

Stalag 17, Great Northern (1st wk) ($2.75; 1,500) (George Tobias). Topped $9,900, opened Monday (10) to two mild pans (Cassidy, Tribune; Kogan, Sun-Times) and mildly favorable notices (Harris, Daily News; Dettmer, American).

Me and Juliet, Shubert (6th wk) ($4.60; 2,100). Almost $34,600.

My 3 Angels, Selwyn (2d wk) ($4.15; 1,000) (Walter Slezak). Jumped to $14,800; continues couple more weeks.

Seven Year Itch, Erlanger (34th wk) ($4.60; 1,334) (Eddie Bracken). Over $15,300.

Time Out for Ginger, Harris (18th wk) ($4.15; 1,000) (Melvyn Douglas). Almost $13,500.

'Fourposter' Tidy $12,000, Philly

Philadelphia, May 18.

"Fourposter" pulled up covers on the stage season here with a tidy $12,000 take that caught the producers and Forrest management by surprise. Touring production with Carol Stone was playing on twofers with heavy firstnight club aid on opener nights.

Lack of advance interest led management to cut down skedded two-week stay to one stanza. "Fourposter," bolstered by good notices, mounted steadily with end of week performances going clean, but too late to latch on for extra sesh.

COURT PLEA ON BOXING AFFECTS SHUBERT SUIT

Washington, May 18,

In an action which may help to decide the eventual anti-trust status of the legit theatre, the International Boxing Club and Madison Square Corp., of New York, last Thursday (13) asked the Supreme Court to affirm the decision of the New York District Court. Lower court has ruled that professional boxing, like professional baseball, is a sport and is exempt from the Sherman Act.

The case is figured similar to the suit of the Justice Department anti-trust division against the Shubert interests for control of legit theatres and out of town bookings. If the International Boxing action is settled first, it would presumably affect the legit case. The U. S. trial court in New York ruled last December that legit is in the same position as professional baseball and thus exempt from the Sherman Act.

The Justice Department is appealing the lower court decisions favorable to boxing and legit.

'Moon' Dim $9,100, Wash.; 'Pacific' in for Run

Washington, May 18.

Shubert Theatre shuttered last Saturday (15) for the summer, after the second week of "Moon Is Blue." Comedy brought only $9,100, an improvement over the $8,000 of the initial stanza, but not good.

National Theatre, dark for a week, relighted last night (Mon.) for an indefinite stand of "South Pacific," which is figured to run well into the summer.

ST. PAUL OFF UBO LIST; HAS NO-LEGIT SEASON

Minneapolis, May 18.

Apparently wiped off the UBO's theatrical map, sister city St. Paul will finish the 1953-54 season minus a single legitimate road date, except for two independently booked ice shows and musical and variety units brought in by the local businessmen's organization. It's first time in the history of the town, now having more than 300,000 population, that it will have gone through a season without being visited by any legit shows.

The comparatively few legit productions visiting the Twin Cities this season have played exclusively at the Lyceum here. St. Paul was dropped from the ATS-New York Theatre Guild list of subscription season cities, and of the eight promised subscription season offerings, the six that will have actually come through have been at the Lyceum.

Minneapolis and St. Paul main business sections are about 10 miles apart, and the two cities are built together without any apparent dividing line.

'Picnic' Strong $21,200 In Regular Pitt Finale

Pittsburgh, May 18.

Legit wasn't hurt last week as much as the films by trolley and bus strike and "Picnic," winding up the subscription season at the Nixon, cashed in a strong $21,200. Evening performances were only slightly off, but the matinees suffered from transportation situation and slim afternoon biz cost the attraction at least a couple of grand, management conservatively estimates.

"Picnic," last of 10 plays offered here by ATS-Theatre Guild, was a good trailer for next season, and Warren Caro was in from New York opening night to make a pitch from the stage for the 1954-55 campaign. By the end of the week, house had practically gone clean at night for the William Inge drama.

Nixon currently has stock production of "Separate Rooms," with Diana Barrymore, Robert Wilcox and Joey Faye in for fortnight.

Current Road Shows

(*May 17-29*)

Dial M for Murder (Maurice Evans)—Biltmore, L.A. (17-29).

Evening with Beatrice Lillie (Beatrice Lillie)—Murat, Indianapolis (17-18); Hartman, Columbus (19-22); Aud., Rochester (24-25); Erlanger, Buffalo (26-29).

Guys and Dolls—Shubert, Detroit (17-29).

King and I (Yul Brynner, Patricia Morison) — Philharmonic Aud., L.A. (17-29).

Me and Juliet—Shubert, Chi (17-29).

My 3 Angels (Walter Slezak)—Selwyn, Chi (17-29).

Picnic (Ralph Meeker) — Taft, Cincy (17-22); Music Hall, K.C. (24-27); Aud., Denver (28-29).

Porgy & Bess—Hanna, Cleve. (17-22); Hartman, Columbus (24-29).

Seven Year Itch (Eddie Bracken)—Erlanger, Chi (17-22); Hanna, Cleve. (24-29).

South Pacific (Jeanne Bal, Webb Tilton)—National, Wash. (17-29).

Stalag 17—Great Northern, Chi (17-29).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi (17-29).

Twin Beds—Cox, Cincy (17-22); Blackstone, Chi (24-29).

'Brigadoon' Fine $52,600 in L.A.

Los Angeles, May 18.

Two newcomers yesterday replaced weekend departees to keep a total of four houses alight in town. The two smallseaters, however, will shutter this weekend.

New shows are "King and I" at the Philharmonic and "Dial M for Murder" at the Biltmore.

Estimates for Last Week

Brigadoon, Philharmonic Aud (4th wk) (2,670; $4.80). Finaled with fine $52,600 for $206,700 four-week total.

Kabuki Dancers, Biltmore (2d wk) (1,636; $3.85). Full week hit a socko $26,300 for $40,900 in 11 days. Troupe's best take since leaving N.Y.

Letter to Mother, Civic Playhouse (4th wk) (400; $3.60). Off to $1,800 and will close this Sunday (23).

White Cargo, Las Palmas (2d wk) (400; $3.30). Slow $1,300 and shutters Saturday (22).

Met 1-Niter 26G, St. L.

St. Louis, May 18.

N.Y. Met opera "Faust" in the Henry W. Kiel (municipal) auditorium Wednesday (12) drew 7,500 payees and a gross of approximately $26,000 at $7 top. Eugene Conley, Victoria de Los Angeles, Caesar Siepi, Frank Guarrera, Margaret Roggero, Dame Marthe and Lawrence Davidson sang leads.

It was the Met's seventh visit to St. Louis, all sponsored by the St. Louis symph society.

Ballet Theatre 8G, N.H.

New Haven, May 18.

Shubert rang down its 1953-54 curtain with an okay stand of Ballet Theatre last Friday-Saturday (14-15).

Troupe played three performances at $3.50 top, for a satisfactory $8,000.

Show Finances

(ANNIVERSARY WALTZ)
(As of April 10, '54)

Original investment	$75,000
Production cost	29,006
Gross for 4½-week tryout tour	93,934
Tryout loss	2,654
Opening night cost in N.Y.	31,660
Gross for first six performances, N.Y.	20,758
Operating loss for first six performances, N.Y.	2,762
Amount to be recouped	34,422
Capital repaid to backers thus far	15,000
Weekly Operating Statement	
Theatre's share of gross	30%
Cast payroll at $20,758 gross (includes undisclosed percentages to costars MacDonald Carey and Kitty Carlisle)	$4,603
Stage manager	310
General and company manager	250
Pressagent	250
Crew (approximate)	900
Author royalty (Jerome Chodorov and Joseph Fields)	10%
Director royalty (Moss Hart)	3%
Advertising (including pre-opening spread)	4,700
Departmental bills (approx.)	465
Weekly charges, including $250 office expense (approx.)	605
Transfer, taking in and hanging	1,582
Rentals (approx.)	465
Miscellaneous (approx.)	400
Gross necessary to break even (approx.)	15,000
Potential operating profit at capacity (approx.)	6,000

(Note: The Joseph M. Hyman-Bernard Hart production opened April 7, '54, at the Broadhurst, N.Y.)

B'way Uneven; Smashes Still Solid; 'Pajama' SRO 37G (6), 'Gull' $22,600, 'Ondine' $42,175, 'Waltz' $23,200

Biz on Broadway was spotty last week. Receipts at several shows continued to dip. Stronger entries and a few of the consistent up-'n'-downers held steady, registering b.o. increases in some situations.

Only preems this week are at the City Center and the "off-Broadway" President Theatre. "H.M.S. Pinafore," ninth production in a 10-week Gilbert & Sullivan season, bowed at the latter location yesterday (Tues.), while "Fledermaus," second in a six-week series of operettas at the Center, begins a two-week run tonight (Wed). Closing Saturday (22) is "Confidential Clerk."

Preems last week were "Sea Gull," which bowed Tuesday (11) at the Phoenix Theatre and "Pajama Game," which opened Thursday (13) at the St. James Theatre.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 10% amusement tax, but grosses are net; i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (6th wk) (C-$4.40; 1,160; $28,000) (Macdonald Carey, Kitty Carlisle). Over $23,200 (previous week, $23,000).

By the Beautiful Sea, Majestic (6th wk) (MC-$6.60; 1,510; $58,000) (Shirley Booth). Almost $54,500 (previous week, $54,400).

Caine Mutiny Court Martial, Plymouth (17th wk) (D-$5.50-$4.80; 1,062; $3,500) (Henry Fonda, John Hodiak, Lloyd Nolan). Held at nearly $33,200, with the last of the theatre parties still limiting the gross; Barry Sullivan replaces Fonda, effective May 31.

Can-Can, Shubert (54th wk) (MC-$6.60; 1,361; $50,160). Just $50,500 (previous week, $50,700).

Confidential Clerk, Morosco (14th wk) (C-$7.15; 935; $30,200) (Ina Claire, Claude Rains, Joan Greenwood). Under $12,500 (previous week, $13,000); closes next Saturday (22); scheduled tour was cancelled.

Fifth Season, Cort (69th wk) (C-$4.40; 1,056; $25,227) (Menasha Skulnik, Richard Whorf). Over $17,500 (previous week, $17,500).

Girl in Pink Tights, Hellinger (11th wk) (MC-$6.60; 1,527; $53,000) (Renee Jeanmaire, Charles Goldner). Almost $40,000 (previous week, $40,100).

Girl on the Via Flaminia, 48th St. (7th wk) (D-$4.40-$3.30; 925; $18,300). Almost $6,000 (previous week, $8,600); closes May 30.

Golden Apple, Alvin (4th wk) (MC-$4.40-$3.30; 1,150; $40,807). Over $26,000 (previous week, $29,800).

John Murray Anderson's Almanac, Imperial (23rd wk) (R-$6.60; 1,400; $50,000) (Hermione Gingold, Billy De Wolfe). Almost $31,700 (previous week, $31,600).

King of Hearts, Lyceum (7th wk) (C-$5.50-$4.40; 995; $24,300) (Donald Cook, Jackie Cooper). Nearly $18,200 (previous week, $19,400).

Kismet, Ziegfeld (24th wk) (MD-$6.60; 1,528; $57,908) (Alfred Drake). Capacity again at $57,900.

Oh Men, Oh Women, Miller (22nd wk) (C-$5.50-$4.40; 920; $23,248) (Franchot Tone). Nearly $18,100 (previous week, $18,900).

Ondine, 46th St. (13th wk) (D-$7.15; 1,139; $39,512) (Audrey Hepburn, Mel Ferrer). A new straight play record, $42,175 (previous week, $41,100).

Pajama Game, St. James (1st wk) (MC-$6.60; 1,571; $51,717) (John Raitt, Janis Paige, Eddie Foy). Opened last Thursday (13) to unanimous raves, grossing nearly $37,000 in four performances and two previews.

Remarkable Mr. Pennypacker, Coronet (20th wk) (C-$7.15; 1,027; $28,262) (Burgess Meredith, Martha Scott). Held at nearly $14,500; management starting to use twofers.

Sabrina Fair, National (26th wk) (C-$5.50-$4.40; 1,172; $31,300) (Margaret Sullavan, Joseph Cotton). Nearly $27,800 (previous week, $25,900); moved last Monday (17) to the Royale; Leora Dana and Tod Andrews succeed Miss Sullavan and Cotten, effective May 31.

Seven Year Itch, Fulton (78th wk) (C-$5.50-$4.40; 1,063; $24,000) (Tom Ewell). Over $19,700 (previous week, $20,800).

Show Boat, City Center (2nd wk) ($3; 3,090; $50,160). Over $32,600 (previous week, $29,400); wound up a scheduled 16-performance run last Sunday (16).

Solid Gold Cadillac, Music Box (28th wk) (C-$5.50-$4.40; 1,077; $27,811) (Josephine Hull). Over $26,900 (previous week, $27,700); star is ill, with the understudy subbing.

Tea and Sympathy, Barrymore (33rd wk) (D-$5.50-$4.40; 1,060; $28,300) (Deborah Kerr). Held at nearly $28,700; Joan Fontaine succeeds as star June 7, when Miss Kerr withdraws for the summer.

Teahouse of the August Moon, Beck (31st wk) (C-$5.50-$4.40; 1,214; $31,681) (David Wayne, John Forsythe). Held at almost $32,200.

Wonderful Town, Winter Garden (63rd wk) (MC-$6.60; 1,510; $54,173) (Carol Channing). Over $34,500 (previous week, $33,000).

Miscellaneous

Sea Gull, Phoenix, (D-$3.30; 1,150; $22,000). Opened May 11 to two favorable opinions (Atkinson, Times; Chapman, News), one pan (Kerr, Herald Tribune) and four indecisive notices (Coleman, Mirror; Hawkins, World Telegram; McClain, Journal-American; Watts, Post); grossed nearly $22,600 in eight performances.

OPENING THIS WEEK

Fledermaus, City Center, ($3; $3,090; $50,160). N. Y. City Center Light Opera Co. production of Johann Strauss musical; opens tonight (Wed.) and plays through May 30.

SCHEDULED OPENINGS

Montserrat, Barbizon Plaza, May 25.

Carousel, City Center, June 2.

Arabian Nights, Jones Beach, June 24.

'Guys' NSG $30,200, 'Ladies' 10½G, Det.

Detroit, May 18.

"Guys and Dolls" did a disappointing $30,200 last week in the first stanza of a fortnight's stand at the 2,050-seat Shubert. Top is $4.50 Friday and Saturday nights, $3.95 other evenings.

The 1,482-seat Cass took in $10,500 with "Good Nite, Ladies" on a twofer basis with a $3.30 top. With no new bookings in sight, the Cass is apparently dark for the season.

'KING' 37G 2D-WEEK, K.C.; 2-WEEK TOTAL $77,400

Kansas City, May 18.

"King and I" wound up a fortnight run in the Music Hall with a creditable $77,400 total. Engagement was booked by the John Antonello agency.

Second week, ending last Friday (14), drew nearly $37,000, matinees Sunday (9) and Wednesday (12). First week totalled $40,400. Top was $4.88 for the stand.

"King" left over the weekend for the Coast. Antonello office has "Picnic" set for next Monday-Wednesday (24-26), also in the Music Hall.

'Beds' $11,000, Toronto; House Dark 6 Weeks

Toronto, May 18.

Second week of Manny Davis' production of "Twin Beds," with Nina Olivette and Jack Harrold, grossed another good $11,000 last week at the Royal Alexandra here. The 1,525-seater was scaled at $3.50 top. Total was $22,000 for the fortnight's engagement, with twofer sale helping.

Royal Alexandra is currently dark, as a result of a civic edict requiring hydro conversion from 25 to 60-cycle. Job will take six weeks, so the house is re-opening week of Aug. 2 with Jules Pfeiffer's "School for Brides."

'S.P.' $33,900, Hershey

Hershey, Pa., May 18.

"South Pacific" grossed almost $33,900 in eight performances at the Community Theatre here last week.

Jeanne Bal-Webb Tilton starrer opened last night (Mon.) for a summer run at the National, Washington.

Plays Abroad

The Facts of Life

London, May 11.

Henry Sherek's production of comedy in two acts (four scenes) by Roger Macdougall. Stars Alec Clunes. Directed by Peter Potter. At Duke of York's Theatre, London, May 4, '54. $2.20 top.

Allan Peters ..... Alec Clunes
Marjorie Peters ..... Avice Landone
Jonathan Peters ..... Lance Secretan
Mrs. Peters ..... Iris Hoey
Eric Stanford ..... Garry Marsh
Rachel ..... Nora Nicholson
Jill Frobisher ..... Charmian Eyre
Curtie ..... Hal Osmond

Roger Macdougall has an established reputation as a writer of light comedy, but this latest offering (written while fighting blindness) lacks the spontaneity and stagecraft of his two previous successes, "To Dorothy a Son" and "Escapade," both money makers here. It may draw for a limited period on the title's sex angle and the author's popularity, but would not hold up in the U. S. where his better plays have flopped already.

An actor and his wife are bill-dodging, hoping for a lucrative film assignment. It develops that while both parents are out late their 14-year-old son is regularly away from home and refuses to divulge the reason. When a female voice on the telephone asks for him, claiming a sum of money due, the parents fear sex has reared its ugly head and fly to textbooks for corroboration and advice.

The boy is not interested in money of which he has plenty, but refuses to disclose its source which is an added headache for the family. He is a disappointment to both grandparents, one grieving that a persistent stammer precludes him from following the inherited stage tradition, the other deploring his lack of interest in sports, for which his ancestors were famous. Husband and wife claim heredity is responsible, each blaming opposing antecedents, while the focal point of their wrangling stands blandly by with the face of a cherub.

Two-thirds of the play consist of many amusing lines and situations including the threadbare bashful father's attempt at enlightening his obviously knowledgeable offspring. Story peters out dispiritedly towards the end when it is revealed the youngster has been amassing a fortune at the dog track through mathematical calculations based on form and atmospherics. The denouement has long been anticipated and the final scene is protracted and ragged.

Alec Clunes' dramatic talent is wasted in the role of the harassed father while Avice Landone copes naturally with all the domestic upheavals as his wife. Main interest centers on 14-year-old Lance Secretan who enacts the schoolboy with effortless conviction. Garry Marsh and Iris Hoey make brief appearances as the grandparents and other roles are competently handled. Play is well directed by Peter Potter. *Clem.*

The Painted Devil

Glasgow, May 11.

William Heaven presentation of drama in three acts by Ken Marshall. Directed by William Heaven. Setting, Robert Lister. At King's Theatre, Glasgow.

Josie Anstey ..... Joan Newell
Helen Millard ..... Constance Fecher
Gordon Anstey ..... Hugh Burden
Doctor Latham ..... Felix Felton

New thriller by Ken Marshall opens promisingly and builds up the suspense with tautness. But it becomes bogged down by the improbability of the characters, conventionality of the plot of twin brothers, and general confusion of story, which limps out badly in a final melodramatic scene. A cast of four players acts it well, proving much superior to the lines and situations. Piece emerges as an interesting study in how not to construct a psychological thriller, and would require drastic change of plot to make it a sock success.

Acting by Joan Newell in the early stages sets a fairly gripping level, but her part is thereafter almost unactable, she spending most of the play lying in bed mentally upset over fear that her salesman husband may be a murderer, which is partially correct.

Robert Lister's double setting of two sections of the cottage on different floors keeps the action moving between livingroom and bedroom, alternate sections being blacked out as the story moves from one to the other. This is effectively contrived, though stubholders are somewhat confused vision-wise when both sections are left lighted during one scene, showing motionless characters in the bedroom.

While interest is maintained purely on curiosity as to how the author will work out the end of this improbable drama, the confusion is highlighted in the third act, with the salesman husband describing his early life and twin brother to the ex-police doctor attending his wife, and the medico a bulky genial soul, turning blackmailer and threatening to expose the salesman unless coin is forthcoming.

Hugh Burden makes the suspected husband an average type, slightly colorless as sketched by the author and almost baffling by his normality, which contrasts with wife's emotional upsets. Miss Newell shows thesping skill in the improbable role of the wife, and there is a solid matter-of-fact performance as the neighbor by Constance Fecher. Felix Felton is the essence of calm joviality as the doctor until his sinister about-face move in the last act. *Gord.*

Legit Followup

South Pacific

(NATIONAL, WASHINGTON)

Washington, May 17.

"South Pacific" settled down tonight (Mon.) for an indefinite Washington run which, it is hoped, will carry through the summer, although there is some question whether this can be done profitably.

Rogers - Hammerstein opus is swept along by its incomparable music and by a generally strong supporting cast. It does, unfortunately, have trouble getting off the ground at the top of the cast heap, particularly in the femme lead. Result accentuates the show's somewhat slow start, until the Seabee crew picks up the action with a rousing rendition of "Nothing Like a Dame."

Jeanne Bal, as Ensign Nellie Forbush, has a cute figure and smile, but her singing voice is small and there is occasional difficulty in hearing her spoken lines half way back in the theatre. Actress apparently tries to play the part exactly as did Mary Martin, which turns out not a very good idea. Webb Tilton does better as Emile de Becque, but he is also slow in getting under way.

Dorothy Franklin, as Bloody Mary, is the standout in this company, and her renditions of "Bali Ha'i" and "Happy Talk" are sock. Benny Baker draws the laughs as Luther Billis, the cocky Seabee who has launched into a variety of "projects" on the Pacific Isle. Stanley Grover, as Lt. Joe Cable, and Mari Young, as the native girl, Liat, turn in impressive performances.

The real stars of "South Pacific," however, in Washington as elsewhere, are the Rodgers and Hammerstein songs, "Some Enchanted Evening," "Bali Ha'i," "Gonna Wash That Man Right Out of My Hair," "In Love with a Wonderful Guy," and "Younger than Springtime." Every one of them was well known to the opening night audience here, yet they still carried the same wallop as when they were new, five years ago.

Opening night house was good, but not capacity. Applause was slow in starting, but built as the pace accelerated. *Lowe.*

Off-B'way Show

Rope

(CABARET THEATRE, N. Y.)

This William Gass updated production of Patrick Hamilton's "Rope" wound up a brief run at the off-Broadway Cabaret Theatre, N. Y., last Saturday (8). Meller set up shop at the Greenwich Village location after being booted out of its original off-Broadway showcase, the Gellendre Studio, because of alleged fire violations. At the Cabaret Theatre, located in the Open Door nitery, production was staged in arena style.

Play, given a contemporary setting, missed on one major count. It failed to sustain a suspense, with outcome predictable. Large-sized theatre stub clue protruding from the waistcoat pocket of one of two youthful murderers stood out like a throbbing thumb. Compensating factor, however, was the generally fine performance.

Richard King was standout as an observant intellectual who discovers that his hosts at a party have committed a wanton murder. As the killers, Jan Merlin and David Waldor registered effectively. Former has the handcap of a strong facial resemblance to Kirk Douglas, which is an audience distraction. Rest of the cast included Eric Elgar, David Post, William Leggate, Pat Larson Mayan McLain.

Peter Levitz' living room set was impressive, while Mark Ramsay did a good job of direction. *Jess.*

Plays Out of Town

The Happy Dollar

Houston, May 12.

Theatre Inc. production of musical fantasy in two acts, book by Lee Falk; lyrics by John Latouche; music by William Friml. Directed by Johnny George; musical direction, Bill Knight; dances, Vivien Altfeld. At Theatre Inc., Houston, May 9, '54; $2.10 top.

Sal Bean ..... Carolyn Richter
Bartender ..... Frank Azzarelli
Stacket Lee ..... Bobby Larr
Scratch ..... Jay Froman
Drunk ..... Jim Love
Boddy Lane ..... Dick Culver
Susie ..... Nancy Phillips
Maggie ..... Jody Kirk
Stackey, as child ..... Paul Bernath
Susie, as child ..... Ann Culver
Boddy, as child ..... Dickie Culver
Sal, as child ..... Beverly Brown
Boy ..... Swale Finley
Inspa ..... Guy and Gary Welch
Cora ..... Janee Swindler
Dora ..... Marie Lemaster
Ike Lee ..... Jack Hanrahan

"The Happy Dollar," a musical fantasy that has been on the verge of a Broadway production several times in recent years, appears to have the stuff to make the grade. It's both a critical and popular hit in its three-week test-run here.

Show has a book by Lee Falk, lyrics by John LaTouche and music by William Friml, all well known to show biz. Local production was staged by (Miss) Johnny George, head of Theatre, Inc., the only proscenium theatre operating here.

Show's book deals with a boy whose soul was willed to the devil by his drunken father. Lad goes to work in the Happy Dollar saloon run by brassy Sal Bean, and falls for the promises of Lucifer who will grant any wish if he signs up. A 10-gallon Texas hat is the come-on and the boy rides a fast trail through its powers. But after he loses the gal of his young dreams, he finds redemption and a happy closing scene through the intervention of his mother's spirit.

Musical moves swiftly, with no less than 18 musical numbers, of which "Scratch," "Live for a Moment," "Give the Devil His Dues," "I Don't Need No Wimmin," "Sal," and "Maybe You're My Man" memorable. Notable special bits include a ballet located in Hell and an interpretive song title. The "Hero Hill." *Doyl.*

Tales From Hollywood

Santa Barbara, May 7.

T. J. MacGowan presents Reginald Denny in an illustrated platform program. At Lobero Theatre, Santa Barbara, Cal.; May 7, '54. $2.40 top.

Tremendous public interest in Hollywood, manifested in the avid reading of gossip columns and fan magazines, indicates a hefty potential for this platform presentation designed to tour the small-town circuit. It needs plenty of work, however, before it can hope to get favorable reaction among the bookers.

Biggest difficulty with the program, as of the Santa Barbara shakedown, is that Reginald Denny, as narrator of the "Tales from Hollywood," has tried to be raconteur, apologist and expert all at the same time. As a result, some of his anecdotes are too tradey for the general public, some of his statistics too boring and some of his technical detail out of place.

Also, Denny insists upon reading from a prepared script and it's disconcerting to have a man, supposedly expressing his personal opinion, halt just before the climax in order to turn the page and find out what the final phrase should be. There have been, apparently, quite a few changes in the original script, mostly in the first and less interesting of the two acts.

Throughout, Denny illustrates the talks through use of slides rear-projected on a large screen on stage. Some of the slides are excellent and they range from glimpses of Edison's "Black Maria" studio in the East to a shot of Marilyn Monroe, who was working in an aircraft plant in which Denny was interested, when she was discovered.

Project marks a first in this direction for T. J. MacGowan, who has produced some legit and television film stuff on the Coast. There's a basically good idea to be exploited here, but a tremendous amount of work is indicated. Not the least of it will be to humanize Denny. *Kap.*

Pratt's N.C. Al Fresco O.O. for Own Fla. Show

Author Theodore Pratt will reside this summer in West Asheville, N. C., to o.o. rehearsals and operations of the various outdoor dramas put on in the mountain region. Pratt wants to familiarize himself with al fresco production techniques in preparation for the outdoor presentation of his drama, "Seminole," slated to be done some where in Florida within a year or so.

Pratt expects to be in New York in the fall for rehearsals of Gala Eben's scheduled production of "Dilly," based on his novel, "Miss Dilly Says No."

Plays on B'way

Continued from page 66

The Sea Gull

ward Hambleton and Norris Houghton have revived the piece as the fourth and final production of their initial season at the Phoenix Theatre.

It should provide a satisfactory dish for the somewhat special public at this pop-price, limited-run, off-Broadway operation. But, despite hints in advance interviews that this version of the classic would stress humor rather than frustration and defeatism, the show remains Chekhov, and therefore more interesting than entertaining. Actors invariably dote on Chekhov, but the general public usually fails to share the enthusiasm.

Within the popular limitations of Chekhov, then chalk up this "Sea Gull" as a superior adaptation, competently if unexcitingly staged and quite unevenly played. Clift-McCarthy-Rostova treatment is comfortably idiomatic and admirably playable. But despite several striking individual performances, the play remains merely interesting, without becoming personally affecting.

Clift is outstanding as the smoldering, self-doubting youth who kills himself out of heartbreak over a frivolous girl. Judith Evelyn is believable as his shallow, possessive actress-mother, particularly in their principal scene together. McCarthy, although too young for the role of Trigorin, is generally convincing and makes the big scene with the eager Nina a notable moment of the drama.

Sam Jaffe is plausible as the actress' querulous old brother, Will Geer is acceptable as the tyrannical estate manager and Maureen Stapleton gives dimension and poignant vitality to the role of the morose, unloved Marsha. Miss Rostova, co-adaptor of the play and reportedly Clift's dramatic coach and mentor, is miscast in the normally juicy part of the girl, Nina, and her playing is too intense, florid and "busy." June Walker chatters through the role of the estate manager's embarrassed, amorous wife and John Fiedler doesn't give much definition to the negative character of the spineless schoolteacher.

Duane McKinney has provided decoratively semi-impressionistic scenery and Alvin Colt has supplied suitable costumes. *Hobe.*

Marjorie

GATESON

Having Enjoyed Playing "Parthy Ann" in

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Extends Her Thanks to the
Critics and Mr. William Hammerstein

"The best actress of the lot, and it figured when she was cast, is Marjorie Gateson, as the waspish wonderful 'Parthy Ann'."
WHITNEY BOLTON, Morning Telegraph

". . . Only Marjorie Gateson, as the shrewish and straight-laced 'Parthy Ann Hawks,' fully suggests the curious compound of character, melodrama, sentiment and gayety which made 'Show Boat' an innovation in its day."
WALTER F. KERR, New York Herald Tribune

". . . As his wife Marjorie Gateson is acidulous and perky tempered."
WILLIAM HAWKINS, N. Y. World-Telegram and Sun

"The sure skill of the veteran actress is demonstrated by Marjorie Gateson's expert playing of the angry 'Parthy Ann' in the revival of 'Show Boat'."
RICHARD WATTS, JR., New York Post

"Marjorie Gateson who makes an authentic character of the forbidding 'Parthy Ann'."
RICHARD WATTS, JR., New York Post

"Marjorie Gateson, as 'Parthy Ann Hawks,' also came in for robust applause."
ROBERT COLEMAN, Daily Mirror

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Exhibs Slow To Buy 'Own' Pix

Continued from page 4

have such important circuits or exhibitors as Frank Mantzke, buying for and booking 52 houses; the Volk Bros. with four and Ted Mann operating three. It's a disappointing response, Allied admits, and unless some of those now holding aloof have a change of heart this territory will fall far short of the quota.

This comparative apathy comes on the heels of Myers' declaration at the convention that if the Makelim plan succeeds other independent producers will follow his lead and make similar tieups with independent exhibitors and a plentiful supply of good pictures at lower costs to exhibitors will be forthcoming.

Myers warned major distributors that they're facing the loss of important and large parts of their markets because they've stopped producing enough pictures and are pricing the ones they do make too high.

"When these major producers see their markets sliding away you may rest assured they'll resume making pictures on a normal scale again," declared Myers. "They're already worried."

The single "roadblock" to exhibition recovery now is an adequate product supply and reasonable film prices, and this new development will go far to remove it, declared Myers.

Economy of Plenty of Scarcity

Myers branded as "heresy" distributor thinking that fewer pictures and theatres spell future well being. Previously, such other convention speakers as Allied States President Ben Marcus and leaders Col. H. A. Cole, Wilbur Snaper and Nate Yamins, also addressing the convention, assailed the distributors' "economy of plenty of scarcity" as "cockeyed."

Pointing out that most of past five years top grossing pictures have played only a minority of nation's theatres because a majority of exhibitors can't meet rental demands, Myers insisted "it's ridiculous and shortsighted for distributors to believe they need only the top 6,000 theatres as customers and can forego the revenue that the bulk of the showhouses would furnish."

"Moreover," he declared, "it's insanity thus to deprive millions of people of the chance to see the best pictures and to drive them to tv for their entertainment."

Makelim said when he produces his pictures he'll eliminate the "under the table money passing," waste, general squandering, unearned fees and inflated overheads, including huge salaries and other studio changes, "that now make pictures cost so much to make."

He declared he could make "Sunday pictures" at an average $400,000 cost without any difficulty. Only a few pictures like "Quo Vadis" should cost a million dollars, he said.

Squandering on Gable

As examples of squandering, he mentioned the payment of $250,000 and a large percentage of the gross to Clark Gable for three months' work and the payment of $100,000 to $150,000 for stories and scripts.

"This is unnecessary and asinine," asserted Makelim. "Stars need pictures today more than pictures need them. They'll work for a reasonable amount."

Answering questions after his prepared talk, Makelim had a few rough minutes with Ted Mann, who owns two Twin Cities' downtown first-run houses and other theatres. He said he had many doubts in his mind about the plan. As far as this territory is concerned, the only picture shortage is of the kind that can draw people into the theatre, according to Mann.

Mann wanted Makelim to tell what successful pictures he had produced and also to state his experience as a producer. Makelim replied, "I don't care to go into that at this time," but he called attention to a full page DAILY VARIETY ad inserted by studio craft members who are acquainted with him and who extolled his abilities.

"If you aren't sold on the plan, don't sign up," advised Makelim.

Berger declared, "anybody with enough money to hire first-rate directors and actors and buy good scripts can go out to Hollywood and make first-rate pictures." "What to hell did W. R. Frank know about picture making?" he asked. (Frank is a local circuit owner who has produced a number of pictures.)

But Makelim disagreed with him, saying that considerable "knowhow," such as proper casting, also was involved. He called attention to what he said was "atrocious" miscasting in "King of the Khyber Rifles" and the picture's excessive cost and predicted its director, Henry King, is "through" as a result.

Makelim also claimed that distribution's costs and profits are outlandishly high. He cited the case of "Pickup" which, he said, Hugo Haas produced for $58,000, and sold to its distributor for $65,000 and which will gross $1,500,000.

While he's "a little fellow," Makelim says, he's now being "shot at" by major distributors because of his plan.

Rap High Terms

Columbia and Universal were assailed by Marcus for their "unconscionable" percentage demands for "From Here to Eternity" and "The Glenn Miller Story," "which prevent so many exhibitors from playing them." The crux of the exhibitor's problem today is the 50% being demanded for so many pictures, according to the Allied States president.

Mann, the only other president NCA has had other than Berger, and who served only one year, lambasted those who attend the convention and don't pay dues, but come for a "free ride." He complained that sufficient independent exhibitor financial and other support for NCA haven't been forthcoming.

Re-elected president, Berger asserted that the high film rentals are ruinous and that, except for popcorn and candy sales, 90% of the territory's theatres would have to go out of business.

Ring & Piston Set

Continued from page 2

10 m.p.h. faster than the best of the C type Jaguars. The average speed was 81 m.p.h., not exceptional for an airport circuit, but indicative of the difficulty of the course.

The Westhampton races prove again the supremacy of the red cars from Italy. The fast Long Island circuit was only two miles per lap compared to the 4.3 miles of the Washington course. The main race of the day, 75 laps-150 miles, featured some rather interesting machinery. Ferrari, Maserati, Osca, Aston Martin, Pegaso, Jaguar, Porche and M.G.'s all faced the starting flag.

Italian Racers Undeniable

The race soon settled into a contest between the Offenhauser-Aston Martin of Walt Hangsen and the new two litre Maserati driven by Billy Eager. The hybrid Aston Martin managed to stay in the lead for the first eight laps until a broken carburetor flange forced it to slow up and finally come into the pits on the 14th lap. The Maserati then moved up to first place and stayed ahead of the field to win. Bill Lloyd, driving a 2.7 litre Ferrari, managed to overcome a poor start and finish in second position. Frits Koster, in last year's Maserati sport model, placed third, and Sherwood Johnston in an Osca came in fourth.

The new Maserati, making its initial appearance in this part of the country, is definitely the fastest and best handling car in the two litre class. It is also a real threat to most of the larger cars. Eager ran away from everyone in the race, including Lloyd's Ferrari, proving that the Grand Prix engine in a sports car chassis is a terrific combination. The ease of the course allowed the Maserati to average 92.5 m.p.h. for the 150 miles.

Best feature of the course was that the spectators could see the entire circuit at all times. Crowd control and traffic management were excellent with Air Force personnel doing a topnotch job.

The average driver, with either a Jaguar, Porche or M.G., is now relegated to class wins in the racing field. These cars are simply not the equal of the faster Italian automobiles. It is unfortunate that the cost of these cars is so prohibitive ($10,000 and up) and so rule out the average sport car enthusiast from any hope of competition trophies. The Mercedes-Benz 300 SL is the only potential threat to Italian dominance of American sport car racing.

Coverage of the Westhampton eent was poor as usual. NBC had a film truck present and a local radio station, WALK, broadcast the races. Effective presentation is still lacking. A crowd of 27,000 drove an estimated 18,000 cars to watch the proceedings which proves that the interest is there; someone should take advantage of it.

S.E.-Asia Fete

Continued from page 2

bers connected with the fete have attended similar ones in Cannes and Venice, there is a startling lack of appreciation of the publicity value of this first conclave in Asia. Examples of faulty flack work are that correspondents of wire agencies have had to practically beg for advance info on individual entries, with one Japanese studio even asking payment for an English synopsis of its competing film. Although the official language of the festival is English, no entries have subtitles in any language. However, a running narration was provided in English for the first pic to be screened, Thailand's "Santi-Vina." Handling of invitations to screenings has been fouled up if the first and second morning showings are typical.

Six feature pix were screened in the first two days. None of them has a potential market in the U. S. according to concensus of U. S. correspondents (including Tokyo's VARIETY mugg), not even in art houses. All, however, pack potential for Orient because lengthy and, with one exception, are tragedies.

One of best of the six is the Thailand pic, "Santi-Vina," made by Far East Film. It was scripted and co-produced by ex-20th-Fox writer Robert G. North. In Eastman color, it suffers mainly from poor technical work. Pic was hastily edited in Tokyo in the last few days before competing, which may account for some of the choppy cutting and lack of synchronization between sound and action.

Two Philippine features seen so far are "Dysebel" (Premiere Productions) and "Dagahoy" (LVN Pictures). Former is based on the "Ondine" theme of a mermaid who falls in love with a human. Had it remained on the level of fantasy, this might have stood a chance at U. S. art houses. Instead, it incorporates scenes of phony gangsterism which make it ludicrous. "Dagahoy" is an actioner about a family of Filipinos, whose resistance to early Spanish oppression resulted in their family name becoming a battlecry for freedom.

Two Japanese entries viewed so far are "Forsaken" (Toei Motion Picture Co.), film version of a currently popular radio soap opera here, and "Lass of Green Pasture" (Shintoho), a bucolic love story with a happy ending. The Shaw & Sons entry from Hong Kong, "Songs of Romance," is a tragedy about two brothers in love with the same girl. Except for some well photographed scenes of Chinese festivals, it offers little to non-Oriental viewers.

More 20th Building

Continued from page 5

ments of this type may be made in British provincial cities.

He also reaffirmed that 20th would apply the exact same policy abroad as in the U. S. As for 20th's difficulties with J. Arthur Rank, Silverstone maintained that they were due primarily to the Rank interests' refusal to grant extended playing time to 20th's CinemaScopers, and that as long as this condition remained unremedied, 20th pix would continue to be withheld from the Rank circuits.

Silverstone emphasized that British exhibs on the whole weren't opposed to stereophonic sound, but agreed that equipment prices were high. He said 20th would continue to do business with the British indies, and that the latter wouldn't be let down by his company even if the difficulties with Rank should clear up.

Rank has installed, 75 CinemaScope units, including stereo sound, but the chains' refusal to go by a picture's staying power has kept 20th from utilizing these theatres.

Literati

Fadiman's First Reader

Clifton Fadiman, on his 50th birthday, has succumbed to continuous publishers' requests for an anthology of his essays, criticisms, etc., and World Publishing will bring it out early in 1955.

Suggestions for titles are invited, among which, those under consideration being "Critical Moments," "Party of One," "Enter Talking," "The Fadiman Sampler," "First Revise" and "Angles on Reflection."

Seek Commutation for Chessman

A group of writers and criminologists have organized a committee to seek commutation to life imprisonment of the death sentence imposed on Caryl Chessman, whose death-cell autobiography, "Cell 2455, Death Row," has received critical acclaim. Chessman, originally scheduled to die in a California gas chamber Friday (14), was granted a stay of execution the day before by court order on a legal claim after California Governor Goodwin J. Knight refused to act on pleas for clemency. It's anticipated that the stay will give the condemned rapist at least a 60-day extension.

Group, called the American Writers Committee, is chaired by Wenzell Brown, author of "Monkey on My Back." Others on the commitee are authors Charles Francis Potter and Walter McGraw; Coronet m.e. John Barkham; Temple U. criminologist Dr. Negley Teeters; literary agent Margaret Christie; Lawrence Blochman and Stuart Palmer. Group is appealing for clemency on the grounds that his views would prove invaluable to psychiatrists, criminologists and writers. Prentice-Hall, publishers of the book, report letters, wires and phone calls from readers seeking clemency for Chessman.

Kelly's 'Quest,' Shain's Addition

John Redmond Kelly, originally a Canadian and subsequently with Time Inc. in N. Y., has launched a newsletter called "Quest." It will appear weekly and "digest communications information."

Meanwhile Sam Shain, recently with COMPO and former aide to Spyros Skouras, has acquired Inside Advertising from the widow of Bill Hunt and combined it with Space & Time under latter title. Space & Time is now 18 years old, venerable for a newsletter.

Lillian Roth's Tiptop Autobiog

Lillian Roth's stark autobiography is entitled "I'll Cry Tomorrow" (Fell; $3.95). Mike Connolly of the Hollywood Reporter and Gerold Frank, senior editor of Coronet, collaborated with Miss Roth on the book.

It appears that setting down the singer's life story, which is concerned principally with her struggle against alcoholism and mental illness, is not directly the result of the memorable dramatization of Lillian Roth's biography on the tv show, "This Is Your Life." Miss Roth and her husband, Burt McGuire, working with conspicuous success for some time in the Alcoholics Anonymous organization, had long shared the feeling that a book about Miss Roth's problems, told in simple, straightforward style—nothing excluded — might help others similarly afflicted.

"I have thought of many ways to start my story," writes Miss Roth at the beginning of her book—and she cites moments of glamor and melodrama that might have been used as narrative hooks for her first chapter. "Tell is as it happened," her husband suggested. "That's the only way it will make sense."

"I'll Cry Tomorrow" makes considerable sense. It is put together with frankness, sometimes conveying a sense of terror and appalling abasement; but as the reader follows Lillian Roth's life as a child star, her brilliant career on Broadway and in films—through the loss of her first love, and through several unhappy marriages (one of them to the most unconscionable sadist in contemporary print)—one comes to identify sympathetically with the author. Yet she never bids for sympathy. She resists the natural impulse of a dramatic personality to dramatize herself.

Miss Roth and her collaborators have produced a thorough case history containing plenty of sensationalism; but they have also come forth with an inspiring document of the personal triumph of a human being over almost insuperable odds. Tribute is paid to the people who have helped the author in her long battle against self-destruction.

This book is dedicated to Miss Roth's mother "for a lifetime of patience and an eternity of love." When Lillian was a child and suffered the customary hurts and disappointments of childhood, she was comforted by her mother saying: "Lilly, baby, don't cry tonight—cry tomorrow." And the little girl usually dried her tears, and replied: "All right, Mom, I'll cry tomorrow."

A top flight show biz cast of characters appears in Lillian Roth's "I'll Cry Tomorrow," but quite properly there is only one star—the Girl Who Came Back.

Robert Downing.

Wylie's Seminar

Novelist Philip Wylie will head the staff of the 21st Annual Writers Conference at the U. of Colorado, scheduled for July 26-Aug. 13.

Others on the staff include Fred Coe, Rolph Humphries, Phyllis Whitney, Donald Berwick, Robert G. Athearn and C. E. Scroggins.

CHATTER

Joe Johnston, formerly with Look mag, rejoined Macfadden Publications as circulation manager.

Walter Gibson, Scot novelist, sails for America June 4. He plans to settle down in either U. S. or Canada.

Metro's "Seven Brides for Seven Brothers" named by Parents mag as the Family Medal Award picture for July.

Charlton Comics, under license by Sandy Howard Productions, bringing out a "Merry Mailman" comic book around Aug. 1.

Maurice Zolotow's profile on Brandon de Wilde, "The Star Who'd Rather Play Marbles," in the current (22) Saturday Evening Post.

Author Richard G. Hubler (new one, "In Darkest Childhood," out in August, 1954) was married Saturday (15) to Jane Clough in Philadelphia.

Adele Whitley Fletcher, women's editor of The American Weekly, currently on the Coast to line up future Hollywood pieces for the Sunday mag.

The Troy (N. Y.) Observer-Budget, which suspended publication was a weekly, not a daily as erratumed last week. It was the town's only Sunday paper.

Cyril Clemens, editor of Mark Twain Quarterly, Kirkwood 22, Mo., working on a biography of Pres. Eisenhower and would like any anecdotes, jokes and stories on Ike.

Mercury Publications issuing a pocket edition of the Mildred and Gordon Gordon novel, "Make Haste to Live," to coincide with the release of Republic's film version.

Jack House, show critic of Glasgow Evening News, planed to Moscow as member of cultural delegation on three-weeks' visit. Joan Alexander, Scot concert singer, also in party.

Faubion Bowers, who authored "Japanese Theatre" for Hermitage House, writing a tome on Asian dance and drama for the same publisher, with a view to fall of '55 publication.

Steve Frazee, whose "The Bretnall Feud" appeared in the August, '53, Argosy mag, sold the western yarn to Columbia Pictures. His Argosy story, "Too Many Rivers to Cross," was recently acquired by Metro.

Reginald Clough, publisher of Tide mag, addressing the Publicity Club of New York Inc. today (Wed.) at luncheon at the Shelton Hotel, N. Y., on "Changing Conditions Call for Changing Publicity Techniques."

The Albany Sunday Times-Union now publishing a Troy supplement, to fill the void left by discontinuance of the Observer-Budget. The first supplement, prepared on short notice and including department store advertising, covered eight pages.

P. W. Manchester, managing editor of Dance News, is flying to Scandinavia Saturday (22) as start of a two-month European visit. Anatole Chujoy, the paper's editor-publisher, returned to N. Y. Tuesday (18) from a six-week stay in Paris and Israel.

New officers of the Blue Pencil Club of Ohio are Clarence Steffy, editor of the Alliance Review, president; Clarence Pennington, city editor of the Ironton Tribune, vp; and Prof. Fred Maguire, School of Journalism at Ohio State University, secretary-treasurer.

Roderick Mann, who writes the Sunday Graphic's "Man About Town" feature, joining the Sunday Express as show columnist. Derek Monsey has been subbing in this post since Logan Gourlay vacated it earlier in the year. Gourlay is now contributing a show column to the People.

Broadway

Bo Bodec, son of Ben Bodec, former VARIETY staffer, graduates June 16 from U. of Wisconsin.

Nancy Olson arrived from the Coast after completing a leading role in Warners' "Battle Cry."

Fred C. Quimby, Metro short subjects topper, returned to the Coast after a 10-day Gotham visit.

Mary Hunter heads for L.A. May 26 to work with Jerome Robbins on new Mary Martin musical. Gone all summer.

Metro exploitation chief Emery Austin in Atlanta for tomorrow's (Thurs.) 15th anni preem of "Gone With the Wind."

Mrs. Joe (June) Laurie Jr. given a citation from the American Red Cross for 10 years of service as an ambulance driver.

Margaret Ettinger in from Los Angeles on Saturday (15). She'll headquarter for the next month at her New York office.

Theatrical attorney I. Robert Broder planes to London Friday (22) to confer with agency heads Lew & Leslie Grade.

Charles Tobias, Songwriters Protective Assn. prexy, and his wife left last weekend for a two-month trip to Europe.

S. H. (Si) Fabian, head of Stanley Warner and Fabian Enterprises, returned yesterday (Tues.) from a three-week trip abroad.

Yolande Betbeze, Miss America of 1951, to wed Matthew Fox, board chairman of Motion Pictures for Television, Inc., in July.

Walter and Margaret Craig (Pharmaceuticals, Inc.) have acquired a beachfront lot near Sarasota, will erect motel as investment.

Joe H. Serkowich, ad manager of Westinghouse Air Brake as of June 1, is nephew of Ben Serkowich, vet film ad-pub specialist who died last week.

The Steve Sholes (he's chief of RCA Victor's hillbilly operation) became parents of a baby daughter May 13, which happens to be the birthday of Frank M. Folsom, RCA prexy.

Mr. and Mrs. Oscar Hammerstein 2d (the former Dorothy Blanchard of Melbourne, Australia) celebrated their 25th anniversary with a dinner-dance May 14 atop the Hotel Pierre.

Polly East, who appeared for many years as an early morning act with her late husband on WJZ, house-guest of the Pat Barneses in Bronxville, N.Y. Now works in Chicago, outside profession.

Dr. Herbert T. Kalmus, prez and general manager of Technicolor; Oscar Tomolka and his actress-wife, Joan Tetzel; ASCAP prez Stanley Adams; concert violinist Louis Kaufman and tv producer Carmen Mathews sailing for Europe today (Wed.) on the Queen Elizabeth.

George Szell, music director of the Cleveland Symphony Orchestra, left for Europe Saturday (15) to produce and conduct the world premiere of "Penelope," new opera by Swiss composer Rolf Liebermann, at the Salzburg Festival in August.

Martha Graham's European tour has been extended, and her American dance company will perform at the Vienna Festival June 6-10. Miss Graham will then fly back to New York to teach her 20th annual June course (June 14-July 10) at her studio.

Laraine Day in from the Coast to be with her husband, Leo Durocher, for the current home series of the Giants. Actress hopes to return to the Coast for the world preem of Warner Bros.' "The High and the Mighty" in which she has a starring role.

Leonard Arnow (G. S. Basford Co.) promoting the 50th anniversary dinner on June 15 of Stuyvesant High School honoring 12 famous alumni; including James Cagney, Joseph Mankiewicz, Major General Gar Davidson, Ted Husing and industrialist Philip Sporn. Objective is a scholarship fund drive for deserving students.

Bishop Fulton J. Sheen left yesterday (Tues.) for a four-week trip to Europe. Purpose of trip is to make his annual report as a director in the U. S. of the Society for the Propagation of the Faith to the Pope in Rome. His "Life Is Worth Living" series will return to the air Nov. 2 for its fourth straight season on DuMont.

Paris

Ginger Rogers and Jacques Bergerac seeing the plays here.

Claude Dauphin and Louis Jourdan here to start their U. S. vidpix series.

Maurice Bessy, editor of Film Francais and Cinemonde, getting the Legion of Honor.

Jean-Paul Sartre legiter, "No Exit," will be made into a pic here by Jacqueline Audry.

"Act of Love" (UA) getting a gala preem here this week, and running only in its French version.

Charles Boyer slated to play opposite Martine Carol in a remake of the Emile Zola novel, "Nana," next fall.

The Berlin Opera will give Mozart's "Don Juan" and "Cosi fan Tutte" until May 23 at Theatre Des Champs Elysees.

Fall of Dien-Bien-Phu in Indo-China had Paris show biz in mourning with all statesubsidized houses closed down May 8-9.

Shuttering of "Four Penny Opera" at the Empire here entails a big loss. Big musical only lasted three weeks and had too high an overhead to hold over for possible tourist appeal.

Olivia De Havilland will start a new pic next month to be made in England and Spain. Titled "That Lady," it will be directed by Terence Young, for 20th-Fox release. It will be a C'Scoper.

Michele Morgan, Jose Ferrer, Jean Gabin, Henri Vidal, Ingrid Bergman and Vittorio De Sica are already signed for the all-star cast of forthcoming Sacha Guitry costumer in color, "Napoleon."

Ambassador Dillon throwing a reception for press and film people here for the awarding of the Cannes Festival prizes to "Here To Eternity" (Col) and Walt Disney's "Living Desert" and "Toot, Whistle, Plunk and Boom."

'Guaranteed Profit'

Continued from page 5

265 four-track magnetic sound prints in addition to 65 each of the singletrack optical and magnetic variety.

As for 20th's new sales policy, enunciated by Al Lichtman, director of sales, in a wire to North Central Allied last week, Gehring called it "a return to the film business as we've always known it and as it should be run."

Headache In Subsequents

At the start, seeking to encourage the installation of C'Scope equipment, 20th instituted a "guaranteed profits" policy under which it agreed to adjust terms following playoff to give any exhib playing C'Scope a chance to make some money. It was a sweeping guarantee which soon started to cause 20th headaches in the subsequent runs.

As outlined by Lichtman, the new 20th policy calls for "all new deals to be made on the basis of what our experience with each account justifies with protection afforded both exhibitor and ourselves. "That means that 20th will no longer set fixed terms on its pix but will replace this system with one "based on exhibitors' ability to pay."

"I would prefer," Lichtman said, "to do away with reviewing every engagement and renegotiating every contract after the engagement as this entails a tremendous amount of accounting and physical work." Contracts under which present terms didn't result in a profit will still be reviewed and adjusted, he promised.

On "The Robe," 20th guaranteed exhibs 10% of the gross as profit on a 70-30 deal, a self-adjusting arrangement which Lichtman termed "very satisfactory." Most subsequent C'Scope releases from 20th went out on a 50-50 basis with adjustments promised.

What 20th termed "a misunderstanding" on the part of North Central Allied prompted Lichtman's assurance that the company would have 2-D versions of its C'Scopers available later this year. At the same time he opined that "to show CinemaScope in 2-D would be retrogression and would add nothing to the artistic or economic advancement of the industry." Lichtman added that "if it is the will of any exhibitor to prefer showing our pictures in 2-D, as soon as these prints can be made, we will make them available."

At the recent C'Scope roundtable in N. Y., 20th execs offered, among other things, to manufacture 2-D versions of its CinemaScope releases. However, the subject didn't come up again and certainly wasn't embodied in the meet's final resolution which concerned itself only with the exhibs' freedom of choice when it came to the whether-or-not of stereophonic sound.

At that meet, too, Lichtman indicated he would be willing to make special credit arrangements for exhibs who want to install singletrack magnetic sound reproduction equipment. Gehring said last week that the company hadn't been approached by a single exhib on this matter. At the same time, however, 20th maintains that a flood of orders has been received for wide screens and C'Scope projection lenses.

London

Al Martino arrived for a provincial vaude tour which opened last Monday at Sunderland.

Beverlee Dennis opened a cabaret date at the Colony restaurant this week.

Jerome Whyte returns to N. Y. via the Queen Mary next week and is due back in London in August.

Marie Powers is to star in a pre-war Menotti opera, "The Old Maid and the Thief," on BBC-TV next Monday (24).

Guido Cantelli, chief conductor of New York Philharmonic, due back next week for a series of Festival Hall concerts.

The Deep River Boys came into town last week for a series of recording sessions for the BBC prior to a tour of Sweden.

Visitors to London last week included Gene Markey, Alfred Hitchcock, Harry Popkin, Bella Spewack and Arthur Blake.

Robert Stannage is leaving Associated British-Pathe, where he has been press officer, to join 20th-Fox as assistant director of publicity.

Edmund Hockridge, who plays the Sky Masterson role in "Guys and Dolls," starts his own BBC radio series, "I Hear Music," next Friday.

James Robertson, director of opera at Sadlers Wells, ankling his post in July to become conductor of the National Broadcasting Orch of New Zealand.

Ron Randell, costar of the London production of "The Fifth Season," joined the "What's My Line" panel as chairman while Eamonn Andrews is vacationing.

Nicole Maurey arrived from France to join the cast of the Rex Harrison starrer, "The Independent Husband," which is being lensed by Launder & Gilliatt.

Istanbul

By N. Zarar

Apollo Circus started its month's engagement at the Spor Saray last week.

Italian pianist Guido Agusto gave the season's last concert with the Philharmonic at the Saray.

Neapolitan singer Tito Moreno in from Athens for a two-week engagement at Underwater Room of the Hotel Deniz Park.

Austrian director Max Meinecke starting rehearsals on his open air production of "A Midsummer Night's Dream." Shakespeare comedy will be presented in June.

Ertugrul Muhsin, director of the Kucuk Sahne, planed to Frankfurt to sign a German director for his next year's production of "Merry Wives of Windsor." The Kucuk Sahne's present occupant, "Dial M For Murder," is a great b.o. hit.

Israel

Arnold Picker, UA veepee, visiting Israel, reported in Tel-Aviv on various new projects, including the Powell-Pressburger film on the life of late first State President Weizmann.

The Yemenite-Jewish dance group, Inbal, was highly praised at a news conference here by Anatole Chujoy, the U. S. dance critic and editor of Dance News. The "American Fund for Israel Institutions" plans to send "Inbal" (directed by Sara Levy Tanai) on a tour of the U. S.

Composer Darius Milhaud is expected in Israel to attend the world preem of his oratorio, David," to be performed in Jerusalem June 1. It will be the highlight of a "Month of Israel and Jewish Music." Over 150 concerts, recitals and ballet performances are scheduled for this period.

Pittsburgh

By Hal V. Cohen

Eva Nelson resigned as head of the Playhouse boxoffice staff.

Weela Gallez back at the Monte Carlo again for third time this year.

Vince Carson playing his first Pitt nitery date at the Horizon Room.

Nancy Greiner named "Miss Press Photographer" of Pittsburgh for 1954.

Three Sailors joined June Arnold and Phil Richards in ice show at Ankara.

Queenie Smith in town all week with her protege, Sandra Church, of "Picnic."

Television's Mary Hartline will top show at Kennywood Park Decoration Day.

Bill Thunhurst, ex-Playhouse and Tech actor, joined production staff on WABD in New York.

Danny Costello still around town for few more weeks of nitery dates following fortnight at Carousel.

Bill Leech directing Playhouse's closing show of season, "See How They Run," which opens Saturday (22).

White Barn Theatre opens summer season June 5 with local playwright Rosemary Casey's play, "Late Love."

Pete Goyak, manager for Capitol Records here, transferred to Cincinnati; Joe Berger coming on to take his place.

Carl Low quitting "King of Hearts" on Broadway to open his White Barn strawhat for summer with Clay Flagg.

Wolfe Kaufman replaces Howard Newman as summer opera company p.a., Newman staying on the road with "My Three Angels."

Chicago

Ray Bourbon now holding forth at Gayety Village.

Rose Murphy playing fill-in week at Blue Note, closing Friday (21).

Joyce Taylor and manager Howard Christiansen to N. Y. for CBS color tv test.

Peggie Castle, Dolores Donlon and Shawn Smith here on personals to bally "Long Walt."

Odette Tomas bagged flackery for Marshall Migatz' Salt Creek Summer Theatre, Hinsdale, Ill.

Encore Room, which made two attempts at being a class bistro, now featuring dancing to small bands.

Home of Gertrude Niesen and hubby Al Greenfield, Black Orchid boniface, looted of $75,000 in valuables by burglars last week.

Opera 'Ponies'

Continued from page 1

which gives the answers in an educational course. "Sure, you might give them a printed, laboriously translated English version, with which the home listener might follow the foreign-language lyrics of the famed arias, but that really is too much like homework for what should be pleasurable home entertainment—listening to good music."

But, by using the Eva LeGalliene translation of "Camille," which is the basis of "La Traviata," and with Deborah Kerr enacting Camille, while Lucia Albanese sings it, Marek feels that home recordings can extend the "Red Seal" market no end. Thus, John Kerr would do Armand, the lover (later sung by Peerce), and King would enact the father (in English) with Merrill singing the role in Italian. The death scene from "Carmen" would have Miss Anderson as the legit counterpart to Miss Stevens with Peerce singing the Don Jose role, while Strudwick does it in English.

Marek is committed to the idea that grand opera must be sung in its original language because a Norwegian, French, American or German singing bad Italian isn't as bad as singing bad English. Long-hair sung in English has been tried at the Met and other opera houses but few have clicked. This diskery pattern is expected to create new merchandizing horizons for the classics on wax.

Russ Ballet

Continued from page 2

the Russians when troupe visited there recently. Dailies felt that the ballet show should have gone on anyway, and that perhaps the fear of disturbances was exaggerated.

Show was so talked up and taken for granted, in spite of the Dienbienphu incident, that a Sunday paper, Dimanche Matin, was caught redfaced and redhanded with an article written on the performance of the troupe on Saturday (8) which, of course, never took place. The critic went on to say that a great moment in dancing history had been created that night, and went into raptures about the technique, and gravely opined that the ballerina, Galina Ulanova, had captured Paris. Visiting aud was slurred over by the old bromide of stating that the audience was made up of the who's who of Paris, and did not need citing.

British impresario Peter Daubeny tried to arrange a London engagement for the Russian Ballet, starting May 24, but troupe decided to fly home instead on Saturday (15). Ballet director Serge Tchoulaki issued a blast, comparing the recent warm welcome Russia had given the Comedie Francaise with "the blow that France has now delivered against strengthening cultural relations between our two countries."

Hollywood

Mervyn LeRoy back from New Mexico.

Claire Trevor in from San Francisco bally tour.

Norbert Brodine sustained hand lacerations in a freak auto accident.

Jan Sterling airing to San Francisco to bally "High and the Mighty."

Loren L. Ryder, Paramount engineering-recording chief, has gone to London.

Mari Blanchard suffered severe cut on her foot in a fall on the "Destry" set.

Metro borrowing 10 elephants from Cole Bros., Circus for "Jupiter's Darling."

Miles Ingalls in town to prep act for Christianne Martel and another for Lili St. Cyr.

James O'Neill set as eastern publicity rep for Hecht-Lancaster under Walter Seltzer.

William Holden and wife Brenda Marshall back in town following eastern vacation.

Tay Garnett and spouse, Mari Aldon, TWA'd to N. Y. for 10-day stay prior to London hop.

Peggie Castle, Dolores Donlon and Shawn Smith to Chi for personal on "The Long Wait."

James Mason, with wife and daughter to Stratford, Ontario, to appear at Shakespearean Festival.

Y. Frank Freeman back from Dallas trip where he hosted Vista-Vision demonstration for southwest exhibs.

A. E. Harmel, a topper for Schlesinger interests in South Africa, hosted by Jack L. Warner at the studio.

Minneapolis

By Les Rees

Great Martinelli, magico, tops Persian Palms show.

"John Loves Mary" underlined by Theatre-in-Round.

Edyth Bush Little Theatre presenting "Love of Four Colonels."

Martin & Lewis revue played St. Paul Auditorium on a one-nighter.

Lucille and Eddie Roberts holding over at Hotel Radisson Flame Room.

Starlight club has ex-boxer Lou Nova, Mary Davies, Eunice Belisle and Russ Childs.

Big Jay McNeeley jazz band in fourth week at Vic's where breaking house records.

Metropolitan Opera's annual season of four offerings usual Northrop Auditorium sellout.

Gideon Seymour, Minneapolis Star-Tribune veepee and executive editor, back at desk after long illness.

Philadelphia

By Jerry Gaghan

The Notes, four vocalists and a pianist, now under personal management wing of Jolly Joyce.

Joe Lyons, former salesman for Stuart Loucheim, Columbia Records distrib, upped to sales manager.

Jimmy Tyler, who had band at Atlantic City's Club Harlem, got bandstand call at the resort's Paradise Cafe.

Jan Kiepura will sing special benefit for Philadelphia Civic Grand Opera Co. at Playhouse in the Park June 3.

Eugene Ormandy received annual award of National Council of Jewish Women following windup of Philly Orch season.

Omaha

By Glenn Trump

Al. G. Kelly & Miller Bros. Circus touring the state.

Jan Garber orch to play annual Military Ball at Chadron, Neb., May 22.

Bertie and Bob Hellman, duo-pianists, held over at the Blackstone Hotel's Cottonwood Room.

Pat H. O'Shea, Lincoln theatre props man for 48 years, named stage manager for Lincoln symphony productions.

Robert S. Ballantyne, prexy of the film supply firm here, a state delegate to President Eisenhower's conference on Occupational Safety.

Jim Miller opened a branch office of Exhibitors Service Inc., here. He and his wife, Irene, who double as song composers, moved from K.C.

Memphis

By Matty Brescia

Chuck Cabot orch to Hotel Peabody's Skyway for two weeks.

Lili Catine to top Moulin Rouge revue during Cotton Carnival.

Louis Armstrong and his crew booked here for two shows at Beale Street Hippodrome May 22.

Leon Claxton's "Harlem in Havana," also set for a spot during Carnival, doubles into Beale Street Palace.

OBITUARIES

WILLIAM P. DUNLAY

William P. (Wlilie) Dunlay, 73, retired actor and vaude performer, died May 3 of a heart attack in Boston. He started his theatrical career at the age of seven in his birthplace of Wheeling, W. Va., playing the role of a midget in a show called "1492."

During his youth Dunlay teamed in a comedy act with Ross Snow and later appeared at the old New York Casino in musicals with such stars as David Warfield, Dan Daly and Edna May. He toured England with the "Belle of New York" company and trouped throughout Europe with Bill Ritchie in a break-away bicycle turn.

Dunlay, who was seen in "The Ginger Bread Man" and "The Village Fool," also appeared in a number of Cohan & Harris road productions of such plays as "Johnny Jones" and "The Honeymooners." In the heyday of vaude he and his wife, Bess Merrill, played the major circuits in a sketch titled "Much Ado About Nothing."

Dunlay retired in 1938 but in 1944 resumed his career to tour the Pacific with Grant Mitchell in a USO unit. Surviving besides his wife are his sister, two nephews and a niece.

In Memory of a Very Dear Friend

JOE LAURIE, JR.

MRS. GUS EDWARDS

CLEMENS KRAUSS

Clemens Krauss, 61, symphonic conductor, died May 16 in Mexico City. Born in Vienna, he began conducting before he was 19 years old. He made his first appearance with the Vienna State Opera in 1922. In 1929, he took over as director of the Vienna Opera and also served as leading conductor of the Vienna Philharmonic. During the late '30s he led the Berlin State Opera, was general superintendent of the Munich State Opera and directed Salzburg's Mozarteum.

Krauss resumed as conductor of the Vienna Opera and Philharmonic in 1947 and toured with the Philharmonic almost every year since then. Prior to World War II, he conducted in New York and Philadelphia. While in Mexico City, he led the National Symphony in four concerts, having batoned the morning prior to his death.

His wife, Victoria Ursuleac, formerly a soprano with the Vienna State Opera, survives.

ROY CROPPER

Roy Cropper, 58, former actor

In Everlasting Memory of My Beloved Friend and Partner

JACK RUSSELL

Who Departed This Life May 21, 1952

Rest In Peace

BELLE TITUS

sicomedies, died May 14 in Miami. He made his stage debut as a child in "Herod," which toured the country, and in 1917 made his initial New York appearance in "Chu-Chin-Chow." He performed in the original production of "Blossom Time" and was featured in the "Ziegfeld Follies of 1923."

Among other productions in which Cropper appeared are "The Student Prince," "Castles in the Air," "Rufus Le Maire's Affairs," "Naughty Marietta" and "The Fortune Teller." During the 1929-'30 season he appeared with the Milton Aborn Opera Co., later rejoining the group to undertake leading roles in a Gilbert & Sullivan repertoire. He left the stage in the early '40s.

His wife, Elsie, who appeared with him in "Chu-Chin-Chow;" a son, a daughter and a sister survive.

ROLAND TRENCHARD

Roland Trenchard, 56, veteran of radio station management and public relations, died in Fort Pierce, Fla., May 13, after an illness of about six years. He suffered a stroke about a week prior to his death. Ill with a heart ailment since 1948, he went to Florida several years ago in hopes of recuperating.

Manager of WHOM, N.Y., for a number of years, Trenchard joined WAAT, Newark, N.J., in 1941 as assistant to the president and in charge of public relations. Later, when the station opened WATV, its tele operation, he extended his activities to cover it. Active in civic affairs in Newark, he was an officer in the New Jersey Broadcasters Assn. More recently he had been handling public relations for station WIRA, Fort Pierce.

Surviving are his wife, Janice, and a sister.

CARL S. HINNANT

Carl S. Hinnant, 57, theatre and radio organist and band pianist, died May 8 in Washington. A native of Wilson, N.C., he started as a church organist and then launched out professionally as piano player with Jan Garber's Orch. In 1923, he became organist at the Metropolitan Theatre in Washington, later switching to the old Tivoli there.

Over the years, Hinnant played the organ and piano at theatres in North Carolina, Tennessee and Alabama. After the advent of sound films, he worked largely in night clubs with bands and made guest appearances at niteries and radio stations. He played at the White House for President Roosevelt during World War II and toured the country entertaining at military installations.

Surviving are his wife and three brothers.

LOUIS EPSTEIN

Louis Epstein, 70, vet legit company manager and film production figure and longtime associate of the late Al Jolson, died May 14 in Minneapolis.

Epstein was in Minneapolis as company manager of "An Evening With Beatrice Lillie," legiter with which he had been traveling for the last several months. He had been in ill health for several years and had suffered a heart attack from which he never completely recovered.

A veteran legit company manager, Epstein teamed with Jolson some 35 years ago and was his virtually constant companion until the star's death in 1950. During his years with Jolson, he also spent some time at various film studios in production assistant capacities.

JOSEPH J. UNGER

Joseph J. Unger, vet film industry exec, died May 12 in New York. He began his career in 1920 as a booker for the General Film Co. The following year he joined First National Pictures as a branch manager and in 1924 he moved to Paramount in a similar capacity.

Unger became district manager for Paramount in 1928. In 1932 he was named eastern division sales manager and eastern and Canadian sales manager in 1939. Following his stay with Paramount he went to United Artists, where he served as western sales manager, later becoming general sales manager in 1946. He resigned in 1948 to become a partner in Rogers & Unger Associates.

Surviving are three brothers and three sisters.

GERALD (JERRY) GALLAGHER

Gerald (Jerry) Gallagher, 58, vet film exec, died recently in Beverly Hills, Cal. An original partner in Screeno, he had operated theatres in Chicago for Lubliner & Trinz.

Gallagher had been city manager in San Diego for Fox West Coast and at the start of World War II operated his own theatre in El Cajon, Cal. He retired in 1950.

His wife died shortly after his death.

HARRY W. REINERS

Harry W. Reiners, 61, vet film exploiter, died May 13 in Miami following an operation for a brain tumor. He had been operating his own publicity and promotion business in Miami, headquartering in that locale because of a heart condition.

Reiners formerly had been a drumbeater for Loew's, United Artists, Columbia, RKO Theatres, RKO Pictures among others. He also had been associated with touring units of the Ted Mack Amateurs.

His wife survives.

MORRIS ARONSON

Morris Aronson, 60, former vaude performer professionally known as Zaza, died May 10 in Miami Beach. Aronson, who at one time had worked with George Raft in a dance act, was primarily known for his "dancing doll" stint, in which he worked with a lifesized form attached to his shoes.

Aronson had played the old Orpheum Circuit and had appeared at the Palace, N. Y. He retired six years ago.

His wife, a brother and a sister survive.

JAMES J. McSORLEY

James J. McSorley, 72, veteran circus animal keeper and trainer, died May 6 in Cincinnati, where he was a ticket taker for the past 16 years at the Gayety Theatre and Crosley Field.

McSorley started with the white tops at the age of 15 in Lowell, Mass., was with the Great Wallace Circus and later Ringling Bros. He trained chimpanzees, and his trouping included visits to Europe.

His wife survives.

COL. FRANK MOORE

Col. Frank Moore, 84, veteran Clarksburg, W. Va., exhibitor, died there April 30 after having been hospitalized since last January when he broke his hip in a fall.

A former mayor of Clarksburg, Col. Moore had been associated with the motion picture industry since the silent days and was the owner of Moore's Opera House in Clarksburg.

His wife survives.

ALFREDO VIALET

Alfredo Vialet, 77, who had been first violinist with the old N. Y. Symphony Orch and conductor of the Strand Theatre, N. Y., orch, died May 9 in the Bronx, N. Y.

Born in Santiago, Cuba, Vialet came to the U. S. when he was 11 years old. He performed in concerts in Havana, Tampa, Chicago, Boston, N. Y. and the midwest.

Wife survives.

WALTER A. WRIGHT

Walter A. Wright, 63, organist, died of a heart attack May 11 in Dallas. As a youth he played piano in Beaumont, Tex., vaude houses and churches. He was a pianist and organist in Chicago theatres for over 18 years.

Survived by his wife, a son and a daughter.

Al K. Armer, 57, stage manager for Paul Whiteman for years and more recently a music contractor, died May 14 of a heart attack in Hollywood. Surviving are his wife, Madeleine, once in charge of wardrobe for Flo Ziegfeld, and a daughter.

Harry Watkinson, 70, pioneer Yorkshire, Eng., exhibitor, died May 9 in Otley, Eng. He opened his first theatre in 1912. Until retiring nine years ago he was managing director of the Otley Entertainment Co.

Jim Nolan, English comedian, died at Manchester, Eng., April 29. A prominent member of the British Variety Artists' Federation, he was a circus advance manager in recent years.

Mother, 81, of Frank P. Schreiber, manager of stations WGN and WGN-TV, Chicago, died May 14 in Oak Park, Ill. Also surviving are two other sons and two sisters.

L. G. (Jack) Chapman, 47, coowner of Chapman's At Waikiki beach district nitery, was found dead May 11 in garage of his Honolulu home with a bullet wound in his head. Police said he apparently took his own life.

Nita Pike, 41, actress whose husband, Alan Edwards, died last Friday (17), joined him in death May 10 by committing suicide in Los Angeles. Joint funeral services were held in private.

Walter E. Smith, 73, president and co-owner of the Rogers & Smith advertising agency in Chicago, died May 12 in that city. Survived by wife.

Father, 73, of singer Jane Pickens, died May 13 in Panama City, Fla. Also surviving are three other daughters, who, with Miss Pickens, at one time performed as a vocal group.

Ernest E. Pound, 72, veteran orchestra leader who retired only recently, died May 7 in Dover, N.H.

Romole Vanni, 68, proprietor of the Park Theatre, Jaffre, N.H., for years, died in that town May 8.

Mother, 64, of Mrs. Margaret Rennie, wife of British film actor Michael Rennie, was found strangled in her London apartment May 10.

Father, 61, of Rocky Graziano, retired boxer and more recently a show biz performer, died May 4 in New York.

Robert A. Garvin, 53, executive chef of the Hollywood Palladium, died May 11 in Los Angeles. His wife survives.

Mother, 67, of Donald Medlevine, one of four owners of Chi Chez Paree, died May 11 in Chicago.

Theo Korner, 72, pioneer screen writer, died May 10 in Hollywood after a long illness. His wife survives.

Jack Campbell, 45, manager of the Globe Theatre, Christopher, Ill., died at Duquoin, Ill., May 8 following a stroke.

Anthony Dzikas, director of the Lithuanian program of news and music on WTEL, Philadelphia, for 17 years, died May 10 in that city.

Tom McGuire, 80, vet legit and film character actor, died May 6 in Hollywood.

Son, 17, of actor Virgil Johansen, died May 8 in Hollywood as a result of an auto accident.

Father of Vivian Cook, night club dancer (Cook Sisters), died April 23 in Baltimore.

Mother, 72, of folk singer and actor Burl Ives, died April 28 in Newton, Ill.

Wife of Billy Renaldo, treasurer of the Majestic Theatre, N.Y., died May 10 in New York.

Mother of Marie Marsicano, of the William Morris Agency, died in Hoboken, May 14.

Father, 74, of actor Jim Backus, died May 4 in St. Petersburg, Fla.

Father of tv star Roberta Quinlan died May 2 in St. Louis.

Brother, 55, of actor-singer John Boles, died May 3 in Dallas.

Hayworth-Col

Continued from page 3

Col directs that this stock cannot be liquidated or used as collateral for any loans until sometime in 1955. The law suit, it's said, is designed to force Col to make it possible for Miss Hayworth to collect some cash at this time.

It's also disclosed that Col is somewhat out on a limb so far as Miss Hayworth is concerned. Studio has "Joseph and His Brethren" well underway in production, with a budget at over $2,000,000, and had counted on the player for the femme lead. The court bout could stymie this, suggesting Col's willingness to settle out of court.

Miss Hayworth's employment pact with Beckworth provides her with a salary of $4,500 a week.

Film Dividends

Continued from page 3

were $3,482,000, as against $3,040,000 for March, 1953.

20th cut a melon for its stockholders in March which amounted to $969,000. Last year it was $692,000. Loew's paid the same—$1,029,000—in both March of both years. So did Paramount Pictures with $1,170,000. United Artists Theatres divided $9,000 in March of both years; the Roxy Corp. paid out $6,000 in each year.

A sharp upturn was reported in the Universal dividend. In March, 1953, it was $69,000. In March, 1954, it was $299,000. This is somewhat misleading. Universal combined its common and preferred dividends in the same month for a change, which explains most of the jump.

Department of Commerce estimates the publicly reported dividends in any line of business amount to about 60% or 65% of all dividends actually paid.

MARRIAGES

JoAnn Steinberg to Richard B. Morros, Miami, May 16. He's g.m. of MPTV and the son of Boris Morros, indie film producer.

Mary Ellan Propper Yaukey to Peter Hackes, Houston, recently. He's newscaster for CBS Radio in Washington.

Shirley Smith to Mario Gallo, Pittsburgh, May 13. Both are legit players.

Josephine Mengieri to Pat Monaco, Pittsburgh, May 18. He's with Del Monaco Quartet.

Beryl Bainbridge to Austin Davies, Liverpool, Eng., recently. Both are legit players.

BIRTHS

Mr. and Mrs. Sterling (Red) Quinlan, son, Chicago, May 11. Father is ABC's Chi vice-president.

Mr. and Mrs. Hank Leeds, daughter, New York, May 12. Mother is Jean Harrison, head of Harrison Productions, radio-tv outfit; father is an indie packager, producer-director.

Mr. and Mrs. Bob Shannon, son, North Hollywood, May 7. Mother is Denyse Dunnavan, singer. Father is a television announcer.

Mr. and Mrs. Samuel B. Friedman, son, Los Angeles, May 11. Father is a songwriter.

Mr. and Mrs. Graham Crowden, daughter, Nottingham, Eng., recently. Parents (mother is Phyllida Hewat) are members of Nottingham Playhouse company.

Mr. and Mrs. Rex Robinson, son, Edinburgh, May 19. Mother is the former Patricia Prior, actress; he's a South African thesper.

Mr. and Mrs. Peter Murray Hill, daughter, Chalfont St. Giles, Eng., May 10. Mother is Phyllis Calvert, English film actress.

Mr. and Mrs. Buddy Rich, daughter, Hollywood, May 11. Father is a drummer with Harry James' band.

Mr. and Mrs. Stan Taylor, son, Santa Monica, Cal., May 12. Mother is actress June Whitley.

Mr. and Mrs. Donald J. Rubman, son, Santa Monica, Cal., May 12. Mother is the former Mary Price, actress. Father is floor director at ABC-TV.

Mr. and Mrs. Robert R. O'Donnell, son, San Antonio, recently. Father is a general manager of Tom Sumners theatres in that city.

Mr. and Mrs. Herbert B. Leonard, son, Hollywood, May 6. Father is a television producer.

Mr. and Mrs. Ray Asrey, son, Pittsburgh, May 9. Father's contact manager for Stanley Warner Theatres in Pitt.

Mr. and Mrs. Clarence Jones, daughter, Pittsburgh, May 8. Father's on Stanley Theatre staff.

Mr. and Mrs. Victor J. Orsinger, daughter, Washington, May 3. Father is motion picture lawyer and former Chief Barker of Variety tent No. 11.

Mr. and Mrs. Walter Manley, daughter, Brooklyn, N.Y., May 13. Father is special rep in Canada for Republic Pictures.

Mr. and Mrs. Norman Davidson, son, New York, May 16. Father is art director of WABC-TV, N. Y.

Mr. and Mrs. Don Childress, son, Fort Worth, May 5. Father is a WBAP staffer there.

Mr. and Mrs. Morton Sherman, daughter, Columbus, May 14. Father is WBNS-TV merchandising director.

Mr. and Mrs. Haim Winant, son, May 13, N.Y. Father is an actor in "Teahouse of the August Moon." Mother is Ethel Wald, with tv production firm, Talent Associates.

Mr. and Mrs. Ben Rosenberg, son, May 14, N.Y. Father is company manager of the Broadway production of "Sabrina Fair." Mother is the former ballet dancer-actress, Mary Statz.

Mr. and Mrs. Sol Zatt, daughter, New York, April 12. Father is a publicist.

Mr. and Mrs. Charles Lazarus, twin sons, Beth Israel Hospital, Newark, N.J., May 17. Father, formerly a VARIETY mugg in Montreal, is now an editorial staffer with the Newark Star-Ledger.

Silver Spurs

Continued from page 2

who have been our guests in the past."

Ladd could not be reached for comment, but his publicist said it was a "misunderstanding," due to the overenthusiasm of a Reno spokesman "who had promised the actor everything but the Eiffel Tower."

"Mr. Ladd," he explained, "was and is genuinely thrilled about receiving this honor, but he demanded no gifts or remuneration of any kind. He did suggest that they make available for his use in Reno a television set and a tape recorder."

Currently:

WALDORF-ASTORIA
New York

LIKE NBC SAYS, GEORGE GOBEL IS A SENSATION
By BILL SMITH
From Page One of The Billboard

George Gobel

VARIETY
May 12, 1954
Waldorf-Astoria, N. Y.

"When he was reviewed in 1950 at the Pierre as a 'new act,' George Gobel was fresh from Chicago, radio and the Air Force. Variety's Abel then commented that he was a little fellow with a big guitar (he still is) with a boyish quality (which remains) and some aviation palaver (also now included). But time has wrought great changes in professional stature for Gobel. That's not just a matter of getting some television breaks or being "discovered" by NBC. The essential point is that he himself has matured his delivery until he is capable of doing what very few monologists can do: hold the floor of a smart room for 35 minutes and rack up 'natural' laughs with the rhythm of an efficient machine.

"Oldtimers will recognize Gobel's claim to that description: monologist. There have never been many of the breed which is clearly distinct from mere standup merchants of yock. Gobel's technique is that of the storyteller. He is possessed in superlative degree of command over words. That he is also something of a mimic, very much of an actor, a passable guitarist and a comic songster, all add up to one theatrical term: headliner. Seldom does a performer make his case in so sock a fashion as opening night at the Empire Room. The customers not only were in continuous uproar, but they were converted on the spot into Gobel propagandists.

"Meanwhile, Gobel can play any theatre or cafe in the world where English is understood. His humor is urbane, sly but never malicious, meaningful but never mean. He demonstrated that he is one of the great entertainers of the 1950s.

Land.

VARIETY

"George Gobel has emerged as the king of the new comics."

Jack Benny says:

"George Gobel is one of the brightest new comedians to come along in years. I think he's terrific."

Personal Management:
David P. O'Malley
9100 Sunset Blvd., Hollywood 46, Calif.

Direction:
MCA

May26'54A

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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TV: WHERE-DO-WE-GO-FROM-HERE?

United Nations Clicking as Tourist Mecca; 895,000 Visitors in 18 Months

By GEORGE GILBERT

Broadway, Radio City and the Empire State Bldg. long have exercised a lure for millions of tourists, out-of-towners and New Yorkers alike. But since the fall of '52 when the United Nations' $65,000,000 headquarters was completed a few blocks away on a site overlooking the East River, an internationally flavored tourist mecca arose spontaneously in the ultra modern centre that's dedicated to preservation of world peace and security.

For the marble and glass edifices, which house the UN's major functions, hosted some 895,000 visitors in the 18-month period from the headquarters' October, 1952, unveiling through April, 1954. This hefty attendance was registered via a guided tour, operated by a service committee affiliated with the American Assn. for the United Nations.

Moreover, it's anticipated that the 1,000,000 visitor mark will be hit some time in July—a factual commentary on the UN's b.o. draw for the tour management has utilized no advertising or ballyhoo

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'Greater-Than-Life-Size Displays of Depravity,' Church Rap at Pix Ads

Chicago, May 25.

Catholic press here, whose recent morality campaign against "French Line" helped drive that pic out of the city limits, now is launching a program to purify film advertisements in the daily newspapers. In a front page editorial, The New World, official newspaper for the archdiocese of Chicago, laces into editors and publishers for selling out moral sense for "the silver of advertising revenue."

Editorial, entitled, "Smut . . . Smut . . . Smut . . . Smut . . . and More Smut," charges the press with advertising the obscene by carrying "sexed-up ads" and displaying women in varying "degrees of undress." Message cites statement by Samuel Cardinal Stritch that "there is a limit beyond which, in the name of freedom, the press can go" and points out that there is more frequent plugging of sex appeal now than ever before.

Ads for such pix as "Carnival Story," "Wicked Woman," "River of No Return," and "Long Wait," all current attractions in Chi, are named as cases in point. Exhibs, as well as the newspapers, are blamed for being "conscience-less" and for committing "moral effrontery."

Editorial winds up with an appeal for action: "It is about time the public and civil authority made exhibitors responsible for the lurid, sexed-up, greater-than-life-sized displays of feminine sexual depravity."

Pix Now Joke About TV!

Effects of tv on the theatres have leveled off to the point where exhibs can afford to poke fun at their competition.

Discussing tv in a letter to Spyros P. Skouras, Harry C. Arthur observed: "I do not believe that the television set 'even in the bedroom' is of important consequence. If it is in the bedroom instead of the living room, it is merely a sign that the patrons have realized it has a limited function and not an exclusive one in the life of its owner."

Passkey Niteries Give Chi Masses 'Exclusive' Feeling

Chicago, May 25.

In past month, the Windy City has been experiencing an outcropping of key clubs, being ordinary cocktail lounges with passkey gimmickery as a promotional device. Psychology behind the key idea is that it creates word of mouth, seems to impel the keyholder to try out his key at least once, and has the general effect of being "exclusive" though the keys are being meted out indiscriminately to all comers. Customer, in most cases, can receive a key for the asking, if he hasn't already received one in the mail or at business office.

Mushrooming of the key bistros

(Continued on page 91)

CHI GRUNT PROMOTER IN THEME SONG 'FIX'

The rassling racket has adopted a theme song, and it's going to try to plug the tune through a record that will be sold via Chicago-originated Saturday night matches. Fred Lowery, the whistler, who recently launched Lowery Records, has made a deal with Chi grunt promoter Fred Kohler, which calls for exclusive rights to The Satisfiers' disking of "Wrestling Polka."

Under terms of the pact between Lowery and Kohler, it's forbidden to sell the disk to retail outlets. Kohler will have the platter merchandised through the weekly Saturday night matches over the DuMont network and the disk will be sold for $1. To bind the sale, Kohler bought 10,000 disks for the first order. The duo concluded a 10-year deal.

Tune was written by Joe Hornsby and Bob Forman. Graylow Music, owned by Lowery, publishes.

CLOUDED FUTURE CONCERNS NARTB

By GEORGE ROSEN

Chicago, May 25.

The 32d annual convention of the National Assn. of Radio & Television Broadcasters brought a record turnout to the Palmer House headquarters here.

There is an air of general uncertainty. It's a serious convention and intra-trade worries seem to pervade even the preliminary social get-togethers. Television seems particularly perplexed because seldom has an industry convention been attended by such confusions and second-guessing.

Corridor and conclave questions seem to focus on "What's to become of UHF?" and "Who's responsible for the debacle in which so many have such a major stake?"

The telecasters want to know, "Where do we go from here?"

For one thing is certain, whether or not another freeze is put on tv station construction to get the troubled UHF boys off the hook (and the nation's key telecasters in attendance here are divided on the subject), the decision, whatever it is, is bound to upset the nation's tv economy. Millions upon millions of dollars are riding on the outcome in resolving the plight of UHF, and even the most smug of the well-heeled pioneer VHF contingent recognize

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3-D Looks Dead In United States

Tri-dimension pix apparently have made their last stand in domestic distribution. There appears little interest among exhibs to show 3-D pictures. Most recent example of the fading away of the pix that require special polarized glasses is the change in distribution plans for Warner Bros. "Dial M for Murder."

Originally ballied as a deepie and slated for national release in the 3-D version, Warners is now making the pic available in 2-D for the first time around. For previous 3-D pix, WB had always insisted on dimensional playdates in first-run situations. It has dropped this policy for "Dial." Picture opens Friday (28) at the Paramount, N. Y., as a 2-D picture.

While 3-D appears dead in the U. S., it has a trace of life in several foreign countries. Not all countries abroad have taken to the deepies, but in certain areas it still has a novelty value. In addition, it means extra coin for the distrib. In a pro-3-D country, a distrib can get rental terms of 50% for the picture while, for the same picture in 2-D, it can only obtain a flat rental rate.

Longshot Plays and Players Pay Off Best in '53-'54 B'way Legit Derby

Dark horses kicked up most of the dust and were responsible for a major share of the clicks on Broadway during the 1953-54 legit season. Repeating the pattern of last season, the scrub team in many cases drew attention from the established names.

That was perhaps the outstanding development in a generally encouraging season. Other notable happenings of the annual June-to-May legit steeplechase were the unprecedented boom of off-Broadway, the usual "comeback" of a few veteran talents, the welcome reduction of the Federal amusement tax from 20% to 10% (quickly threatened by N. Y. City's currently proposed 5% levy) and the increase of film sales (including participation deals for studio shooting of original stage productions).

Relative rookies won major recognition in various categories. Among authors, Robert Anderson scored a critical and boxoffice bullseye with his first Broadway production, "Tea and Sympathy." John Patrick earned top honors with his "Teahouse of the August Moon" dramatization of Vern Sneider's novel, which Maurice Evans had perception enough to option in its original form and commission for the stage.

Howard Teichmann, with "Solid Gold Cadillac," had his first Broadway production, the collaboration with George S. Kaufman lifting the latter out of a long succession of playwrighting flops. Herman Wouk, whose previous "The Traitor" was a failure, lit a

(Continued on page 86)

When Censors Disagree

Trouble with censors often is that they don't think alike.

An indie distrib recently sent an American film out of the country. Pic had the N. Y. censor seal of approval.

When it returned to the U. S., Customs wouldn't admit it, declaring parts of it were "immoral" and would have to be clipped.

TV From 'Threat' To 'Deal Us In,' Now H'wood Credo

By BOB CHANDLER

The motion picture industry, which first regarded television as a threat to its existence and subsequently merely as a means toward promoting the industry and its pictures, now is active in television on a number of income-producing fronts. The film business, having taken heed of the "if you can't beat 'em, join 'em" warning, has joined television to a greater extent than is generally believed, so much so that virtually every major studio has one foot in the tv door.

The studios' participation in tele varies from outright control of one network to active production and distribution of tv-films for stations, from ownership of stations to interests in pay-as-you-see tv, from leasing of studio space for vidpix production to manufacturing of equipment. That the majors haven't thus far refused to open their vaults to television is a matter of smart business—but that refusal hasn't prevented them from moving ahead on other fronts.

Greatest move into television has been via the vidpix producing and distributing route, with most of the majors involved one way or an-

(Continued on page 82)

JOHN J. ANTHONY PUTS HIS PROBLEMS ON ROAD

Hollywood, May 25.

Coast concert managers John Moss and Fred Hayman have come up with a new attraction—John J. Anthony, who has made a career out of other people's problems. A pre-war radio favorite in the east, Anthony is currently peddling his advice on KTTV, local telestation owned by the L.A. Times.

Anthony kicks off a tour June 1 in Pasadena Civic Auditorium and other dates have been set in San Diego, Long Beach, Fresno, San Francisco and Berkeley.

NAACP Wants Show Biz To Aid in Implementing Anti-Segregation Ruling

Show business was called upon to help implement the anti-segregation in the schools decision by the U. S. Supreme Court at a conference held last week at the Willkie House, N. Y., under auspices of the National Assn. for the Advancement of Colored People. John Hays Hammond, jazzophile and critic, acted as spokesman at a meeting last week to determine what contribution the entertainment industry could make.

Tentative decision arrived at during the confab was the staging of a benefit at Madison Square Garden, N. Y., to provide funds for educational purposes.

Those attending the session included Walter White, NAACP head; Hammond; bandleader Lionel Hampton; Joe Glaser, Associated Booking Corp. prexy; Jerry Collins representing the William Morris Agency; Tim Gale, Gale Agency top; Joe Higgins, General Artists Corp.; Billy Shaw, Shaw Artists; indie agent Ben Bart; Harry Novick, WLIB.

Henry King's Zanuckville Location Among Zulus Ran Own Brewery

By FRED HIFT

The maps will never show it, but for several months earlier this year South Africa had a thriving little tent community called "Zanuckville," inhabited by some white filmmakers and a couple of thousand hot-tempered Zulus doubling as extras.

Back in N. Y. last week (21) from three months of location shooting on 20th-Fox's "Untamed" in the South African wilderness, director Henry King wearily related some of the difficulties brought on by the CinemaScope-created necessity of seeking out foreign locales instead of creating them on a Hollywood studio backlot.

Pic will star Susan Hayward. Rest of the cast will be set by King who returned to the Coast over the weekend. Story deals with the Boers' legendary "great trek" from Johannesburg, an event that preceded the Boer war and which cost thousands of the settlers' lives in battles with the Zulus. King described "Untamed" as "something like 'Cimarron'" and confided that it was the "most strenuous job" he'd undertaken in his long film career.

Rule number one in making a film with Zulus—none of the pic's regular players made the trip—is to be sure of a plentiful supply of beer, King related. "They drink the stuff as part of their regular

(Continued on page 82)

Gielgud Ovation After Vice Charge Is Rapped In Brit. House of Lords

London, May 25.

The public's tolerant attitude towards homosexuality, as evidenced by the ovation accorded Sir John Gielgud after his recent conviction for importuning, was criticized in the House of Lords in a debate initiated by Earl Winterton. He received the support of Lord Vansittart.

Many of the great actors of the past in the early days of the century, said Earl Winterton, were his friends. It was inconceivable, he said, that they would have been guilty of the disgusting offense of male importuning, and the theatrical public of those days would not have treated the offenders with a leniency accorded to a well-known actor of the present day.

Later in the debate, Lord Vansittart said that reference had been made to the case of a man, rising to honor, who had been subsequently arrested and when, thereafter, he had made a public appearance, had received an ovation. Whatever else was right or wrong in the matter, that must be dead wrong. It showed something radically wrong with public opinion, he claimed.

After Lord Ritchie had regretted reference to the case, Lord Winterton, in withdrawing his original motion, said he was not in the least prepared to apologize for having referred to Sir John Gielgud. If a man were convicted of a disgusting crime and showed no public repentance for it, the public in the House, or outside, was entitled to refer to his action. He considered they were fully justified in making the reference in support of their contention that there was greater tolerance for this vice today than 30 years ago.

Hutton in Jessel Film

Hollywood, May 25.

A deal is near finalization for George Jessel to produce a remake of "Bachelor Mother" at RKO starring Betty Hutton.

Original RKO production made in 1939 starred Ginger Rogers.

DENHAM SAYS HE SAW SORRELL'S CARD

Washington, May 25.

At the time of the big studio strike in 1945, Herbert Sorrell was a member of the Communist Party, Robert N. Denham told the Senate Internal Security Committee in closed session. Denham, who was trial examiner in the dispute between the Council for Studio Unions and IATSE, and later became general counsel for the National Labor Relations Board, charged also that the Council tried deliberately to sabotage the labor negotiations.

Sorrell's testimony, taken on January 15, 1954, was made public Friday (21) by the Senate Committee. Denham, now a practicing attorney here said the issues at that time were "acute."

"It involved the demands of this Council of Studio Unions," he said, "which was headed up by a man named Herbert Sorrell, as president, and a man named Mussa, as vice president.

"They very definitely attempted to sabotage the situation in that case by walking out of the hearing that the board was holding, preliminary to ordering an election, without any cause. When they were on the stand and I asked why they had walked out, they said they had all of these employees signed up to be their members, they were abandoning their old union and going over to the new one. The further answer was, 'We weren't going to be delayed by any Labor Board hearings, and things of that sort. We are going to make those blankety-blank so-and-so's do business with us.'

"I came back and made certain recommendations which would have been very, very obnoxious to Sorrell's outfit, and I may say Sorrell definitely was a Commie. I have held his card in my hand and seen it . . . He is still out in Los Angeles and I think he is the business agent for the Painters' Union in the Hollywood studios."

Dietrich's London Cafe 4-Week Date Sold Out

London, May 25.

Although there is a month to go before the opening date, the Cafe de Paris is entirely sold out for Marlene Dietrich's four-week season which opens June 21. With capacity more than assured, the Cafe now hopes to show a small profit on the booking, despite the fact that it is reportedly paying the star $14,000 a week. This is nearly five times the top price previously paid to a performer in a British nightspot.

Major Noel Willing, who negotiated the deal on behalf of the Cafe de Paris, planed to N. Y. last Wednesday (19) to settle final details with Miss Dietrich.

5/26

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Coney Island In Historic Canvas At N.Y.C. Museum

By JO RANSON

Coney Island, the rowdy gamin of outdoor show biz, finally made the bigtime. It has donned the cap and gown and graduated summa cum laude right smack into a full blown exhibition at the Museum of the City of New York in uptown Manhattan.

The exhibition is tagged "Coney Island—Playground of the World" and it opened to the public the beginning of this month. It is scheduled to run through the summer, and if the first two weeks' attendance is any barometer, the museum officials will have to hang up the SRO sign.

The municipal museum in Manhattan rates a full salute for stealing the play from such Brooklyn institutions as the Long Island Historical Society and the Brooklyn Museum, to name a few, that should have staged such an exhibition a long time ago but failed to do so. That the Museum of the City of New York beat the City of Churches to the presentation of this magnificent display of the seaside's numerous wonders is indeed a tribute to their alert museumship and showmanship.

Never before was Coney Island so thoroughly documented in so many different aspects and moods. The museum staff performed a prodigious researching task. It collected approximately 500 items, among them firstrate paintings and photographs of the seaside amusement center as well as historical documents and a great deal of contemporary literature tracing the resort's history during the 300 years of its existence. Incidentally, oceanfront residents last week observed the 300th anniversary of the purchase of Coney Island by the Dutch from the Canarsie tribe of Indians for 15 fathoms of sewen, two guns and three pounds of powder (worth about $15). The art at

(Continued on page 82)

'Angel of Dien Bien Phu'

Dien Bien Phu, French bastion recently lost in the Indo-China war, will be the subject of a feature pic tentatively planned by Warners.

It's intended to focus on the French nurse whose gallant efforts in aiding the wounded won her worldwide acclaim. Title listed by WB is "The Angel of Dien Bien Phu."

The 'Bell' Hangs High

Munich, May 25.

What's believed to be the world's loftiest legiter, the Zimmertheatre (parlor theatre) of Garmisch - Partenkirchen, has been opened in the Schneererhaus Hotel on Germany's highest mountain, the Zugspitze in the Bavarian Alps. It's at an 8,700-foot elevation.

According to the German Tourist Information Office, the opening play is "The Beloved Witch," a German adaptation of John van Druten's "Bell, Book and Candle."

Africa Speaks and How

By HAL BLOCK

If any of you movie or tv producers are thinking of going over to Africa and making a picture with a supply of colored beads, some red calico cloth, and some sacks of salt, you had better redo your thinking. Times have changed in Africa. The beads better be from Van Cleef & Arpels; the calico you can forget; and the only sacks the natives know is Saks Fifth Avenue.

You don't believe? Well, ever since "Bwana Devil," "White Hunter," "Solomon's Mines," "Mogambo" and "African Queen" won the Academy Award, Africa has changed. And how!!

Why I am told that when "Mogambo" started the company tried to hire a maid for Ava Gardner, but it was ridiculous. All the native dolls had more expensive rings in their noses than Ava wore on her finger.

The new wealth has caused a social upheaval. Today, you can't get any name cannibal to swallow a native in a picture, unless the latter is vitamin fortified and eaten under glass. (In the old days you could get them to swallow anything but the plot of the picture).

And speaking of witch doctors . . . you can't get any authentic witch doctor for love or money. They're all much too busy testing cigarettes.

Of course, the thing that's happened to the animals is even worse. It was bad enough when they started getting billing in the pictures but when they got their own syndicated columnist (Robert Ruark), there was no keeping them down.

For instance, all beasts must belong to the S.A.G. (Screen Animals Guild). And there is a minimum salary for all animals whether they run, fly, stalk, or are just background scenery. And there's no fooling around about this. They're all booked through a house agency (Lions & Lions).

This has resulted in the inevitable star system, star billing being given for animals who in addition to running and scaring, have roaring, growling, or screeching roles. And now the jungle is really jumpin'. The foxes are wearing minks; the minks are wearing sables; and the sables are wearing people.

Just like Hollywood, the animals have their own private clubs, the most snooty of which is the "Bears' Lair," with one floor reserved for the papa bears, one floor for the mamma bears, and a separate floor for the kids. As a matter of fact this club is so exclusive that even the Stork can't get into the Cub Room!

Every animal is doing well, the foxes not only have a den but rumpus room as well, the skunks use spray deodorants, and even the elephants will no longer work for peanuts.

The biggest trouble with the animals, inasmuch as they are leading such an ideal and tranquil life, is to get them to act wild.

Now this may sound silly to you if you've seen some of the newer African films with superb wild footage—well, I've got news for you. The only way these animals can be made wild is to make them work overtime.

And so in conclusion, if you intend to come to Africa to make pictures, bring along some long greenbacks, some Napoleon brandy, in case you get bitten by snakes . . . and if you wanna make sure, I'd also bring the snakes. And incidentally, the greenbacks out here would go much farther if, instead of presidents on them, you had such stars as Leo The Lion, or J. Fred Muggs, who are terrific favorites here.

Y'know . . . I guess people are through!!!

SCOT MINERS PREP PLAN TO AID PAUL ROBESON

Edinburgh, May 25.

Scottish miners are to support a campaign to have Negro singer Paul Robeson's passport renewed by the U. S. State Dept. They have invited him to undertake a series of concerts in the Scot coalfields.

John Wood, vice-prexy of the Scottish National Union of Mineworkers, at an executive committee meeting here, said the campaign was being organized by fellow-artists of the singer. Robeson, he said, was being denied the means of earning a livelihood, even in his own country.

Mexico Again Puts Nix On Local 'Jorgensen' But Okay for Screen Role

Mexico City, May 18.

Mexico's latest sex-change, Jorge Olmos, a Vera Cruz state youth who was converted by surgery into a girl (now called Marta), got the same thumbs down treatment from the local city amusements supervision department which it gave Christine Jorgensen. It ruled that under no circumstances can she (or he) appear in any public place here for pay. Marta was about to be inked by a vaude-revue theatre here to participate in the show it is presenting with some success.

The department recently denied Miss Jorgensen a permit to play in public for pay here, even to merely sit at a table, with the spotlight on, in a nitery. However, the National Cinematographic Board chairman okayed her to play in a pic.

"No spectacle that features morbidness will be tolerated here," declared Alfonso Fernandez Bustamante, department chief, anent the Marta nix.

This ban was seconded by the National Actors Union. Its secretary, Congressman Rodolfo Landa, announced that ANDA won't allow Marta to appear for pay or even for-free in any theatre in Mexico, in any nitery, on radio or tv. All are controlled by ANDA. Marta will be refused membership in ANDA because it doesn't consider her a bonafide actor, Landa added.

Despite Charles Martin's Testimony, Judge Sees No Libel in 'Channels'

N. Y. Supreme Court Judge Irving H. Saypol in a verbal decision yesterday (Tues.) dismissed a case brought by actor Joe Julian against "Red Channels" on the grounds that inclusion of his name in the publication did not constitute libel. Saypol, after hearing the plaintiff present his case, acted on an earlier motion made by the defendants to dismiss.

On the previous day (24) however, Charles Martin, producer of "Phillip Morris Playhouse," who was a witness for Julian, stated under oath that "I maintain that everybody in that book (Red Channels) has a label attached to him, and that our clients are not interested in using people who are in that book."

Martin testified that "he was instructed not to hire (Julian) because he was in 'Red Channels.'" Judge Saypol thereafter declared that "on that basis I cannot allow this man to tell us somebody else's conclusions."

Elsewhere in his testimony Martin said that he had specific jobs for Julian, who because his name had been mentioned in the publication, could not be hired.

Character witnesses who ap-

(Continued on page 83)

Defendants Recant, Pay Ireland In 'Loyalty' Slur

Los Angeles, May 25.

John Ireland was cleared of any suspicion of disloyalty and was handed "a substantial sum of money" in an out-of-court settlement of his $1,756,000 breach of contract suit involving the "Ellery Queen" telefilm series. Defendants were Norvin Productions, Television Programs of America, Milton Gordon, Leon Fromkess, Mickey Silliman, two Does and two Doe Corporations.

Ireland's unprecedented suit charged that he had been deprived of a role in the series because of false accusations that he was "politically unacceptable" to prospective sponsors. This action, he contended, was based on the false intimation that he had Communist leanings.

MAYOR HIJACKS FEDERAL 'GIFT'

A KICK IN THE WICKETS

That the City of New York proposes to put back, for local tax collection, half of the break given the amusement industry by Congress only the day before yesterday is bad news indeed. It is the sort of thing that might more readily be expected from the unsympathetic elements of Broken Bottle, Ohio, rather than from and in show business' own home town. This is a real kick in the slats from a mayor, Robert F. Wagner, who professes friendliness for showfolk and has worried out loud lest Hollywood steal away television film production.

The mayor may counter that he has to raise money and nobody, but nobody, is willing to have additional imposts imposed —the key word being "imposed." The recent yelps from the advertising agencies and other services that were threatened with a 3% business-privilege tax resulted in the Mayor backing down and looking elsewhere—unhappily in the direction of show biz.

Several editorial comments are justified. First, here is one more dramatic demonstration of the overlapping-tax menace in the United States. A city government can move in behind a national government and cancel the national government's grant of relief to a harassed industry. Actually, the danger of municipal statesmen doing precisely this was foreseen and predicted out loud no further away than these columns when COMPO won its case in Washington. Any city hard pressed for funds is more than a little disposed to regard the cash flow at the boxoffice as fair game.

Because show biz is conducted in cash, it has this charm to the roving eyes of the politician. It may also seem less dangerous in terms of votes than other industries considered more "rooted." But the most regrettable psychological assumption seems to be that theatres represent "luxury." This, of course, is nonsense when the family outlay for paid amusements is contrasted with family spending for motor cars, washing machines, rent, television sets and household gadgets generally.

One thing showmen can be sure of. If New York City slaps this admission tax, the example will cause drooling in other burgs. As an instance of the political hunger, take Chicago which, with its Cook County setting, has some 40-odd tax-levying authorities.

SHOW BIZ MAD AT 5% TAX BID

Show business, mainly the motion picture end, is closing ranks to fight N. Y.'s Mayor Robert Wagner and the City Council's proposed 5% city tax on film and legit theatres and entertainment charges in cabarets and hotels. Film elements concede staving off the levy will be an uphill struggle and no one apparently is optimistic of complete success, that is, no added tax at all.

Theatreowners, union officials and stage reps have been crying "point of order" since Gotham's Board of Estimate last Thursday (20) revealed its intention of assessing amusement admissions. They claim it's discriminatory, will represent an impossible burden for theatres and niteries and will cause a sharp increase in entertainment unemployment.

"This attempt to pick out the motion picture theatres for a special, discriminatory tax at this time is a shocking thing," said Harry Brandt, president of the Independent Theatre Owners Assn. He added that the impost would "destroy one of N. Y.'s most important

(Continued on page 20)

Film Workers Rally

Mass meeting of theatre employees from throughout N. Y. City is set for early today (Wed.) outside the Rivoli Theatre, on Broadway, to protest the impending 5% tax on theatre admissions. This is in line with the industry's decision to fight the bill right up to the final hour, despite steadily mounting appearances that its passage is a strong likelihood.

Board of Estimate sent the measure through yesterday and the full City Council will vote upon it next Tuesday (1). Exhibitors' "emergency committee" will present oral argument against the tax before the Council just prior to the vote.

Hits Harder to Figure Nowadays, But Less Cushion for Misses; Stars Once Made Guessing Easy

Job of predetermining a film's appeal, a kind of semi-scientific guessing game which the industry had worked out to a fine point over the years, today has become more difficult than ever.

At the same time, what with upped budgets and reduced output, story selection and casting have taken on unprecedented importance, according to company execs. There's just less room for a "miss" in a lineup that at one time had a definite ratio of hits and misses.

Studios today are doing a great deal of thinking and soul-searching before they splurge on buying a property and putting it before the cameras. "We used to know pretty well what the audience wanted," one exec in N. Y. complained. "Now we aren't so sure. The only guideline we have is that they want 'good pictures.' The trouble is that in our industry a 'good' picture becomes that only after it has made money at the boxoffice. We're no

(Continued on page 24)

In Outer Space

With Hollywood continuing on a science fiction kick, the titles are becoming more out of this world.

Upcoming short from Warners: "Somebody Stole My Galaxy."

High Stakes On Amusements By Wall St. Traders

By GENE ARNEEL

Wall Street is engaging in high-stakes backing of the picture business despite the traditional attitude that amusement securities are "speculation." Risk or whatever, the fact remains that film company issues on the N. Y. Stock Exchange have been briskly traded over the past week to the extent that some have reached new highs for either the current year or the past several years.

Among the more active stocks is RKO Theatres, which climbed to a new all-time peak of $6.37½. This is up from the current year's low of $4.50. Sparked by management's offer to buy in up to $5,000,000 of the issue at up to $6.50 per share, 22,000 shares changed hands on Monday (24) alone.

Republic's common, influenced by continued reports of new ownership interests moving in, is now selling at around $4.50, up from a year's low of $3.50. Story making the rounds of the trading area is that Herbert J. Yates is "interested" in selling his voting control;

(Continued on page 15)

Film Opposition Brushed Off On Copyright

Washington, May 25.

Strong Hollywood opposition to the Universal Copyright Convention of 1952 failed to prevent its approval last week by the Senate Foreign Relations Committee. The full Senate will be asked to okay the treaty perhaps this week or next.

Opposition has come from Loew's, Paramount, RKO, Warner Brothers and 20th-Fox. On the other hand, it has had the support

(Continued on page 15)

Knighthood Is Busting Out All Over Schedule

With 87 CinemaScope pix in production, preparation or in release, customers are in for a heavy dose of spectacle stuff with the accent on musicals and medieval pageantry that show off to best advantage on the wide screen.

There's barely a century that hasn't been tapped by CinemaScope minded producers who also figure that this is the time to go to town on plush Broadway tuners. Assumption apparently is that audiences will hold still for a good long time in the face of this avalanche of eye-filling screen material.

Here and there, a worried exhib can be heard piping up that the customers may get satiated and lose their taste for this kind of massive splurge on visual values. However, it's argued that the novelty appeal is apt to hang on for quite a while and that the studios are also turning out pix of a more in-

(Continued on page 17)

HARMLESSLY IRRESPONSIBLE?

Doctor Talks of Kids Hanging Playmate Because of Films

Honolulu, May 25.

Film industry elements here regard as simply irresponsible and harmless a Register & Tribune syndicated column by Dr. Walter C. Alvarez attacking the picture business. Piece was described as too nonsensical to be taken seriously.

"I read of children who hanged a playmate," wrote Alvarez. "Why shouldn't they have done this? They keep seeing this sort of thing every day in pictures."

Alvarez, who is emeritus consultant in medicine at Mayo Clinic, further stated: "Today, most children have become so hardened that they can look at these pictures of murder and sudden death without being upset . . . But, actually, a few children are so sensitive and easily frightened and upset by horrible pictures that because of seeing them their minds become scarred for life."

Count Marzotto's Newsreel Stresses News Analysis To Combat Italian Reds

Firm conviction of Count Marzotto, wealthy Italian industrialist, that newsreels are "the best way to show people the democratic way of life" is the prime factor behind formation of Italy's newest reel — "Attenualita Italiana." Backed by Marzotto, who is an ardent fighter of Communism, it moved its first issue into distribution a few weeks ago through Titanus and Este Film.

Format of the new reel according to its general counsel, Pietro Bullio, will stress the "news behind the news" by emphasizing the "whys" and "hows." Reliance upon an interpretative and analytical approach to the contemporary scene, it's felt, will be much more interesting to theatre audiences

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HOLDING CO. TO ODLUM REGARDLESS OF HUGHES

Regardless of whether Howard Hughes peddles his 1,262,120 shares in RKO Pictures Corp. to Floyd Odlum's Atlas Corp., it's now regarded as a foregone conclusion that Odlum is in a position to assume voting control. As of the end of last month, Odlum had direct holdings of 884,900 shares. In the last few months the financier and his associates picked up other blocks of the issue.

In addition to these, Wall Streeters say its clear that other owners of the holding company—those who have refrained from selling their stock at a redemption price of $6 per share—doubtless will give Odlum their proxy votes. The fact that they've decided not to unload means they're interested in Odlum's plans for

(Continued on page 24)

Republic Execs' Pay Cut

Hollywood, May 25.

Recent lack of activity on the Republic lot has resulted in a retrenchment program calling for a 10% salary cut for all executives earning over $300 weekly.

Cut, ordered by prexy Herbert J. Yates, was accepted by all in that bracket.

National Boxoffice Survey

1st-Runs Mark Time Pre-Holiday; 'Suite' Champ For 4th Week, 'Cinerama,' 'River,' 'Guitar' Next

Many theatres this stanza are only marking time awaiting the arrival of Memorial Day weekend (a long one this year since taking through next Monday). And business in keys covered by VARIETY reflects this situation. Most houses are holding over current fare or, in some cases, using fill-in bills until new, strong product is launched in the holiday session.

Pacing the field again this round, for the fourth consecutive week, is "Executive Suite" (M-G). Playing in some nine key cities, this all-starrer continues doing fine to terrific trade in most locations. Second place goes to "Cinerama" (Indie), although this has suffered in some ways. "River of No Return" (20th), second last round, is finishing third.

"Johnny Guitar" (Rep), really out to any extent just this session, is taking over fourth position. It is solid to great in all locations except Pittsburgh, where the transport strike hit it along with others, and L.A., where still good in third frame. "Elephant Walk" (Par) again is fifth.

"French Line" (RKO) is taking sixth money for the second week in a row. "Knock on Wood" (Par) will wind up seventh. "Flame and Flesh" (M-G), fairly new, is finishing eighth. "Carnival Story" (RKO) and "Genevieve" (U) are winding up in ninth and 10th places respectively.

"Miami Story" (Col) and "Yankee Pasha" (U) are the two runner-up films.

"Three Coins in Fountain" (20th) looms as standout newcomer, doing socko in N.Y., smash in Philly and okay in Detroit. High rating stems to a large extent from terrific bally for this pic. "Dial M for Murder" (WB) also shapes as a big newcomer, predicated on its smash biz in modest Philly. It opens at N.Y. Paramount this week.

Another smash newcomer is "Long Wait" (UA), with big takings in Cleveland and a terrific opening session in Chi. "Arrow In Dust" (AA), also new, ranges from fair to mild. "Indiscretion of American Wife" (Col), despite its lengthy title, is good in Cincy and fancy in Frisco. "Prisoner of War" (M-G), fair in Denver, is disappointing elsewhere this week.

Several groups of oldies are playing currently but few are doing well outside of "Best Years" (RKO), which is nice in Chi but mild in Minneapolis, and "Pinocchio" (RKO), good in Chi and modest in Detroit. "Guy with Grin"-"Girl for Joe" (WB), despite new tags, are best in Louisville and Buffalo but only okay in both.

"Rose Marie" (M-G) is fine in Balto. "Jolson Story" (Col) is rated okay in Cincy. "Rails Into Laramie" (U) shapes tidy in Chi.

"Holly and Ivy" (Indie), lively in Chi, is good in K.C. and Pitt. "Beauties of Night" (UA) continues sturdy in N.Y., Frisco and Chi.

"Moon Is Blue" (UA) is okay in Cincy. "Saracen Blade" (Col) shapes dull in L.A.

(Complete Boxoffice Reports on Pages 8-9)

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DAILY VARIETY
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U.S. Importers of Foreign Films Eye D.A. Move Vs. Italo Outfit; Also Gripe Re U.S. Customs Rules

Independent Motion Picture Distributors Assn., to which many of the importers and distribs of foreign pix belong, is exploring the possible presentation of its complaint against Italian Films Export to the U. S. District Attorney. Action would supplement a prior IMPDA beef lodged with the Federal Trade Commission.

Pros and cons of broaching the matter to the District Attorney were discussed at an indie meet in N.Y. last week. Group authorized Emphraim London, its attorney, and a committee to look into the matter and to report back promptly. Two other main topics discussed were:

1. Ways and means of tackling film censorship exercised by U.S. Customs in N.Y.

2. Methods for establishing a source of information on art pix for both specialized houses and smaller theatres that might play such films if info were readily available to them on their content, distributor, etc.

Hassle between the IMPDA and IFE has been going on for some time but with few results. The indies some time ago went to the FTC, charging IFE with restraint of trade and monopolistic practices. The Commission wrote back that it was investigating the IFE setup in conjunction with its year-long study of the relationship between the Motion Picture Export Assn. and IFE. This was based on an original complaint against the type

(Continued on page 24)

Big Man

Hollywood, May 25.

Billy Curtis, the midget who has been a stand-in for child stars during the past 21 years, has finally achieved a long-standing ambition.

As chief of a tribe of midget moon men in Columbia's "Jungle Jim and the Moon Men," Billy has a speaking role—and a stand-in all his own.

Par Modifies Canada Plan

Breaking with tradition, Paramount is getting underway with a new policy of selling its product in Canada on a limited-period basis. Custom for years has been to sell pix to its accounts for a 12-month span, all in one package. This is the practice of block booking outlawed in the U. S.

Gordon Lightstone, Par's Canadian general manager, this week outlined a new policy of releasing a group of five films for the September-through-December period. To be sold limitedly, that is, on a pre-release basis, at the same time will be "White Christmas," Par's upcoming holiday musical.

Switch in procedure stems from Par's desire to concentrate on the sale of each pic, or a smaller group of pix, rather than unload its product to exhibs on a full-year deal. Titles of the September-through-December five are "Rear Window," "Sabrina," "Bridges of Toko-Ri," "Ulysses" and "Mambo."

Walsh, Brewer Swap Charges In Pittsburgh

Pittsburgh, May 25.

Richard F. Walsh, incumbent president of the International Alliance of Theatrical Stage Employes, and Roy M. Brewer, his rival for that post, clashed here Sunday at a regional group meeting of the IATSE. Some 125 delegates to the 30th Annual meeting of the Tri-State Assn. of IA heard the two men exchange accusations. Brewer automatically became openly a seeker of the presidency when he declared he would stay in the fight to the finish at next autumn's national IA convention in Cincinnati.

Brewer accused Walsh of failing to give local unions, especially smaller ones, adequate support in their efforts to protect their economic interests. He read aloud a letter he had received criticizing Walsh for favoring management rather than labor. In his defense of his administration, Walsh stated he was unaware of any complaints from IA locals and hinted this was Brewer making weight for a campaign issue. Why had not Brewer himself registered complaint to Executive Board when he was in the IA family?

Brewer also charged that Walsh was remiss in organizing tv, in support of move to organize film exchanges, and in securing better terms for travelling stagehands. Failure of Walsh to support a sound program of action in Hollywood studios was reason Brewer resigned as IA agent out there, he told the IA brothers.

Countering again, Walsh found fault with Brewer's report to the Executive Board at Las Vegas in March, 1953 and criticized Brewer's manner of handling his resignation. The rap against the film exchange campaign was unjustified, said Walsh, as he personally handled this and was convinced a fine job had been done.

James V. Sipe, business representative of Pittsburgh Local 171, was unanimously reelected Secretary-Treasurer of Tri-State Assn. Sipe, who is openly supporting Brewer, made the motion to have Brewer speak at the convention here and it was adopted without opposition. Meeting was presided over by International veep Harry J. Abbott.

DENVER VERDICT STANDS

Supreme Court Okays Treble Damages of $300,000

Washington, May 25.

U. S. Supreme Court yesterday (24) in effect upheld the $300,000 treble damage verdict won by Cinema Amusements, Inc., of Denver, operating the Broadway Theatre there. The high court refused to hear an appeal from the lower court verdict, which left the verdict standing.

Cinema Amusements leased the Broadway, which had formerly been operated by Fox Inter-Mountain. After renovating the house, Cinema opened it in 1945. The following year it filed suit against Loew's, 20th and RKO, charging a conspiracy to withhold first-run product. In February, 1952, it won a jury verdict for $300,000, plus attorney's fees. The 10th Circuit Court upheld the trial court.

20th and Loew's contended that the verdict in Paramount, et al., was introduced against them incorrectly. RKO was in a somewhat different position because the trial judge did not permit the big anti-trust case verdict to be used against them.

NAME 6 U. S. FILMS TO BERLIN FESTIVAL

American companies have nominated six pix for the Berlin international film festival skedded June 18-29. It's the fourth time 'round for the event which doesn't hand out competitive prizes.

Sextet of nominations includes "Garden of Evil" (20th-Fox), "Magnificent Obsession," (Universal), "Knights of the Round Table" (Metro), "Carnival" (RKO), which was lensed in Germany, and "Elephant Walk" (Paramount). Also "Living Desert" (Disney).

Jury Awards $60,000

Salt Lake City, May 25.

A Federal Court jury here has awarded $60,000 damages to Joseph L. Lawrence, former operator of Villa Theatre. He sued United Paramount Theatres charging conspiracy to violate consent decree.

Said firstrun product went to UP houses rather than Villa.

Fred Waller, Catalyst of New Film Biz

Little Known Before 1952, Inventor of Cinerama Overcame Disinterest and Rebuff Dies at 68

More than any man, Fred Waller, who died Tuesday (18) at the age of 68, was responsible for the current changes in filming and projection techniques and, thus indirectly, for the new optimism that pervades the film industry. Before Waller's Cinerama opened on Broadway in September, 1952, the film industry was at a low ebb, theatres were closing and attendance was dropping. The overwhelming impact made by Cinerama with its all-encompassing screen and stereophonic sound served as the catalyst which sent Hollywood off on its dimensional revolution.

For years, Hollywood had experimented with new filming techniques, but apparently nobody had the foresight to push their development. As a result, the equipment was shoved aside and left to gather dust. Cinerama's unveiling, however, led to a wholesale dusting off. It was a Biblical begot as Cinerama begot CinemaScope, CinemaScope begot VistaVision Todd-AO, Tushinsky, etc.

As no regular reader of these columns needs to be reminded, what Fred Waller started led to a

(Continued on page 18)

Marquee-Mouthful

Universal is in the running for holder of the biggest mouthful of a title for the year.

Listed by U as name of a feature is this: "They Stole $2,500,000 — And Got Away With It."

20th's TV Bally On CinemaScope

Extensive use of tv to plug its CinemaScope pix has been skedded by 20th-Fox which is discussing a test campaign on a very ambitious scale for its forthcoming "Garden of Evil."

Company, which has made only spotty use of tv so far and has been handicapped via the inavailability of standard 2-D trailers, is considering spending more than $250,000 on its "Garden" tv splurge which is due to get under way on June 15, three weeks ahead of the release of the film. 20th intends to buy spots in cream time only for maximum effectiveness.

According to Charles Einfeld,

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N. Y. to Europe

Binnie Barnes
Fortunat Baronat
Lewis Cotlow
John Cromwell
Jean Dalrymple
Roger Dann
Meyer Davis
Abel Green
Kay Harrison
Milton Kirschenberg
Abner D. Klipstein
George Margolies
Andre Mertens
Eleanor Steber
Dickie Valentine
Richard Widmark

L. A. to N. Y.

Maxwell Anderson
Earl Bellamy
Pandro S. Berman
Francis Bethencourt
Scott Brady
Jocelyn Brando
Oscar Brodney
Gertrude Bromberg
John Darrow
Roy O. Disney
Betsy Drake
Maurice Evans
Sylvia Fine
Betty Garrett
Leonard Heideman
James Hughes
Ray Keller
Grace Kelly
Paul Kohner
Harry Laud
Charles Laughton
Mercedes McCambridge
Leo McCarey
Jean Moorhead
James A. Mulvey
Pola Negri
Alex Nicol
Odette
Pat O'Malley
Jack Palance
Betsy Palmer
Herbert Philbrick
Margaret Phillips
Tyrone Power
Otto Preminger
Ted Richmond
Emmett Rogers
Willard Sage
William H. Saal
Don Sharpe
Frank Sinatra
Cornelia Otis Skinner
Larry Storch
Barry Sullivan
Larry Tryon
Card Walker
Paul Weston
Billy Wilder
Estelle Winwood
Herbert J. Yates

Europe to N. Y.

Sidney L. Bernstein
M. D. Clofine
Jeanette Davis
Faye Emerson
Clyde Geronimi
Henry King
Phyllis Kirk
Stanley Kramer
Edward Kramer
Edward Lachman
Yehudi Menuhin
John B. Nathan
Cecil Norman
Ted Patrick
Sheldon Reynolds
Louis de Rochemont
John Cameron Swayze
William L. Taub
Mims Thomason
Jerome Whyte

N. Y. to L. A.

Vanessa Brown
Steve Cochran
Brian Donlevy
Eugene W. Frenke
L. Wolfe Gilbert
Gene Kelly
Paul Lazarus Jr.
Thelma Ritter
Dolph Schadler
Phyllis Thaxter

$300,000,000 Non-Theatrical Film Biz

By HY HOLLINGER

While the theatrical film market has undergone a series of economic fluctuations in recent years, its non-theatrical counterpart, made up of business, educational and religioso films, continues to enjoy an unprecedented boom. Each succeeding year sees new business and educational organizations as well as religious denominations increase their use of films to attain their own particular objectives.

Club Audience: 1,000,000

The club audience for business films alone is estimated at over 1,000,000 and this does not include the thousands of uses made for internal purposes, such as instructing personnel, briefing salesman, and pitching to dealers and customers. No accurate estimate of the religious audience has yet been made, but it is considered phenomenal in light of the fact that some 265 denominational groups have employed films for various purposes.

It's still a man-sized job to obtain accurate figures and financial aspects of the non-theatrical film market since the Federal government has compiled no trade figures as for theatres. Only recently, non-theatrical firms as well as advertising agencies and business outfits have undertaken efforts to survey the scope of the non-theatre films.

$300,000,000 Industry?

Figures that are available are in constant flux. They reveal, without doubt, that the non-theatrical market is a big business operation. A fair estimate is $300,000,000. For example, the total investment in audio-visual equipment, of which the major part is for films, is $121,000,000 for religious groups alone. Of this sum a total of $19,000,000 represents the current investment in prints for religious films. Some $26,000,000 has been spent for equipment, mainly projectors. It's estimated that church groups are spending about $2,500,000 annually for equipment to show pictures.

Ad Assn. Wants Facts

For the first time the Assn. of National Advertisers is readying a circulation "story" for business films. This study would be similar to the ones the association conducts for such media as newspapers, magazines and radio-tv. Aim is to determine circulation cost figures for the biz pix, how much the film cost, what the sponsor gets in return. This study is being made under the direction of John Flory, adviser on non-theatrical films for Eastman Kodak and head of ANA standing committee on business films.

The survey is near completion and the ANA is trying to get support from various business film production organizations to underwrite the cost of a book in which the findings would be published. Flory was in New York last week to speak to the Film Producers Assn. of N. Y., local biz film production org. The Flory-supervised study involves the experiences of 67 top business firms who have used films for external purposes. Publication target date of the results in November.

160 Companies

While the ANA study will bring the business film picture up to date, it's estimated that $50,000,000 was spent in 1953. This figure is confused, however, as it includes tv commercials. There are approximately 160 companies which specialize in non-theatrical pix. Some 140 are key, long-established outfits. That business is good in this field is pointed up in that fact that there were no business failures in 1953 among the established non-theatrical producers.

1,361 Films In 1953

A total of 1,361 films, of various lengths, was produced in 1953. Sixty percent of the pix were made in color. The total capitalization of the key companies is estimated at $15,000,000 and this does not include film production units maintained by some large business firms as part of their organizations. The top non-theatrical firms employed some 2,500 full-time staffers and about 2,000 part-timers. Their studio equipment is valued at $10,000,000 and they spent $2,500,000 last year for raw stock.

Employees of the various non-theatrical outfits are members of various film labor organizations. These companies have provided an important source of employment for members of the Screen Actors Guild —as well as the craft unions.

Ford's CinemaScopers

The non-theatrical firms have kept pace with the new filming and projection techniques. During the 3-D furore, pix were made in the depth process. In addition, the Ford Motor Co. spent about $100,000 for two CinemaScope films which were shown to salesmen and dealers in theatres equipped for the wide-screen medium. Other firms are also weighing the use of C'Scope for upcoming films.

The business firms for which the pix are made are borrowing show biz techniques to launch their celluloid product. While Klieg-light preems haven't been attempted as yet, they are installing glamor into the openings on a similar scale. Special invitational preems accompanied by cocktail parties has become the practice. In New York, the Johnny Victor Theatre in the RCA exhibition hall, has become a favorite launching ground.

There is one point of similarity in the current business film and theatrical film market; both are experiencing a product shortage. The demand to show the business pix, many of them made with an eye toward entertainment value, exceeds the current supply. The requests for the pix comes from club groups, schools, civic and business orgs, and churches.

EXHIB-BLESSED BLOCK BOOKING

Makelim Finances Abrams Style

With all of its new look via widened screens, stereophonic sound, etc., one phase of the picture business is picking up where it left off 25 years ago and more.

Hiram Abrams, as sales head for United Artists, and the old Triangle company, back in those early years made it a practice of setting up deals with exhibitors for pix before production. When 1,000 or so contracts were signed they'd be taken to the banks as guarantee for production loan money.

This same pattern is now being followed by Hal Makelim in tieing up with Allied States Assn. Filmakers, indie production outfit headed by Ida Lupino and Collier Young, is operating along similar lines.

'Shortage' Implies Quality Films; Few New Doors Opened; Language Features Need Own Solutions

If indie distribs some months back were under the illusion that foreign features would step into the breach created by a product shortage, they now know better.

In the first place, the term "product shortage," while widely used by exhibs, applies primarily to quality releases from the major companies. Secondly, even when they have trouble finding important product, exhibs don't necessarily overcome old prejudices and experiment with foreign films.

The "celluloid theory" is a fantasy, says Jonas Rosenfield, Italian Films Export v.p. "Exhibitors still will only play pictures which they think they can make money. They have been taking dubbed releases, and these films get into houses where no foreign attraction has ever played before."

Increasingly, importers are turning to dubbing to overcome exhib and customer resistance to foreign language productions. Latest to get an English soundtrack is Jules Levey's "The She-Wolf" (La Lupa), Italo import which started off with subtitles and aimed primarily at the arties.

Situation, according to observers closed to this specialized field, isn't any too bright, which is in part due to production policies followed in France and Italy. "The ordinary foreign films just don't have any luck any more," Arthur Mayer, vet importer and distrib, commented in N. Y. last week. "It's the same as with U. S. pictures. Only the 'big' productions count. The middle group and the 'nice' films are out of luck." Mayer saw merit in dubbing as a means of widening the circulation.

Indies are complaining about the

(Continued on page 17)

SERIALS STILL PERENNIAL

'Desert' Cliffhanger To Follow 'Buffalo Bill' at Col

Hollywood, May 25.

With his serial, "Riding With Buffalo Bill," completed, Sam Katzman's next 15-chapter cliffhanger at Columbia will be "Outlaws of the Desert," which Spencer Bennet will direct.

Filming starts when Katzman completes "Bugles Wake," starring George Montgomery.

Allied Artists' Improved Gross

Gross income for the 39-week period ended March 27, 1954, of Allied Artists Pictures Corp. and its subsidiaries amounted to $8,290,681, according to president Steve Broidy. This compared with $7,147,360 for the same period of the previous year. Net profit before Federal Income Taxes amounted to $585,289 for the 39-week period, as compared with $585,127 for the corresponding period of the previous year.

In this current 39-week period a reserve was set up for Federal Income Taxes of $304,000 whereas this reserve for the corresponding period of the previous year, adjusted on the basis of the pro-rata amount for the full fiscal year, amounted to only $269,000. After providing for this Income Tax reserve, the net profit in this 1954 period amounted to $281,289 as compared with $316,127 for the corresponding period in the previous year.

Broidy pointed out that very little of the earnings accruing from Walter Wanger's "Riot in Cell Block 11" were reflected in this 39-week report. From all indications, this picture will be one of the highest grossing pix in the company's history. Another important film recently put into release was "Arrow in the Dust."

Broidy expressed high hopes for the recently completed CinemaScoper "The Adventures of Hajji Baba," first film produced by Allied Artists under its partnership agreement with 20th-Fox. Second picture under this arrangement with 20th will be "The Black Prince," also in CinemaScope, which is skedded to go before cameras in England in July.

U 4th Company Using Perspecta

To maintain complete flexibility on its pix, Universal is adopting Perspecta Stereophonic Sound for its widescreen releases. Company has two CinemaScope films completed and a third skedded.

This makes U the fourth outfit to use Perspecta which derives its effects from a single, cued optical track. Other distribs making prints available with the system are Metro, Paramount and Warner Bros. In the case of M-G and Par, they are not shipping any magnetic tracks abroad at all.

U's policy continues to be that it will serve its pix to anyone in any version he wants. This apparently extends to the release of C'Scope pix in 2-D form with proper safeguards for those booking the C'Scope version. As for sound, U will serve both magnetic and optical. It's doubtful, for the moment at least, whether it'll have singletrack magnetic sound prints out.

Meanwhile Metro, which has a 50% interest in Perspecta, has skedded the first French demonstration of the system for the Rex Theatre, Paris, on June 1. There will be additional showings in French key cities later on.

Bogeaus' 4th Pic

Hollywood, May 25.

Benedict Bogeaus is having his heaviest production year with his fourth picture, "Cattle Queen," slated to start June 1 as a starrer for Barbara Stanwyck and an RKO release.

His previous productions are "Appointment in Honduras," "Silver Lode" and the recently completed "Where the Wind Dies," all RKO releases.

1954 VERSION BY MAKELIM, F.R.O.

Block booking, outlawed as a result of the Government's consent decree against the major film companies, appears to be returning on a limited scale. The majors, however, are not involved in the package selling of pix. The policy has been adopted by indie producers, noticeably Hal R. Makelim who, with the support of Allied States Assn., is offering exhibs a total of 12 pictures at the rate of one a month. Exhibs are signing for the complete batch of pix without knowledge of the contents or the players involved.

Another example of this type of selling is that being offered by Filmakers Releasing Organization. The company's "exhibitor guarantee" plan, inspired by the current exhib demands for more product, for sale its newest film, "Private Hell—36," even before actual filming has begun.

Requests for the picture have come in from many United Paramount Theatres, RKO circuit, Stanley Warner, Skouras Theatres and other circuits. Picture rolls June 1 and will be ready for release Sept. 15. Film will star Ida Lupino, Steve Cochran, Dean Jagger and Howard Duff. Response to this first offer has prompted Filmakers to attempt to employ this system on a regular basis and feelers will soon be sent out for several other films.

Both Makelim and Filmakers apparently have made careful study of the legal aspects of their selling systems. Makelim, in New York this week, said his attorneys had explored the idea for more than a year and a half and had given him the greenlight to go ahead. He said he was sure they had discussed it

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Allied Support Minor Element For Makelim 12

Having collected 1,000 playdate contracts so far for his projected series of 12 pix, indie producers Hal R. Makelim says Allied States Assn., which sponsored his guaranteed cost plan at the start, so far is included to only a minor extent, the majority of contracts being signed by non-Allied theatres. Pointing out that Allied was concentrated primarily in the small towns, the producer professed to a degree of disappointment regarding Allied's "delivery" power which, he indicated, he had overestimated.

Original scheme called for a total of 2,500 so-called "charter members" who would share 50-50 in Makelim's profits following recoupment of his production costs. "I'm grateful to Allied," Makelim

(Continued on page 17)

Distribs Call Exhib 'Shortage' Beefs Inconsistent With Their Own Insistence on B.O. Bigness

Lick That Shortage!

Hollywood, May 25.

Production of an additional 26 "A" pix can lick "product shortage," exhib members of Texas COMPO have advised leading producers in round robin letter. Texans also figured extra pix could mean additional $74,798,493.65 in film rentals for 1954-55 season.

Letter over Robert O'Donnell's signature asked production toppers all studios give respectful consideration to plan.

Exhibitor howls about alleged product paucity have many a N. Y. distribution exec doing a burn and, in private conversation, charging the theatremen with distorting the film situation out of true focus.

Point was made this week by a major company v.p. that only lesser pix have been dropped from production-distribution schedules. "We'd continue to have these if the theatreowners would buy them," stated the exec. "But they don't. These exhibitors doing all the complaining are the same ones who want to buy only pictures like 'Eternity,' 'Robe,' 'How to Marry A Millionaire,' 'Shane' and 'Glenn Miller Story.' They want only the big boxoffice pictures and common sense tells you that there always has been a shortage of these. This is the only shortage—the big boxoffice picture shortage.

"According to all theatreowners' accounts of the matter, you might think that Spyros Skouras, Harry Warner, Barney Balaban, Milton Rackmil and the other company presidents sat down in a sinister meeting to figure out a way of putting the exhibitors out of business.

"If there is a shortage of product, why aren't Republic and Allied Artists selling their film to more accounts? Also, we have some outstanding reissues, as do other distributors, but when we order extra prints we find they don't sell.

"The point I want to stress mainly is that the theatremen today are all 'Eternity'-minded. If there is

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Edw. Small's Swing to 'A's'

Hollywood, May 25.

Edward Small, one of most prolific suppliers of moderate budget product for years, is sharply curtailing activities in that field. He will concentrate on making at least two top "A" pix annually henceforth. Regular program output, usually 10-12 per year, will be cut down to 3-4, with these taking care of regular overhead.

Bernie Smith, producer and story editor for Small, is working on the "A" properties for this year. Horace McCoy is finalizing script of "Timbuktu" Technicolor adventure yarn to be made either in CinemaScope or VistaVision with three top stars. It's yarn of Yank soldier of fortune who gets involved in Moslem revolt against French in 1916, with locationing abroad.

Second feature will probably be "Solomon and Sheba" also in Technicolor and widescreen with four star roles, both budgets bigger than anything small has ever produced. No release set. Small has non-exclusive releasing deal with United Artists.

Walt Disney's N.Y. Huddles

Series of N. Y. meetings on the business affairs of Walt Disney Productions got underway this week under the supervision of Walt Disney, president of the indie outfit, who arrived in Gotham from the Coast over the weekend. Studio execs traveling with him were Card Walker, Larry Tryon and Ray Keller.

Prez and Leo Samuels, sales supervisor, are concentrating attention on the release of "The Vanishing Prairie," documentary feature, and the CinemaScoper, "20,000 Leagues Under the Sea."

Kingsley Buys Out A. L. Mayer

Three-year partnership between Arthur Mayer and Edward Kingsley has ended with Mayer selling his interest in Arthur Mayer-Edward Kingsley Inc. to Kingsley. Latter will continue to import foreign pix as Kingsley International Pictures Corp.

Mayer's figure plans are still uncertain. He intends to do a book on film history. Also, he may engage in production activity abroad. At the present time, Mayer is considering several proposals which, if they materialize, would remove him from the foreign film field altogether.

Mayer-Kingsley for the most part had handled British films including a number of British Group 3 experimental films. That deal has almost expired with one more Group 3 production skedded for delivery. Company in toto got six of these pix which are turned out by young British talent.

FRENKE HAILS DEALS OF MAKELIM TYPE

Guaranteed bookings to cover a producer's negative costs, such as proposed in the Allied deal with H. R. Makelim, are the "salvation" of indie filmmakers, according to Eugene Frenke, an indie producer himself.

Frenke, who's partnered with Charles K. Feldman in the making of "Heaven Only Knows, Mr. Allison," indicated he himself would be interested in making such an arrangement. He said it was commonplace and accepted in Europe. At the moment, he held, it was "almost impossible" for the little fellow to produce regularly in Hollywood. Adding to his many difficulties is the demand for "big" pix.

"Heaven" will be done in CinemaScope for 20th-Fox release. Frenke said $60,000 had been invested in the property so far. He returns to the Coast Friday (28).

Huston-Wilder Set, Bill Wyler Pends As Broidy Goes 'Big' Production

Hollywood, May 25.

Long bruited Allied Artists move into major product classification has been achieved by Steve Broidy. John Huston is set for an exclusive producer-director-writer deal calling for minimum of three pix. At the same time a producer-director-writer contract is being drawn with Billy Wilder and negotiations are near completion with William Wyler.

Huston launches association with Kipling's "Man Who Would Be King" which Peter Viertel will screenplay. Huston will start when he completes "Moby Dick" for Moulin Productions.

Deal with Huston was initiated by Harold J. Mirisch, AA veepee, who, with G. Ralph Branton, also an AA veepee, were associated in financing western hemisphere distribution of "Moulin Rouge."

Broidy expressed pride in acquiring "these great creative talents who among them have won seven academy awards. Changing condition of business made it especially advantageous that our company make a major move."

Processes used in productions will be dictated by nature of pix themselves.

The Student Prince
(C'SCOPE-MUSICAL-COLOR)

Fresh new film version of the old operetta, with "voice" of Mario Lanza and excellent grossing prospects.

Hollywood, May 25.

Metro release of Joe Pasternak production. Stars Ann Blyth, Edmund Purdom, John Ericson, Louis Calhern; features Edmund Gwenn, S. Z. Sakall, Betta St. John, John Williams, Evelyn Varden, John Hoyt, Richard Anderson, and the singing voice of Mario Lanza as the Student Prince. Directed by Richard Thorpe. Written for the screen by William Ludwig and Sonya Levien; from the operetta with book and lyrics by Dorothy Donnelly, based on a novel and play by Wilhelm Meyer-Foerster, and music by Sigmund Romberg; camera (Ansco), Paul C. Vogel; editor, Gene Ruggiero; musical direction, George Stoll; vocal numbers conducted by Constantine Callinicos; musical numbers staged by Hermes Pan; added songs, Nicholas Brodszky and Paul Francis Webster. Previewed May 20, '54. Running time, 107 MINS.

Kathie	Ann Blyth
Prince Karl	Edmund Purdom
Count Von Asterburg	John Ericson
King of Karlsburg	Louis Calhern
Prof. Juttner	Edmund Gwenn
Joseph Ruder	S. Z. "Cuddles" Sakall
Princess Johanna	Betta St. John
Lutz	John Williams
Queen	Evelyn Varden
Prime Minister	John Hoyt
Lucas	Richard Anderson
Von Fischtenstein	Roger Allen
Feuerwald	Steve Rowland
Richter	Chris Warfield
Von Euhler	Gilbert Legay
Head Corps Servant	Archer MacDonald
Hubert	Charles Davis
Willie Klauber	John Qualen

(Aspect ratio: 2.55-1)

The venerable operetta about a royal cutup in the beer gardens of Heidelberg has been given a brand new look in this classy Joe Pasternak production via CinemaScope and Anscolor. This lasest pic version is a fresh, beguiling musical, beautiful to hear and behold. It should have no trouble at the wickets as its grossing prospects appear excellent.

Along with the new look, the Metro presentation also is notable for a technical trick that makes a warm Italian tenor out of a clipped speech Britisher. The voice personality of Mario Lanza doesn't jibe with the British starch of Edmund Purdom's physical appearance, but not many will mind because the latter's acting is good, as is Lanza's singing of the gay old songs and the three new ones that have been added. Doing her own singing in a gracious, charming manner is Ann Blyth, who might not be everyone's idea of a barmaid who could charm a prince, but she's pert and pretty, plus giving the role an ingratiating performance.

William Ludwig and Sonya Levien play it straight in writing the operetta for the screen, which is probably the reason why it comes over so well. It has plenty of humor mixed in with its straight story and songs, but never goes comic opera. Richard Thorpe's direction takes the same slant and his handling is one of the better phases of the presentation. He keeps things moving at a likeable pace, whether the people are engaging in song, amour or duel.

Falling kindly on the ear are such old numbers as "Serenade," "Deep in My Heart," "Drink, Drink, Drink," "To the Inn We're Marching," "Come, Boys, Let's All Be Gay, Boys" and "Golden Days." To these Sigmund Romberg tunes for which Dorothy Donnelly did the original lyrics and Paul Francis Webster the revised ones used here, have been added three new songs by Webster and Nicholas Brodszky. They are "Beloved," "I'll Walk With God," that is given a standout staging, and "Summertime in Heidelberg."

Louis Calhern plays, with a flourish, the king who sends his grandson, Purdom, to Heidelberg to learn how to be a man. There the young prince falls in love with Miss Blyth and is about to run away with her when the king's illness and subsequent death intervenes and the prince is forced to renounce true love and take up his kingly duties. All of this is seriously handled and obtains considerable more depth than one might think possible from such a make-believe setup.

Contributing considerably to the new life in the old plot are Edmund Gwenn, the tutor in charge of the prince; S. Z. "Cuddles" Sakall as the barmaid's uncle, and John Williams, the prince's harried valet. It's seasoned character acting the threesome gives the roles and each is very good. Betta St. John charms in the comparatively short-footaged role of the princess who is to marry Purdom. The latter gets an important career break with this major casting and shows himself to be a good performer.

Paul C. Vogel's photography, the musical direction by George Stoll, the film editing, the art direction and settings, costuming and other contributions help add the push look to this presentation. *Brog.*

Always a Bride

"Always A Bride" (Rank), starring Peggy Cummins, Ronald Squire, Terence Morgan, reviewed by VARIETY Aug. 26, 1953, is being released in the U. S. by Universal. It opens tomorrow (Thurs.) at the Art, Beekman and Gramercy Theatres, N. Y.

Reviewer *Clem* opined that the pic "was a neatly contrived and unpretentious little comedy that should make a good second feature in some countries. Set in the lovely environs of Monte Carlo, story is woven around a genial bunch of crooks whose fertile imagination enables them to live in spasmodic affluence on the Cote d'Azur. Slow at the start, pic builds to an amusing climax in typical French farce fashion. A group of seasoned players gives an air of credulity to a preposterous situation."

High and the Mighty
(C'SCOPE—COLOR)

Socko screen entertainment based on the Ernest K. Gann bestseller. John Wayne for smart b.o. start and hearty grossing prospects.

Hollywood, May 25.

Warner Bros. release of Wayne-Fellows production. Stars John Wayne, Claire Trevor, Laraine Day, Robert Stack, Jan Sterling, Phil Harris, Robert Newton, David Brian; features Paul Kelly, Sidney Blackmer, Julie Bishop, Gonzalez-Gonzalez, John Howard, Doe Avedon, Karen Sharpe, John Smith, Wally Brown, William Campbell, Ann Doran, John Qualen, Paul Fix, George Chandler, Joy Kim. Directed by William A. Wellman. Screenplay by Ernest K. Gann from his novel; camera (Warner-Color), Archie Stout; aerial photography, William Clothier; editor, Ralph Dawson; music composed and conducted by Dimitri Tiomkin. Previewed May 10, '54. Running time, 147 MINS.

Dan Roman	John Wayne
May Holst	Claire Trevor
Lydia Rice	Laraine Day
Sullivan	Robert Stack
Sally McKee	Jan Sterling
Ed Joseph	Phil Harris
Gustave Pardee	Robert Newton
Ken Childs	David Brian
Flaherty	Paul Kelly
Humphrey Agnew	Sidney Blackmer
Lillian Pardee	Julie Bishop
Gonzalez	Gonzalez-Gonzalez
Howard Rice	John Howard
Wilby	Wally Brown
Hobie Wheeler	William Campbell
Mrs. Joseph	Ann Doran
Jose Locota	John Qualen
Frank Briscoe	Paul Fix
Ben Sneed	George Chandler
Dorothy Chen	Joy Kim
Toby Field	Michael Wellman
Alsop	Douglas Fowley
Garfield	Regis Toomey
Ensign Keim	Carl Switzer
Lt. Mowbray	Robert Keys
Roy	William DeWolf Hopper
Dispatcher	William Schallert
Susie	Julie Mitchum

Doe Avedon as Spalding
Karen Sharpe as Nell Buck
John Smith as Milo Buck

(Aspect ratios 2.55-1)

Ernest K. Gann's gripping bestseller "The High and the Mighty" has been turned into an equally socko piece of screen entertainment in this Wayne-Fellows presentation through Warner Bros. It is a class drama, blended with mass appeal into a well-rounded show that can catch on with most any audience. A definite ticket-selling asset is the name of John Wayne. Hearty grosses should be the rule.

There's very little that Gann left out in adapting his novel to film form. This makes for an unnecessarily long motion picture, but one that is so engrossingly told under William A. Wellman's forceful, probing direction that there can't be too much quarreling with the film's two hours and 27 minutes. Trimming, and the footage could well use it, would make the picture play faster, but it is doubtful if such trims would actually make the drama play better.

CinemaScope goes airborne, and in the bright, beautiful hues of WarnerColor, for visual emphasis. There's plenty of punch contributed by the cameras of Archie Stout, working on set mostly within the confines of a passenger plane, and by the aerial photography of William Clothier.

While Wayne is concerned in the production with Robert Fellows, a shared responsibility each brings off with distinction, and has the top star spot, he does not grab most of the footage, even though his personality dominates the film. In fact there is no picture-stealing, each player exhibiting a fine awareness of the character portrayed and socking it over.

The plot has to do with human reactions to danger as a troubled plane, carrying 22 persons, limps through stormy skies en route from Honolulu to San Francisco. Shortly after the takeoff, suspense sets in when the audience is tipped there's trouble, maybe death, aboard. Gradually the crew and then the passengers become aware of danger. Each reacts according to character, the meek become strong while the bravado of others turns sour as the frightened group sweats out the flight. All concerned make the mood so realistic that an audience is literally on the crippled plane with the players, and feels the same relief when the ship finally makes San Francisco and safety after the harrowing flight on three engines and diminishing fuel.

Virtually every member of the large cast delivers a discerning performance but the lineup is too long to give each the individual credit rated. Especially good are Wayne, the older co-pilot under the younger pilot captain, Robert Stack, Wally Brown and William Campbell, crew members, and Doe Avedon, very fine as the stewardess. Standouts among the passengers are Robert Newton, theatrical producer who finds hidden courage; Jan Sterling, faded and soiled beauty, mainland-bound to marry a man she has never seen; Claire Trevor, an aged beauty with money and memories; Paul Kelly, bitter atomic scientist; John Qualen, fiercely proud Italian-born citizen of the U.S.; Paul Fix, rich and hopelessly crippled, and Joy Kim, very fine as the Korean making her first trip to the states.

Phil Harris and Ann Doran, and Laraine Day and John Howard are good as marital pairs on the plane. So are Sidney Blackmer and David Brian, whose private fight has to be put aside when trouble strikes in flight. Karen Sharpe and John Smith are good as the newlyweds who find comfort for their fears in physical embrace as the plane staggers through the stormy night. Making a favorable impression is Gonzalez-Gonzalez, radio operator on a ship who relays the plane's message of danger.

The technical departments deliver outstandingly in backing the dramatics. The same can't be said for the score composed and conducted by Dimitri Tiomkin. It's best when kept simple and being an unobtrusive support for the drama, but too often is over-used and becomes a distraction. *Brog.*

Flight of White Heron
(BRITISH-COLOR)

Anamorphic coverage of the royal tour of the Commonwealth; tough to sell as a first feature.

London, May 18.

20th-Fox release of a Jack Ramaden production; camera, Paul Wyand; editor, Ray Perrin; commentary spoken by Leslie Mitchell; narrative, Gerald Sanger; color by Eastmancolor. At Carlton, London. Running time, 90 MINS.

This CinemaScope coverage of highlights of the Royal Tour is a glorified travelog without achieving the dramatic impact scored by last year's Coronation epics. It particularly suffers from staleness. Many of the scenes featured have already been screened via the newsreels and shorter color films previously released. Undoubtedly this must be regarded as a tough selling proposition; its length puts it in the first-feature class and it will need exceptionally strong support to get by.

The version reviewed is an advance print. The complete version will include the last stages of the tour, and the return to London. The combined footage will run about 90 minutes.

Only a mere fraction of the immense footage shot necessarily could be included, and wholesale editing is apparent in the finished product. The treatment is scrappy and continuity is frequently forced. These weaknesses, however, do not detract from the panoramic effects captured by the anamorphic lens. The beauty of many scenes is enhanced by the widescreen process although the Eastmancolor lensing is occasionally variable.

Photographic coverage has not been unduly imaginative and the camera has focused most attention on the royal visitors. There are, in addition, several examples of native war dances which are of interest but not unusual. The stereo sound effects are frequently intriguing. *Myro.*

Exhibs' Quip Critic

Minneapolis, May 25.

North Central Allied's "Own Reviewing Stand" in current bulletin finds "critic" S. D. Kane, the body's executive counsel, giving one sentence appraisals of a trio of pictures and doing it in a quippy and caustic manner. Kane cracks:

"Red Garters" is "not holding up." "Top Banana"—"You're likely to get skinned." "Casanova's Big Night."—"Will give theatre a bad night."

Man With a Million
("The Million Pound Note")

"Man With A Million," whose British title was "The Million Pound Note," was reviewed in VARIETY Jan. 13, 1954. The General Film Distributors' release of Group Films production stars Gregory Peck, Jane Griffiths, Ronald Squire, and is being released in the U. S. by United Artists.

Reviewer *Myro* opined "that the Mark Twain classic story of the penniless American who is given a million pound bank notes in a wager and succeeds in keeping it intact for a month, makes gentle screen satire which should rate as a moderate boxoffice grosser in the British market where its quota ticket will prove a valuable additional asset. For U.S. consumption, the Gregory Peck starring tag will be its principal exploitation feature, and should help in obtaining widespread exhibition."

The Queen in Australia
(BRITISH-COLOR)

London, May 18.

General Film Distributors release of Australian government production. Produced by Stanley Hawes; editors, Ralph Sheldon, Stuart Legg; commentators, Peter Finch, Wilfred Thomas; color by Ferraniacolour. At Odeon, Leicester Square, London, May 18, '54. Running time, 71 MINS.

This is the official record, sponsored by the Australian government, of the Queen's tour of that Commonwealth country, from the day she steamed into Sydney harbor aboard the Gothic with the Duke of Edinburgh until she left to continue her Empire tour two months later. It is a topical, well-made record which should prove to be an asset on any local program although having only spotty chances outside the British Empire.

The film has been made in Ferraniacolour and the system compares unfavorably with more familiar processes. What it lacks in this respect is, however, compensated for by intelligent editing and the compilation of a picture that avoids much of the obvious repetitive incident.

The pic is not unspooled as a chronological record, but events are put in their proper sequence to provide something of a narrative continuity.

The commentary has been briskly written without the too familiar fulsomeness which has characterized similar efforts in the past. It is sincerely narrated by a team of Aussie commentators whose accents occasionally jar on British ears. Only a minimum use is made of direct sound, and the backgrounding is kept on a distinctive key. *Myro.*

Welcome the Queen!
(BRITISH-COLOR)

London, May 25.

Associated British-Pathe release of Howard Thomas production. Editor, Lionel Hoare; music, Sir Arthur Bliss; commentary, John Pudney; commentator, Edward Ward; color by Eastmancolor. At Hammer Theatre, London, May 19, '54. Running time, 59 MINS.

By rushing this 50-minute special of the Royal Commonwealth tour and bringing it up-to-date by including the scenes of the return to London and the procession to Buckingham Palace, Associated British-Pathe, from a topical point-of-view has a scoop. This film was pre-released last Thursday (20), and was available for world-wide presentation last Monday (24).

Allowing for the fact that the company has already issued a series of featurets on various aspects of the tour, this final record only gives a brief sketch of the earlier scenes and waits until the family reunion outside Tobruk before going into greater detail. And from that point onwards it allows the Royal children, Prince Charles and Princess Anne, to steal a great deal of the limelight, particularly with some appealing shots taken with the Barbary apes in Gibraltar.

The final return to London is given full coverage from the time the royal yacht Britannia enters the Pool of London, with the inevitable closing shots of the Royal family waving to the crowds from the balcony of Buckingham Palace.

Film derives its title from the special march composed by Sir Arthur Bliss, Master of the Queen's Musick. Commentary was penned by John Pudney and is spoken by a team of native commentators, with a typical cockney accent as the Queen sails up the Thames. Production is a credit to the team led by Howard Thomas and Terry Ashwood while the Eastmancolor lensing brings out the best of the varied backgrounds. *Myro.*

Flamenco
(SPANISH—COLOR)

Martin J. Lewis release of Suevia Films production (Edgar Neville-Cesareo Gonzalez). Stars Antonio, Maria Luz, Pilar Lopez, Ballet Espanol; with Alejandro Vega, Roberto Ximenez, Monolo Vargas, Alberto Lorca, Elvira Real, Rosario Escudero, Dorita Ruiz, Pacita Tomas. Directed by Neville. Camera, Enrique Guerner; color by Cinefotocolor of Barcelona; English adaptation and titles by Walter Terry; singers, Almaden, Aurelio de Cadiz, Antonio Mairena, El Pili, El Nino de la Cantera, Manzanilla; guitarists, Maravilla, Badajoz, Rafael de Jerez, El Titi, Moraito Chico, El Poeta; music, Albeniz, Granados, Chueca, Father Soler and Popular Flamenco. Tradeshown in N. Y., May 20, '54. Running time, 79 MINS.

(English Titles)

"Flamenco" boasts dancing by Pilar Lopez, Antonio, formerly of Rosario & Antonio; the Ballet Espanol, Maria Luz, Pacita Tomas and Roberto Ximenez; bullfighter Juan Belmonte; assorted guitarists and singers and virtually every known type of flamenco dance. But it all adds up to tedious screen fare, badly conceived, and produced and directed without inspiration or originality. Pruned down to 45 minutes or less, it might do in many arty theatres. But as is, it will have quite a limited audience even in these houses.

Lacking any plot or semblance of story, "Flamenco" comes over on the screen as a string of flamenco terps artists strutting their stuff. Several leaders in this type of dancing fail to overcome the static effect of the stilted direction. Director (co-producer) Edgar Neville might have made something of this, even without a story, if he had varied his pace and spotted his numbers with more intelligence. Front part is a series of not too interesting dances—all done to guitar accompaniment (and often vocal wailing). Later on, a smooth symph orchestra plays for the terp efforts, but by that time the monotony of the strumming has taken its toll.

Another example is that the only younger femme dancer, Maria Luz, is used extensively in a group of flamencos early in the pic. Yet, Pacita Tomas, who goes over solidly, is held until the last to do a bolero dance. And is seen only once.

Antonio, who is credited with the artistic supervision of the vehicle, is on only twice, once very early in the pic and then at the finale. It appears a waste of probably the best terpsing in the film.

With the bulk of action limited to this dancing, production naturally must lean on the color and direction to help carry the load. Neither measures up. Cinefotocolor of Barcelona is the tinter process used, and it is highly disappointing. Only the most brilliant blues come through, many majestic scenes being blurred by the washedout color. Even the smart English adaptation and titles by Walter Terry, dance critic of the N. Y. Herald Tribune, fail to make up for the dull proceedings of the picture itself. *Wear.*

The Devil's Pitchfork
(Ana-Ta-Han)
(JAPANESE)

Exploitable sex study well done except for pretentions narration.

Arias Quality Pictures release of Daiwa production. Stars Akimi Negishi. Written, protographed and directed by Josef von Sternberg. Based on a book by Michiro Maruyama. Camera, K. Okazak; editor, M. Miyata; music, A. Ifukube. At the Plaza Theatre, N.Y., May 17, '54. Running time, 92 MINS.

Queen Bee	Akemi Negishi
Husband	Suganuma
Drones	Sawamura, Nakayama, Fujikawa, Kondo, Miyashita
Skippers	Tsuruemon, Kikuji
At the Shamisen	Kokuriro
Homesick Ones	Tamura, Kitagawa, Suzuki
Patriot	Amikura

(In Japanese; English Narration)

This Japanese entry with English narration is a strange and engrossing tale of a group of Japanese soldiers and fisherman stranded on a remote South Pacific island. Based on a true incident which saw these holdouts "surrender" seven years after the end of War II, it tells the story of the gradual disintegration of these men as they vie for the affections of the one woman on the island.

Pic was originally titled "Ana-Ta-Han," but was changed because of difficulty in pronouncing the name.

Sex is the motivating factor in the adventure offered by Josef von Sternberg, who wrote, photographed and directed the picture. As such, it has exploitation values to make it a possibility as a secondary feature in general situations. In addition, it has artistic overtones to make it an acceptable attraction for arty houses.

Shipwrecked after a bombing by American planes, the men land at Anatahan where they find one couple, a Japanese plantation over-

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PEAK ACTION FOR INDIE UNITS

Lesser Features Hit 12,000 Dates

Distribution execs for the most part would prefer not to talk about it but lesser pictures in today's market, curiously, are sometimes getting a heavier play than in recent years. Film company reps, fearful that the situation would represent evidence of a product shortage, which many claim doesn't exist, are not eager to draw attention to it.

However, in a significant few instances, pix which normally would lure about 7,000 to 8,000 contracts are now getting up to 12,000. Observers say no trend proportion has been reached as yet but it is becoming more and more a distinct possibility.

Involved mainly are films which usually are figured to rake in $300,000 to $500,000 in domestic distribution money. The surprisingly extra exhibition pacts are upping the take $100,000 to $250,000.

Insiders believe the switch is due only in part to the number of pix which are available to theatremen. Another factor is the increased number of driveins, whose patrons in many cases are not so selective as standard theatre ticket buyers. Also, losing weight in some industry quarters is the argument that only the big pix pay off.

The less-than-epic entries stand an increasingly better chance in the b.o. sweepstakes as television's novelty fades. Point is made that three companies in particular—Universal, Columbia and United Artists—have been doing healthy business with their non-expensive pictures.

Hails Dubbing As International Film Bridge

By GEORGE GILBERT

Confidence in dubbing as a means of tapping the American market has brought about a boom in lip synchronization work in Italy. Sharp rise in this activity was reported this week by Pietro Bullio, president of Scalera Film Inc., just returned to New York after a 10-month visit to Europe.

Partially accounting for the dubbing spurt in Rome among other things, Bullio pointed out, has been production of such tv film series as "Orient Express." Intended for U. S. distribution, these pictures obviously require English dialog.

As a result not only is dubbing providing steady employment for professionals who specialize in lip synchronization but even American newsmen, Fulbright scholars and sundry others from Rome's English-speaking colony are busy toiling in the dubbing studios.

Dubbing, in Bullio's opinion, has been a "bridge between America and Europe" for Hollywood product has long been dubbed for the European market. "That accounts for the success of American films

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MAGNETIC OR OPTICAL PRINTS JUNE 20—FOX

CinemaScope prints carrying either singletrack magnetic or singletrack optical sound will become available from 20th-Fox on June 20, according to William C. Gehring, exec assistant general sales manager.

Gehring, who returned over the weekend from the Coast, where he had discussed the print situation with engineers, said both sound versions would be released simultaneously. It had been thought earlier that 20th would have the singletrack magnetic prints ready before the optical ones.

Meanwhile, quite a number of theatres and particularly driveins have installed "mixers" which permit them to play fourtrack magnetic sound prints via a single horn. While installation of a mixer is comparatively expensive, it nevertheless allows an exhib to book a 20th CinemaScope pic any time he pleases and to get it even should there develop a shortage of singletrack prints.

Gehring said a limited number of singletrack magnetic prints were being ordered. It's likely that the bulk of the demand still will be for fourtrack stereophonic and singletrack optical versions. According to 20th and the equipment dealers, CinemaScope equipment orders have come in at an accelerated rate since the 20th roundtable at which the company relented and changed its policy to give exhibs their choice as to sound.

Alperson Ends His 20% Bonus Demand, Reveals 'New Faces' Cost 243G

Edward L. Alperson, producer of the CinemaScope "New Faces" being distributed by 20th-Fox, has capitulated in his demand for an extra 20% of the profits for the putting up of completion money. In a letter to investors in the picture, Alperson, through his company, National Pictures, advised of his withdrawal of the 20% demand.

Alperson's action followed the filing of a complaint in N. Y. Supreme Court by investors headed by Leonard Sillman, producer of the stage revue from which the picture was made. Also named in the complaint were 20th-Fox, Berman Swartz, the co-producer of the film who has filed a separate complaint against Alperson on the Coast, and the Chase National Bank of New York.

Alperson, in his statement to the investors, revealed that the production cost of the picture was $243,000. Attorneys for Sillman indicate that the suit will be continued to compel Alperson to deliver all things that are called for by the contract, such as a supplemental mortgage for the benefit of the investor group, and an irrevocable assignment which would require 20th to pay the profit percentage to each owner directly.

Julian K. Sprague, prexy of Sprague Electric Co., joined in the suit with Sillman as one of the investors who put up $40,000 on behalf of himself and on behalf of other investors who include Walter P. Chrysler Jr. and John Roberts, of Chicago.

Suit seeks to enjoin 20th and the Chase National Bank "temporarily and permanently from disbursing, distributing or disposing of the receipts from exhibition of the motion picture except consistent with the agreements with the plaintiffs." Suit also asked for an accounting of all receipts coming in from the picture.

Friedlob-Robinson Pair For Eight Productions

Hollywood, May 25.

Bert Friedlob, currently teamed with William Bacher in the production of "Untamed" for 20th-Fox, has formed a new partnership with Casey Robinson for the filming of eight pictures. Starter will be either "The Bloody Spur" or "Seven Nights in Paris," starting in October.

Meanwhile Bacher, in partnership with William will produce the Clark Gable starrer, "The Tall Men," for 20th-Fox release.

Repeal Local 3% Tax

Columbus, May 25.

According to the Independent Theatres of Ohio office here, the following cities in the state have joined those which have repealed their 3% amusement tax: Wellsville, Archbold and Wauseon.

Barberton has lifted the local tax only on tickets costing 50c or less.

MORE 'OUTSIDE' PIX THAN EVER

Hollywood, May 25.

This is the day of the indie producer in Hollywood although it's pointed out that the independent usually is a "partner" of a bigger organization. Still, with the major studios cutting down their own shooting schedules and distribution companies offering plenty of financial backing, the freewheelers are probably busier than at any previous time in motion picture history.

United Artists alone has a dozen or more financial and distribution deals on the fire while other indies are hooked up with Warners, Columbia, RKO, 20th-Fox and Allied Artists. Some producers are going ahead without distribution arrangements, waiting to finish their product before hunting a release.

Producers tied up with UA in multiple-picture deals are: Hecht-Lancaster Productions, Russ-Field; Stanley Kramer, Joseph Mankiewicz, Leonard Goldstein, Ivan Tors, Victor Saville, Edward Small and Schenck-Koch. Producers with one-picture deals, and with prospects of more are Robert Bassler, Chester Erskine, Paul Douglas and Robert Rossen.

For Columbia, William Goetz will produce three features; War-

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Which 'Comedian' Has the Copyright?

Los Angeles, May 25.

There is nothing comical in the current legal situation involving two versions of "The Comedian," one on the stage and one on the screen.

George Glass Productions, owner of film rights to the Ernest Lehman novel so titled, sent a letter of protest to Leo Fuchs and Philip Howard, legit producers who are rehearsing Sholem Perlmutter's "The Comedian" for an opening here June 4. Legiters were requested to change the name of their play, lest it harm the film version.

The novel was written in 1952 and copyrighted. The play, according to Fuchs, was written early last year and staged in Buffalo and Toronto. Question is: which copyright predates which?

There is nothing in common between the plots of the two productions. The novel is about a television comic. The play is melodramatic.

Ampex Demonstrates New 'Polyphonic' Recording

Hollywood, May 25.

New stereophonic sound technique known as "polyphonic" recording was demonstrated here by engineers of Bing Crosby Enterprises and Ampex Corporation. It is intended particularly for use by television producers. It can also be used for radio and motion picture sound, according to Frank C. Healey, executive director of Crosby's electronic division.

"Every recording process is at the mercy of two elements—equipment and technique," Healey said. "Failure of either is fatal. Polyphonic sound demonstrates what can be done with proper equipment, proper personnel and proper technique."

Keough, Arthur Turn Arbiter Meet Into Row Re 'Bad Faith'

Tempers flared at yesterday's (Tues.) session of the industry arbitration conference as a hassle developed between Paramount general counsel Austin C. Keough and Harry Arthur, head of the Southern California Theatre Owners Assn. delegation. Keough charged that the Arthur group had entered the meeting in bad faith and was holding over the head of the distributors a threat to go to the Government if the exhibitors did not obtain the type of arbitration they wanted.

Like the opening meeting on Monday (24), yesterday's meeting was highlighted by a difference of opinion on the scope of the arbitration system. In general, exhibs wanted any and all disputes, excepting those involving film rentals to be arbitrable. Distribs, on the other hand, favored only the arbitration of definite and specific issues.

While the opening meeting at the Hotel Astor, N. Y., touched on many subjects, no definite conclusions were reached, the actual spade work being turned over to sub-committees which will submit reports to the overall arbitration committee. The new confab will attempt to accomplish what a similar meeting failed to do two years ago. The elaborate and wordy plan then ground out after lengthy sessions never went into operation, mainly because of Allied States Assn.'s opposition.

Following preliminary amenities of welcome, featured by an address by Eric Johnston, prexy of the Motion Picture Assn. of America, the subject of the contents of an arbitration plan was introduced. Mitchell Wolfson, a member of the Theatre Owners of America representation, suggested that the original draft formulated two years ago "be used as a basis to start with." He felt this method would give the palaver an impetus that would be time-saving. He listed seven major issues of an arbitration plan—runs, clearances, competitive bidding, forcing or conditioning of pix, the print shortage, pre-release pictures, and contract violations.

Harry Arthur, of the Southern California Theatres Assn., felt that an arbitration plan should be all-encompassing. He said the purpose was to create an orderly system of distribution and he hoped that the meeting would approach the problem from a fresh viewpoint. He cited Johnston's letter of invitation which said sthat the discussion would start from "scratch."

"The simpler an arbitration plan is, the better it will be for all concerned," said Arthur. "The plan should show a willingness to arbitrate any point or complaint affecting the distribution of pictures. The items that can be arbitrated should be broad in scope and should include everything. It should not exclude anything that will interfere with the orderly distribution of pictures."

No 'Catch-All'

The distribution representatives, headed by Al Lichtman, 20th-Fox sales chief, registered their opposition to a "catch-all" system of arbitration. Lichtman said distribs were willing to arbitrate specific items but would not agree to an all-encompassing plan. He said that he doubted that distrib attorneys would approve an all-embracing proposal.

Other distrib views on the subject were:

Charles Feldman, Universal's sales topper, said distribs were willing to have any subject discussed but wanted to know what subjects were controversial. Abe Montague, Columbia's sales chief, objected to the exhib statement, declaring that he didn't know what was meant by "orderly distribution."

The statement referred to by Montague was presented by exhib representatives after a recess caucus. Submitted by Herman M. Levy, TOA general counsel, it declared: "Any matter affecting the orderly distribution of motion pictures, except the amount of money

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Slowed Studio Pace

Hollywood, May 25.

Production is apparently slowing down again. Production Code office now is reading about 25 scripts monthly, as compared to 30 monthly last year.

Breen office spokesman says it now looks like office will consider approximately 300 scripts this year as against 350 for 1953.

Litchman Hints 'Conscience' Alone New Sales Guide

Distribution offered and exhibitors accepted a proposal whereby there would be no restriction on the number of pre-release pictures issued annually. Proposal, suggested by 20th-Fox sales chief Al Lichtman at yesterday's (Tues.) arbitration conference, made only one concession on pre-relaases—that exhibs be permitted to arbitrate "unreasonable" withholding of the special pix. Unlike the 1952 arbitration draft which restricted pre-release pix to two a year for each company, distribs asked for a hands-off policy with each distrib's "conscience" serving as the only guide.

Lichtman said Monday (24) that the industry situation has changed from two years ago. "Ordinary pictures," he said. "are good enough for either distributors or exhibitors. Most of the companies have eliminated the small pictures and are trying only to make big ones. This is a terrific undertaking. There are more pictures in

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Dudley G. Layman Buys 5,000 RKO Theatre Shares

Dudley G. Layman, member of the board of RKO Theatres, purchased 5,000 shares of the circuit's common stock on the N.Y. Stock Exchange on April 21, it was disclosed over the past week. This brings his holdings to 18,000 shares.

Market value of the issue has since strengthened via the corporation's invitation to buy up the stock at up to $6.50 per share, with $5,000,000 earmarked for this purpose. Prior to the stock tender invitation, RKO Theatres shares had been selling at around $5.37½ and $5.50.

In other "inside" stock activity, Harry M. Warner, president of Warner Bros., gifted 3,650 shares of the WB common, reducing his direct holdings to 106,150 shares. He also has 8,000 shares in a trust in which he is beneficiary.

Jonas Rosenfield To Rome

Jonas Rosenfield Jr., Italian Films Export ad-pub v.p., left for Rome last week (20) to confer with IFE execcs. He'll be gone about two weeks.

One likely topic of conversation: Complaints by IFE toppers in N.Y. re the dearth of top Italo product available to them. There are also recurrent reports that IFE is looking for non-Italian films to distribute.

Unintended Hint of Ku Klux

Some southern exhibs aren't happy with the title of 20th-Fox's "Night People," with its Ku Klux implications. They're changing it to "Counter-Spy" with reported better results. Switch is unusual once a pic has been released and gotten the benefits of advance publicity.

Some exhibs also argue that "Night People" as a title inadequately puts across the true action in the film which deals with U.S. counter-intelligence activities in divided Berlin.

L.A. Loaded With H.O.s; 'Blade' Dull $15,000, 'Playgirl' NSH 11G, 'Drums' Fair 18G, 'Guitar' Good 14G in 3d

Los Angeles, May 25.

Offish boxoffice trend at first-runs is continuing here, with nothing among the newcomers helping much. With 17 out of 23 houses playing holdovers, a decline is natural. Best this round is "Drums Across River," with fair $18,000 in two theatres.

"Saracen Blade" is getting a light $15,000 in two sites while "Playgirl" paired with "Fireman, Save My Child" looms slim $11,000, also in two houses.

Only fair takes are coming up for short-term holdovers. However, extended-runs are holding to a steady gait at the wickets. For example, "Knock on Wood" shapes neat $8,000 for seventh stanza at Warner Beverly, while "Cinerama" landed a fat $30,400 in its 55th round at the Warner Hollywood.

Estimates for This Week

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-$1)—"Playgirl" (U) and "Fireman, Save My Child" (U). Slim $11,000. Last week, "Best Years" (RKO) (reissue), $13,000.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,200; 1,430; 70-$1.25)—"Saracen Blade" (Col) and "Jungle Man-Eaters" (Col). Dull $15,000. Last week, "Siege Red River" (20th) and "Racing Blood" (20th) $10,000.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10)—"Drums Across River" (U) and "Both Sides Law" (U). Fair $18,000. Last week, "Arrow In Dust" (AA) and "Pride Blue Grass" (AA), $13,000.

Orpheum, Vogue, Uptown (Metropolitan-FWC) (2,213; 885; 1,715; 70-$1.10)—"Witness to Murder" (UA) and "Heat Wave" (Lip) (2d wk). Slow $10,000. Last week, $17,500.

Hawaii (G&S) (1,106; 60-$1.10)—"Prisoner of War" (M-G) and "Bachelor in Paris" (Lip) (2d wk). Scant $2,000. Last week, with Palace, $11,600.

Chinese (FWC) (1,905; $1-$1.80)—"River No Return" (20th) (3d wk). Average $12,000. Last week, $16,400.

Warner Downtown, Wiltern, Iris (SW-FWC) (1,757; 2,344; 814; 70-$1.10)—"Johnny Guitar" (Rep) and "Sun Shines Bright" (Rep) (3d wk). Good $14,000. Last week, $20,800.

Los Angeles, Ritz, Loyola (FWC) (2,097; 1,363; 1,248; 70-$1.25)—"Prince Valiant" (20th) and "Started in Paradise" (Indie) (3d wk). Light $12,000. Last week, $15,600.

Fox Wilshire (FWC) (2,296; $1.20-$1.80)—"Night People" (20th) (6th wk). Slim $4,000. Last week, $5,400.

Warner Beverly (SW) (1,612; 90-$1.50)—"Knock On Wood" (Par) (7th wk). Neat $8,000. Last week, $8,700.

Fine Arts (FWC) (80-$1.50)—"Genevieve" (U) (7th wk). Steady $2,700. Last week, same.

Four Star (UATC) (900; 90-$1.20)—"Rhapsody" (M-G) (8th wk). Looks oke $3,800. Last week, $4,000.

El Rey (FWC) (861; $1-$1.25)—"Summer of Happiness" (Indie) (14th wk). Still trim $2,300, same as last week.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama" (Indie) (56th wk). Into 56th round May 23 after fat $30,400 last week.

Broadway Grosses

Estimated Total Gross
This Week $513,100
(Based on 22 theatres)
Last Year $476,800
(Based on 20 theatres)

'Dial M' Boffo $28,000, Philly

Philadelphia, May 25.

Weekend again was off for this session, with daylight time still believed hurting trade. However, three new pix are hitting on all six. Best showing is being made by "Executive Suite," terrific at the Arcadia. "Three Coins in Fountain" is socko at the Fox although more was expected. "Dial M for Murder" is nearly as smash at the Randolph. "Playgirl" is having little fun at the Goldman boxoffice.

Estimates for This Week

Arcadia (S&S) (625; 89-$1.30)—"Executive Suite" (M-G). Terrific $20,000. Last week, "Julius Caesar" (M-G) (15th wk), $2,800.

Boyd (SW) (1,450; $1.25-$2.60)—"Cinerama" (Indie) (33d wk). Off to nice $13,000. Last week, $16,000.

Fox (20th) (2,250; 72-$1.40)—"Three Coins in Fountain" (20th). Sock $29,000 or near. Last week, "River No Return" (20th) (3d wk). $15,500.

Goldman (Goldman) (1,200; 50-99)—"Playgirl" (U). Mild $11,000. Last week, "Mad Magician" (Col), $13,000.

Midtown (Goldman) (1,000; 74-$1.30)—"Knock on Wood" (Par) (5th wk). Sturdy $10,500. Last week, $16,000.

Randolph (Goldman) (2,500; 74-$1.30)—"Dial M for Murder" (WB). Smash $28,000. Last week, "Indiscretion of American Wife" (Col) (2d wk), $11,000.

Stanley (SW) (2,900; 74-$1.50)—"Casanova's Big Night" (Par). $15,000. Last week, "Elephant Walk" (Par) (3d wk), $11,000.

Stanton (SW) (1,473; 50-99)—"Battle Rogue River" (Col) and "Massacre Canyon" (Col). Good $9,000. Last week, "Jesse James Vs. Daltons" (Col) and "Charge of Lancers" (Col), $10,000.

Trans-Lux (T-L) (500; 80-$1.50)—"Rhapsody" (M-G) (4th wk). Nice $5,200. Last week, $8,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"La Ronde" (Hakim) (2d wk). Holding at sock $8,000 or close. Last week, $10,000.

Strike Still Sloughs Pitt; 'Beachhead' 7G

Pittsburgh, May 25.

Trolley and bus strike continues to put great dent in downtown biz, and Golden Triangle is positively deserted except for a Saturday night flurry. Nabes are being helped by the tie-up, however. Even better pix, such as "Carnival Story" at Stanley and "Johnny Guitar" at Fulton are reaching unreasonably low figures. No way of judging strength because virtually every house is hitting bottom. "Cinerama" also is hard hit, but still good.

Estimates for This Week

Fulton (Shea) (1,700; 65-85) — "Johnny Guitar" (Rep). Tram strike is doing no good. Shapes mild $5,000. Last week, "New Faces" (20th), $3,000.

Harris (Harris) (2,100; 65-$1) — "River No Return" (20th) (3d wk). House figures Marilyn Monroe will give it as much as anything with conditions as they are. Off to lean $4,500 after last week got $6,500.

Penn (Loew's) (3,500; 65-85) — "Beachhead" (UA). Languishing with others. Light $7,000. Last week, "Elephant Walk" (Par), $9,000.

Squirrel Hill (SW) (900; 65-85)—"Holly and Ivy" (Indie). Good notices and that counts heavily here. Besides, house is a naber and doesn't feel effects of strike. Should hit okay $3,000. Last week, "Genevieve" (U) (4th wk), $2,000.

Stanley (SW) (3,800; 65-85) — "Carnival Story" (RKO). Has definite b.o., but only thin $7,500 looms. Last week, "Red Garters" (Par) and "Appointment in Honduras" (RKO), $5,000.

Warner (SW) (1,200; $1.25-$2.65) — "Cinerama" (Indie) (24th wk). Sloughed by strike. Down under $9,000, good, and about same as last week.

'Riot' Oke $10,000, Omaha; 'Vadis' 5G

Omaha, May 25.

First-run boxoffice continues in doldrums here this session. Lack of outstanding product plus opening of Ak-Sar-Ben horse races is blamed. Best of lot is "Riot Cell Block 11" at the Orpheum but it's only okay. "Quo Vadis" looks passably good for an oldie at State.

Estimates for This Week

Brandeis (RKO) (1,100; 50-75)—"Queen of Sheba" (Lip) and "Limping Man" (Lip). Light $4,000. Last week, "Iron Glove" (Col) and "Massacre Canyon" (Col), $4,500.

Omaha (Tristates) (2,000; 50-75)—"Rhapsody" (M-G). Slow $6,500. Last week, "Bigamist" (AA) and "World for Ransom" (AA) $7,500.

Orpheum (Tristates) (2,890; 60-80)—"Riot in Cell Block 11" (AA) and "Paris Playboys" (AA). Okay $10,000 or over. Last week, "River No Return" (20th), $11,000.

State (Goldberg) (875; 50-65)—"Quo Vadis" (M-G) (reissue). Oke $5,000 or close. Last week, "Executive Suite" (M-G) (2d wk), $4,000.

H.O.'s Hamper Hub; 'Guitar' Rousing $24,000, 'Suite' Strong $26,000 in 2d

Key City Grosses

Estimated Total Gross
This Week $2,164,600
(Based on 23 cities, and 210 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,667,200
(Based on 24 cities and 214 theatres.)

'Guitar' Lively 15G, St. Loo Ace

St. Louis, May 25.

"Johnny Guitar" is best bet of the new films around here this session in a week marked by continued doldrums at most mainstem houses. "Guitar" shapes stout at the vast Fox Theatre. "Flame and Flesh" looms only mild at Loew's. "Cinerama" shapes sturdy, still holding well with much help from out-of-towners. The Missouri, a St. Louis Amus. house, was dropped from first-run field this week with three-a-week change using reissues. "Genevieve" still is trim in second round at the Shady Oak.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama" (Indie) (15th wk). Lusty $22,000. Last week, $23,000.

Fox (F&M) (5,000; 51-69)—"Johnny Guitar" (Rep) and "Make Haste to Live" (Rep). Stout $15,000 or close. Last week, "Yankee Pasha" (U) and "Rails Into Laramie" (U), $9,000.

Loew's (Loew's) (3,172; 51-69)—"Flame and Flesh" (M-G) and "Battle of Rogue River" (Col). Mild $10,000. Last week, "Wild One" (Col) and "Bad for Each Other" (Col), $11,000.

Orpheum (Loew's) (1,500; 51-69)—"Executive Suite" (M-G) (2d wk). Good $5,500 after $6,000 initial stanza.

Pageant (St. L. Amus.) (1,000; 82)—"Thy Neigbor's Wife" (20th). Okay $3,500. Last week, "Paris Express" (AA), $3,000.

Richmond (St. L. Amus.) (400; 82)—"Yellow Balloon" (AA). Solid $4,000. Last week, "Affair Monte Carlo" (AA), $3,000.

St. Louis (St. L. Amus.) (4,000; 69)—"River No Return" (20th). Nice $12,000 or near. Last week, "Night People" (20th), $8,000.

Shady Oak (St. L. Amus.) (800; 82)—"Genevieve" (U) (2d wk). Trim $3,000 after $2,500 opening week.

'River' Sockeroo $22,000, Toronto; 'Pasha' Big 11G

Toronto, May 25.

"River of No Return" shapes socko at Imperial and more than doubling the returns of any other newcomer. "Executive Suite" is also hefty in second frame. "Yankee Pasha" looms neat at Uptown, "Drive a Crooked Road" is okay at four-house combo.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 694; 698; 40-70)—"Drive Crooked Road" (Col) and "Diamond Queen" (WB). Okay $12,000. Last week, "Sabre Jet" (UA) and "Shark River" (UA), $15,000.

Eglinton, University (FP) (1,080; 1,556; 50-80)—"12-Mile Reef" (20th). Popscale run looks light $10,000. Last week, "Lure Sila" (IFE), $11,000.

Hyland (Rank) (1,354; 60-90)—"Kidnappers" (Rank) (6th wk). Big $8,000. Last week, same.

Imperial (FP) (3,373; 60-$1)—"River No Return" (20th). Wham $22,000. Last week, "Lucky Me" (WB).

Loew's (Loew) (2,090; 65-80)—"Executive Suite" (M-G) (2d wk). Hefty $15,000. Last week, $21,000.

Odeon (Rank) (2,390; 55-$1)—"New Faces" (20th). Okay $10,000. Last week, "Prince Valiant" (20th) (2d wk), $9,000.

Shea's (FP) (2,386; 50-85)—"Hans Christian Andersen" (RKO). Popscale run is slow $8,000. Last week, "Naked Jungle" (Par), $10,000.

Uptown (Loew) (2,745; 65-80)—"Yankee Pasha" (U). Neat $11,000. Last week, "Creature Black Lagoon" (U), $8,000.

Boston, May 25.

"Johnny Guitar" at Paramount and Fenway, is the lone newcomer here this week, and it's going great guns. Of the holdovers, "Executive Suite" at State and Orpheum figures to hold up strongly. "Carnival Story" in second frame at Memorial is lusty. "River of No Return" shapes slow at the Met on second round. Biz was spotty over the past weekend.

Estimates for This Week

Astor (B&O) (1,500; 74-$1.10)—"Knock on Wood" (Par) (6th wk). Big $9,000 following $10,000 fifth week.

Beacon Hill (Beacon Hill) (800; 50-$1) — "La Ronde" (Hakim). Fourth week starts today (25). Stout $9,000 for third week.

Boston (Cinerama Productions) (1,354; $1.20-$2.65) — "Cinerama" (Indie) (21st wk). Holding strong at $18,000 after $19,000 for 20th week.

Exeter (Indie) (1,300; 60-$1)—"Genevieve" (U) (6th wk). Solid $5,000 following $6,000 in fifth.

Fenway (NET) (1,373; 50-90)—"Johnny Guitar" (Rep) and "Sins of Jezebel" Lip). Fast $6,000. Last week, "Siege Red River" (20th) and "Untamed Heiress" (Rep), $3,000.

Memorial (RKO) (3,000; 50-90)—"Carnival Story" (RKO) and "Saint's Girl Friday" (RKO) (2d wk). Lusty $14,000 after $21,000 for first.

Metropolitan (NET) (4,367; 50-$1)—"River of No Return" (20th) (2d wk). Slow $11,000 after $14,500 in first.

Orpheum (Loew's) (3,000; 50-85)—"Executive Suite" (M-G) (2d wk). Good $16,000 after $22,000 opener.

Paramount (NET) (1,700; 50-90)—"Johnny Guitar" (Rep) and "Sins of Jezebel" (Lip). Socko $18,000. Last week, "Siege Red River" (20th) and "Untamed Heiress" (Rep), $10,000.

State (Loew's) (3,500; 50-85)—"Executive Suite" (M-G) (2d wk). Neat $10,000 following $17,000 initial week. Holds a third here, and also at Orpheum.

'Pasha' Plump 8G, Leads New Prov. Pix; 'Rouge' 7G, 'French' 7½G; 'River' 9G

Providence, May 25.

Majestic's second round with "River No Return" is doing better than most of opening week first-runs currently. State's "Wicked Woman" shapes slow in 5-day stand. Very good total looms for "Yankee Pasha" at Albee.

Estimates for This Week

Albee (RKO) (2,200; 45-70)—"Yankee Pasha" (U) and "Ride Clear Diablo" (U). Good $8,000. Last week, "Best Years Of Lives" (RKO) (reissue), $7,000.

Majestic (Fay) (2,200; 70-90)—"River No Return" (20th) (2d wk). Strong $8,500. First session was $14,000.

Metropolitan (Snider) (3,100; 70-90)—"French Line" (RKO) and "Joe Louis Story" (UA) (reissue). May close with oke $7,500.

State (Loew's) (3,200; 50-70)—"Wicked Woman" (UA) and "Top Banana" (UA). In for 5-day fill-in with dull $7,000 likely. Last week, "Julius Caesar" (M-G), $14,000.

Strand (Silverman) (2,200; 50-70)—"Battle of Rogue River" (Col) and "Drive Crooked Road" (Col). Fair $7,000 or less looms. Last week, "Naked Jungle" (Par), $8,500.

FRISCO DOWN; 'WIFE' FAST 14G, 'RAILS' 11G

San Francisco, May 25.

Biz continues in doldrum here this stanza. However, "Indiscretion of American Wife" is hitting a fast pace at St. Francis to spark first-runs. Heavy attendance is boosting "French Line" to a fine total in its fourth round at the United Artists. Most holdovers are slipping currently and newcomers are disappointing. "Rails Into Laramie" with "Ma, Pa Kettle at Home" is only fair at Golden Gate while "Flame and Flesh" shapes only modest at Warfield.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-90)—"Rails into Laramie" (U) and "Ma, Pa Kettle At Home" (U). Fair $11,000. Last week, "Riding Shotgun" (WB) and "Both Sides of Law" (Indie), $8,000.

Fox (FWC) (4,651; $1-$1.50)—"River No Return" (20th) (2d wk). Slow $14,500. Last week, $20,000.

Warfield (Loew's) (2,656; 65-85)—"Flame and Flesh" (M-G). Modest

(Continued on page 17)

Weather, Reissues Clip Mpls. But 'River' Fast 12G, 'Cinerama' 19G, 6th

Minneapolis, May 25.

Warm weekends continue to turn many potential theatre patrons to outdoor pursuits. Hence, indoor cinema boxoffice is being hurt here. Lone newcomer able to hold against the downbeat is "River of No Return" but even this is not sock at Radio City. It's sixth week for "Cinerama," still big at Century. Two of the eight loop first-runs are using dualers made up of reissues.

Estimates for This Week

Century (S-W) (1,140; $1.20-$2.65)—"Cinerama" (Indie) (6th wk). Impressive again although like all others it was hurt by the weekend drop. Big $19,000. Last week, $21,000.

Gopher (Berger) (1,000; 65-85)—"Prisoner of War" (M-G). Mixed reaction for this and absence of cast names is handicap. Fair 4,500. Last week, "We Want Child" (Indie), $4,200.

Lyric (Par) (1,000; 50-75)—"Sun Valley Serenade" (20th) and "Orchestra Wives" (20th) (reissues). Excuse for resurrecting these oldies is presence in them of Glenn Miller and his orchestra. Popularity of "Glenn Miller Story" (U) built up in ads by stressing that deceased band leader and his outfit are starred in both pix. Poor $2,500. Last week, "Alaska Seas" (Par), $3,000.

Radio City (Par) (4,000; 85-$1)—"River of No Return" (20th). With Marilyn Monroe and Robert Mitchum hitched up, this is surefire. However, a good $12,000 leaves something to be desired. Last week, "Elephant Walk" (Par), $7,500 at 65-85c scale.

RKO-Orpheum (RKO) (2,890; 65-85)— "Best Years of Lives" (RKO) (reissue). Repeating here not as good as hoped for. Light $6,500. Last week, "Dangerous Mission" (RKO), $6,200.

RKO-Pan (RKO) (1,600; 50-75)—"Clash By Night" (RKO) and "Double Dynamite" (RKO) (reissues). Benefits by cast presence of Marilyn Monroe, Jane Russell and Frank Sinatra, but only modest $4,500 looms. Last week, "Jesse James Vs. Daltons" (Col) and "Affairs of Mesalina" (Col), $3,500.

State (Par) (2,300; 65-85)—"Riding Shotgun" (WB). Mild $6,000. Last week, "Taza, Son of Cochise" (U) (3-D), $6,000 at 80-$1 scale.

World (Mann) (500; 85-$1.20)—"Rhapsody" (M-G) (2d wk). After nice initial stanza this is on skids. Okay $9,500. Last week, $4,600.

'Guitar' Sweet $12,000, D.C.; 'Paradise' Big 9G, 'French' Great 12G, 2d

Washington, May 25.

With only three newcomers in town's first-runs, the b.o. seems to have gotten into a rut. However, biz is mainly steady. "Johnny Guitar" looks solid at the Met. "Captain's Paradise" at Lopert's Dupont, is sock on opening round. "Dangerous Mission" shapes mild at Keith's. "French Line" in second stanza at Trans-Lux still is smash but down from opening week. "Cinerama" in 28th round continue to lure tourist trade to the Warner.

Estimates for This Week

Capitol (Loew's) (3,434; 70-95)—"River of No Return" (20th) (3d-final wk). Pleasing $10,000 in 6 days after $16,000 last week.

Columbia (Loew's) (1,174; 60-80)—"Elephant Walk" (M-G) (4th wk). Steady $6,000 after $7,000 last week. May go another round.

Dupont (Lopert) (372; 55-$1)—"Captain's Paradise" (Indie). Hefty

(Continued on page 17)

Chi Mercury Up, B.O. Down Albeit 'Long Wait' Mighty $37,000; 'Rails' Okay 17G, 'Walk'-4 Lads $37,000, 2d

Chicago, May 25.

Downtown pace has slowed to a walk this week, with warm weather and a dearth of sock attractions contributing to downbeat. Of two new bills, "Long Wait"- shapes terrif $37,000 at Wopds, way ahead of "African Queen." The other, "Rails Into Laramie" and "Drums Across River" at the Roosevelt, shapes okay $17,000.

"Elephant Walk" is leading the second weekers with an okay take at Chicago, helped by Four Lads heading stageshow. "Wicked Woman" and "Hell's Half Acre" shapes tidy at United Artists, as does "Royal African Rifles" and "Tarzan and She-Devils" at Grand. McVickers' duo of "Dangerous Mission" and "Shark River" looks fair.

In third frame, "River of No Return' still holds briskly at the State-Lake. "Holly and Ivy" at Surf and "Beauties of the Night" at Ziegfeld are still bright arty entries, both in their third rounds. Nice fourth week is seen for "Best Years of Lives," reissue at Monroe. "Pinocchio" in seventh at Loop continues with fast results from towheads.

"Cinerama" looks mighty $31,000 in 43rd round at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"Elephant Walk" (Par) with Four Lads topping stageshow (2d wk). Looks brisk fairly good $37,000. Last week, $47,000.

Grand (Nomikos) (1,200; 50-98)— "Royal African Rifles" (AA) and "Tarzan and She-Devils" (RKO) (2d wk). Good $5,000. Last week, $7,300.

Loop (Telem't) (600; 90-$1.25)— "Pinocchio" (RKO) (reissue) (7th wk). Hot $7,800. Last week, $10,000.

McVickers (JL&S) (2,200; 65-95) —"Dangerous Mission" (RKO) and "Shark River" (UA) (2d wk). Slow $8,500. Last week, $12,500.

Monroe (Indie) (1,000; 98-$1.25) —"Best Years of Lives" (RKO) (reissue) (4th wk). Nice $4,700. Last week, $5,500.

Oriental (Indie) (3,400; 98-$1.25) —"Jolson Story" (Col) (reissue) (2d wk). Slim $12,000. Last week, $16,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama" (Indie) (43d wk). Great $29,500. Last week, $32,000.

Roosevelt (B&K) (1,400; 50-98)— "Rails Into Laramie" (U). Tidy "Drums Across River" (U). Tidy $17,000. Last week, "Riding Shotgun" (WB) and "Boy From Oklahoma" (WB) (2d wk), $14,500.

State-Lake (B&K) (2,700; 98-$1.25) — "River of No Return" (20th) (3d wk). Fine $22,000. Last week, $30,000.

Surf (H&E Balaban) (685; 95)— "Holly and Ivy" (Indie) (3d wk). Lively $3,400. Last week, $4,000.

United Artists (B&K) (1,700; 50-98)— "Wicked Woman" (UA) and "Hell's Half Acre" (Rep) (2d wk). Okay $11,000. Last week, $17,000.

Woods (Essaness) (1,198; 98-$1.25)—"Long Wait" (UA). Socko $37,000 looms for world preem. Last week, "Carnival Story" (RKO) (5th wk), $13,500.

World (Indie) (697; 98)— "Heidi" (UA) (6th wk). Nice $3,000. Last week, $3,500.

Ziegfeld (Lopert) (430; 98)— "Beauties of Night" (UA) (3d wk). Neat $3,200. Last week, $3,700.

'Carnival' Loud $14,000, Balto; 'Arrow' Fair 8G, 'Suite' Solid 9G in 3d

Baltimore, May 25.

Grosses here this week are not as mild pace as they have been recently. Too many holdovers are hurting. "Carnival Story" is brisk at the Hipp. "Arrow In The Dusk" is fair at Keith's. "Rose Marie" is holding well at the Town. Third round of "Executive Suite" is still potent at the Century. "Guy With Grin," formerly "No Time For Comedy," and "Girl For Joe," originally "Force of Arms," are sad at Stanley.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-45-75)—"Executive Suite" (M-G) (3d wk). Pleasing $9,000 after $11,500 in second.

Hippodrome (Rappaport) (2,100; 35-50-85)—"Carnival Story" (RKO). Brisk $14,000. Last week, "Racing Blood" (Col) and "Miss Robin Crusoe" (Col), $4,500 in 6 days.

Keith's (Schanberger) (2,400; 30-46-75)—"Arrow In Dust" (AA).

(Continued on page 17)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Miami' Bangup 20G in Mild Det.

Detroit, May 25.

Biz is slow this week at downtowners with only three houses showing signs of life. "Miami Story" looks bangup at the Palms. "Three Coins in Fountain" is barely okay at the Fox. "Cinerama" shapes strong in 62d week at Music Hall. "Pinocchio" is mild at the Michigan while "Flame and Flesh" at United Artists is passably good. "Moon Is Blue" looms nice in second Madison session.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Three Coins in Fountain" (20th) Okay $27,000. Last week, "River No Return" (20th) (3d wk), $17,000.

Michigan (United Detroit) (4,000; 80-$1) — "Pinocchio" (RKO) (reissue). Mild $17,000. Last week, "Jolson Story" (Col) (reissue) and "Irone Glove" (Col), $12,000.

Palms (UD) (2,961; 80-$1) — "Miami Story" (Col) and "Drive Crooked Road" (Col). Fine $20,000. Last week, "Carnival Story" (RKO) and "Saint's Girl Friday" (RKO) (2d wk), $12,000.

Madison (UD) (1,900; 80-$1) — "Moon Is Blue" (UA) (2d wk). Good $9,000. Last week, $13,500.

Broadway-Capitol (UD) (3,500; 80-$1)—"Playgirl" (U) and "Drums Across River" (U). Slim $9,000. Last week, "Prisoner of War" (M-G) and "Heat Wave" (Lip), $9,500.

United Artists (UA) (1,938; 80-$1) — "Flame and Flesh" (M-G). Oke $12,000. Last week, "New Faces" (20th) (2d wk), $7,700.

Adams (Balaban) (1,700; 95-$1.25) — "Executive Suite" (M-G) (4th wk). Okay $5,800. Last week, $6,300.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65) — Cinerama (Indie), (62d week). Great $19,000. Last week, $17,000.

'WALK' FAST $10,000, DENVER; 'FLAME' 12G

Denver, May 25.

"Elephant Walk" looms nice at the Denham this week, and is holding. "Flame and Flesh" shapes solid at Paramount. "Mad Magician" is very dull at Orpheum. Most other spots are not getting any place, with four first-runs using reissues currently.

Estimates for This Week

Broadway (Wolfberg) (1,200; 50-85)—"Prisoner of War" (M-G). Fair $7,000. Last week, on reissues.

Centre (Fox) (1,247; 60-$1) — "River of No Return" (20th) (4th wk). Good $6,000 in 4 days. Last week, $9,000.

Denham (Cockrill) (1,750; 50-85) —"Elephant Walk" (Par). Nice $10,000. Holds. Last week, "Naked Jungle" (Par) (2d wk-5 days), $3,000.

Denver (Fox) (2,525; 50-85)— "Siege Red River" (20th) and "Miss Robinson Crusoe" (20th). Poor $5,000. Last week, "She Couldn't Say No" (RKO) and "Fort Apache" (RKO) (reissue), $13,000.

Esquire (Fox) (742; 50-85) — "Siege Red River" (20th) and "Miss Robinson Crusoe" (20th). Drab $1,500. Last week, on reissues.

Orpheum (RKO) (2,600; 50-85)— "Mad Magician" (Col) and "Black Glove" (Lip). Very dull $6,500. Last week, "Dangerous Mission" (RKO) and "White Fire" (Lip), $6,500.

Paramount (Wolfberg) (2,200; 50-85)—"Flame and Flesh" (M-G) and "Iron Glove" (Col). Fine $12,000. Last week, "Executive Suite" (M-G) (2d wk), $10,000.

'CREATURE' TALL 15G IN L'VILLE; 'JUNGLE' 7G

Louisville, May 25.

Biz shaping about normal for this time of year with only one standout. Patrons are giving "Creature From Black Lagoon" at the Rialto a brisk play. "Naked Jungle" at the Kentucky looks good while "Girl For Joe" and "Guy With Grin" at the Mary Anderson, two oldies, are doing better than expected with an okay session. "Executive Suite" was rated nice on week just finished at the State.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75) "Naked Jungle" (Par). Good $7,000 or near. Last week, "Money From Home" (Par) (2d wk), $6,000.

Mary Anderson (People's) (1,200; 50-75)—"Girl For Joe" (WB) and "Guy With Grin" (WB) (reissues). Pulling better than anticipated. Okay $5,000. Last week, "Arrow In Dust" (AA), $7,000.

Rialto (Fourth Avenue) (3,000; 75-99)—"Creature Black Lagoon" (U) and "Rails Into Laramie" (U). Catching strong play through help of blowups in lobby, and splash out front. Big $15,000. Last week "River of No Return" (20th), $16,000 at 99c top.

State (Loew's) (3,000; 50-75)— "Should Happen To You" (Col) and "Battle Rogue River" (Col). Opened big on Saturday (22). Last week, "Executive Suite" (M-G) and "Tennessee Champ" (M-G), nice $10,000.

'Wait' Whopping $14,000 in Cleve.

Cleveland, May 25.

Biz is as uneven here this stanza as Lake Erie's waves. "Long Wait," trumpeted up by sexy ballyhoo by the Allen, shapes standout with a smash take. "Flame and Flesh" at State also looms big. "Dangerous Mission" and "Saint's Girl Friday" at Palace is rated dull. Moveover of "Witness to Murder" to Ohio is fair. Second stanza of "River of No Return" is holding stoutly at Hipp.

Estimates for This Week

Allen (S-W) (3,000; 60-90)— "Long Wait" (UA). Smash $14,000 or near. Strong promotion spurred by personals by Peggie Castle and Shawn Smith for three days paying off. Last week, "Guy With Grin" (WB) and "Girl For Joe" (WB) (reissues), $8,000.

Hipp (Telem't) (3,700; 60-$1)— "River of No Return" (20th) (2d wk). Excellent $12,000 after $20,000 last week.

Lower Mall (Community) (585; 60-90)—"Moon Is Blue" (UA). Husky $3,000 on second downtown run. Last week "Gilbert and Sullivan" (UA) (2d wk), $2,200.

Ohio (Loew's) (1,200; 60-90)— "Witness to Murder" (UA) (m.o.). Routine $6,000. Last week, "Golden Mask" (UA) and "Personal Affair" (UA), $5,000.

Palace (RKO) (3,300; 60-90)— "Dangerous Mission" (RKO) and "Saint's Girl Friday" (RKO). Poor $7,000. Last week, "Jolson Story" (Col) (reissue), $8,000.

State (Loew's) (3,500; 60-90)— "Flame and Flesh" (M-G). Big $15,000. Last week, "Witness to Murder" (UA), $13,000.

Stillman (Loew's) (2,700; 60-90)— "Southwest Passage" (UA). Moderate $3,000. Last week, "Beachhead" (UA), $5,000.

K. C. Slumps But 'Walk' Trim $9,000; 'Flame' Hot 10G, 'Faces' Modest 13G

Kansas City, May 25.

Warmer weather having somewhat adverse affect on boxoffice for the first time this season. Most spots are light to moderate in current session. "Elephant Walk" at the Paramount looks fast while "Flame and Flesh" at Midland is good. "New Faces" in four Fox-Midwest first-runs is only modest.

Estimates for This Week

Esquire (Fox Midwest) (820; 75-$1)—"Moon Is Blue" (UA) (11th wk). Oke $2,500. Goes 12th week, longest run at house. Last week, $2,900.

Kimo (Dickinson) (504; 85-$1)— "Genevieve" (U) (6th wk). Nice $1,500. Last week, $1,700.

Midland (Loew's) (3,500; 50-75) —"Flame and Flesh" (M-G) and "Charge of Lancers" (Col). Good $10,000 in 8 days. Last week, "Prisoner of War" (M-G) and "Paris Model" (Col), $7,000.

Missouri (RKO) (2,650; 50-80)—

(Continued on page 17)

B'way Hot & Cold; 'Coins' Click 90G, 'Plaisir' Record 17G, 'Exec' Lofty 150G 3d, 'Line' Smooth 32G

With big newcomers about balanced by number of weak starters, plus the fact that holdovers also are about evenly divided in the same way, the overall Broadway picture currently is spotty. Many houses are marking time awaiting the arrival of Memorial Day week.

"Three Coins in Fountain" is pacing the new bills, preem week at the Roxy, ending today (Wed.) heading for a smash $90,000. This is the best at this house since "The Robe" played the Roxy last fall (aside from year-end holiday week). It reflects a great campaign which included radio-tv plugs, a nice ad promotion and publicity anent the pic title via a song of same name.

"Le Plaisir" established a new house record of terrific $17,000 on its opening week at the arty Normandie. "Mad Magician" looks only fair $9,000 at the Holiday. "Blackout" with usual vaudeville at the Palace is heading for okay $19,000.

Money champion continues to be "Executive Suite" with stageshow, with a sock $150,000 likely in third week at the Music Hall. It stays a fourth, and probably six in all.

"French Line" shapes to hold with socko $32,000 or close in second round at the Criterion. Second week of "Miami Story" at the Paramount looms fair $30,000.

Top extended-run film still is "Knock on Wood," with fancy $25,000 in sixth stanza ended last night (Tues.) at the Capitol. Fifth session of "Elephant Walk" held around an okay $13,000 at the Astor.

Second round of "Spell of Ireland" is holding with smash $12,000 at the bandbox Baronet. "Prisoner of War" is down to mild $9,000 in third week at the Victoria, with "Secret of Incas" opening Friday (28). "Flame and Flesh," just marking time, shapes slow $9,500 in fourth round, with "Gone With Wind" coming in on Saturday (29).

Other new bills will see Par opening "Dial M for Murder" on Friday, the Globe launching "Barefoot Battalion" the same day and "Johnny Guitar" coming into the Mayfair tomorrow (Thurs.).

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.65) —"Elephant Walk" (Par) (6th wk). Fifth frame ended last night (Tues.) looks to hold around $13,000. Fourth week was $15,000.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"La Ronde" (Hakim) (11th wk). Still in chips with sturdy $10,000 in 10th week ended Monday (24) ahead of $9,000 in ninth round. Holds on.

Baronet (Reade) (430; 90-$1.50)— "Spell of Ireland" (Indie) (3d wk). First holdover stanza ended Sunday (23) held with great $12,000 after $13,000 opener. Stays on indef.

Capitol (Loew's) (4,820; 75-$2.20) —"Knock on Wood" (Par) (7th wk). Sixth session ended last night (Tues.) was solid $25,000 or near after $34,000 for fifth. Stays on until June with "Caine Mutiny" (Col) due to open June 24.

Criterion (Moss) (1,700; 75-$1.85) —"French Line" (RKO) (2d wk). Initial holdover stanza ending tomorrow (Thurs.) looks to finish with smash $32,000 or near. First week was $43,000.

Fine Arts (Davis) (468; 90-$1.80) —"Beauties of Night" (UA) (10th wk). Ninth week ended Monday (24) was sturdy $5,500 after $5,600 for eighth round. Holds on for a couple of weeks more.

Globe (Brandt) (1,500; 50-$1.50) —"Men of Fighting Lady" (M-G) (3d-final wk). Will finish run and third week here with light $8,500. Second week was $9,800. "Barefoot Battalion" (Indie) opens Friday (28).

Guild (Guild) (450; $1-$1.80)— "Out of This World" (Indie) (6th wk). Current round ending today (Wed.) looks like stout $7,000 after $7,500 for fifth week. Stays on.

Holiday (Rose) (950; 70-$1.80)— "Mad Magician" (Col). Looks only fair $9,000 but holding a second week to take in Memorial Day weekend. In ahead, "Rails Into Laramie" (U) $9,500.

Mayfair (Brandt) (1,736; 70-$1.80) —"Playgirl" (U) (2d-final wk). Final week is heading for lean $5,500 in 6 days after $7,500 opening stanza. "Johnny Guitar" (Rep) opens tomorrow (Thurs.).

Normandie (Normandie Theatres) (592; 95-$1.80)—"Le Plaisir" (Indie) (2d wk). Soaring to wow $17,000, new record for house in first session wound up last night (Tues.). Looks in for run with long lines both Saturday and Sunday. In ahead, "Pit of Loneliness" (Davis) (6th wk-6 days), $3,500, but very solid previously.

Palace (RKO) (1,700; 50-$1.50)— "Blackout" (Lip) and 8 acts of vaudeville. First week ending tomorrow (Thurs.) looks like okay $19,000. Last week, "Saracen Blade" (Col) with vaude, $17,000.

Paramount (ABC-Par) (3,664; 65-$1.65)—"Miami Story" (Col) (2d-final wk). This session concluding tomorrow (Thurs.) is heading for fair $30,000. First week was $39,000. "Dial M For Murder" (WB) opens May 28.

Paris (Indie) (568; 90-$1.80) — "Caroline Cherie" (Indie). Opened Monday (24). In ahead, "Moment of Truth" (Indie) (3d wk), was fair $4,500 after $6,500 in second week.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.60)—"Executive Suite" (M-G) with stageshow (2d wk). This session winding today (Wed.) looks to hold with great $150,000 or near, after $161,000, over expectancy, in second week. Stays a fourth and fifth for sure.

Roxy (Nat'l. Th.) (5,717; 65-$2.30) —"Three Coins in Fountain" (20th). Pushing up to smash $90,000 in first stanza ending today (Wed.). Holds, natch. In ahead, "River of No Return" (20th) (3d wk-6 days), $26,000. First week for "Coins" is biggest, outside of Xmas-New Year's week, since "The Robe."

State (Loew's) (3,450; 50-$1.65)— "Flame and Flesh" (M-G) (4th-final wk). Likely will finish final week of 8 days with slow $9,500. Staying an extra day to open "Gone With Wind" (M-G) (reissue) on May 29. Third week of "Flame" was $11,000.

Sutton (R&B) (561; 90-$1.50) — "Genevieve" (U) (15th wk). The 14th round ended Monday (24) held with fancy $3,000 after $3,800 in 13th week. Continues on.

Trans-Lux 60th St. (T-L) (453; $1-$1.50 — "Pickwick Papers" (Indie) (8th wk). Current stanza ending Friday (28) looks fairish $3,800, same as seventh week. Stays a bit longer with "Scotch on Rock" (Indie) due in next, and ahead of "Victory at Sea" (Indie), because latter is not ready.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Lili" (M-G) (64th wk). The 63d round ended Monday (24) held at big $6,800 against $6,700 in the 62d week. Stays over again.

Victoria (City Inv.) (1,060; 75-$1.65)—"Prisoner of War" (M-G) (3d-final wk). Looks to finish this session tomorrow (Thurs.) with mild $9,000 after $11,000 in second week. "Secret of Incas" (Par) opens Friday (28).

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama" (Indie) (51st wk). Current frame ending tomorrow (Thurs.) is heading for socko $38,000 after $37,000 in 50th week. Holds on indef.

'Indiscretion' Tasty 9G, Cincy; 'Jolson' OK 9½G, 'Moon' Bright 4½G, 4th

Cincinnati, May 25.

Temperate trend continues for downtown trade this session. Only new bill, "Indiscretion of American Wife," shapes for a fairly good marker at the Palace. Revived "Jolson Story," plus directional sound treatment, is leading the town in the big Albee. "Moon Is Blue" looms okay in fourth stanza at Keith's by virtue of solid third round.

Estimates for This Week

Albee (RKO) (3,100; 50-84)— "Jolson Story" (Col) (reissue). New directional sound treatment a lift to okay $9,500. Last week, "River of No Return" (20th) (2d wk), $9,000 at 75-90c scale.

Grand (RKO) (1,400; 50-84)—"A Girl for Joe" (WB) and "Guy With a Grin" (WB) (reissues). Fairish $5,000. Last week, "Rob Roy" (RKO) and "Texas Bad Man" (Indie), $7,000.

Keith's (Shor) (1,500; 75-$1.25)— "Moon Is Blue" (UA) (4th wk). Okay $4,500 after $6,400 third week.

Palace (RKO) (2,600; 50-84)— "Indiscretion of American Wife" (Col). Good $9,000. Last week, "Witness to Murder" (UA), $8,000.

SUMMER TIME IS CIRCUS TIME

CECIL B. GREATEST ON E

ACADEMY AWARD WINNER

BEST PICTURE OF THE YEAR

The circus is back... becaus available. Now is the time to date it an schools closed, millions of youngsters a choice in summer entertainment. Boo

AND IT'S PAY-OFF TIME WITH...

DeMILLE'S
IE SHOW
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Color by
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he greatest boxoffice show on earth is
campaign it for July and August. With
l their families will make it their first
it to repeat its never-equalled grosses!

TV Still Backward Child in Arg.; Sets, Programming Sluffed Off

Montevideo, May 18.

After three years' operation, video continues to be the backward child in nearby Argentina. Dealers report that set sales are slower than ever, not only because prices are too high for local wallets, but because programs are the reverse of attractive. Sportscasts remain the only lure to prospective set-purchasers.

Sponsors still hold off video as an advertising medium, partly because of the high cost (now rated at about $5,000 an hour), but also because there are too few sets in use to warrant the expenditure. In general the major advertisers only occasionally venture into video, doing it on a co-sponsorship basis, mainly for prestige reasons, or because such ventures are made a condition of obtaining time in radio.

Argentine video is still controlled by a ring which has a monopoly of set sales and collects a heavy cut on the sale of each unit. This cut enables the ring to subsidize the video programs, without which the whole system would collapse.

The ring's cut on set sales increases the prices from $330, at which the same sets may be purchased in Cuba, to $1,000, which is the price current in Buenos Aires for all but some unreliable native-built sets. This is much the same situation as that affecting automobiles, the prices of which are boosted to anything from $3,000 to $6,000, for even the most ordinary models.

Video sets are now manufactured locally, although parts for assembly can be imported only sporadically as exchange is allocated for the purpose. Some of the locally-made sets have been fitted with cathode ray tubes which were imported for use as spares for the Admiral imported sets. This means that if setowners have a blowout, they will find no spare tubes available for replacement.

There is unbelievable disorganization in everything connected with Argentine video, to the extent that whereas at the start it was remarkable for the quality of transmission, via a Standard-Electric transmitter, which because of the country's topography threw an incredibly clear picture over distances as great as 300 kms. in a straight line, vision is now blurred because equipment is not properly looked after.

Also nothing has yet been done to improve conditions under which programs are telecast. Radio Belgrano's improvised studio A in the mezzanine of the Alvear Palace Hotel, Buenos Aires, is still being used as the principal studio, but is unsuitable in every way. Directors and talent have to work in so small a space that accidents are the norm, but at least sometimes create hilarious situations which brighten the entertainment unexpectedly.

Two Quota Defaulters Tell Court They Always Show Loss on Brit. Pix

London, May 25.

Two British exhibitors, who were fined last week for quota defaults, declared in court that they always wound up with a loss when showing British pix.

The owner of the Picturedrome, Stamford (Lincolnshire), declared that he showed a loss of around $30 each week he showed a local film and a profit of between $45-$50 whenever he played a foreign pic. He said his audiences preferred Tex Ritter to Shakespeare.

The management of the Kingsway Theatre in a small Scottish town claimed that each British attraction meant a loss of about $28 weekly.

In the first case the controlling company was fined $56 and the second was ordered to pay a fine of $14.

Beveridge Loaned to Shell

Ottawa, May 18.

James Beveridge, National Film Board's United Kingdom and Europe rep and former top NFB executive producer, has been loaned for two years to Shell Oil in India.

In London since 1950, Beveridge will set up Shell's film production and distribution in India.

N.Y. Maestro Batons For Milan, Florence Operas

Milan, May 18.

Dimitri Mitropoulos, music director and conductor of the N. Y. Philharmonic, is here to conduct five performances of an operatic double-bill, Strauss' "Elektra" and Busoni's "Arlecchino," at La Scala Opera this weekend, stint starting Tuesday (25). Maestro is then due in Florence to conduct Puccini's "Girl of the Golden West," June 9, 11, 13 and 15, at Maggio Musicale.

His orchestral engagements come later, with a Munich date July 9 and a Salzburg Festival stint Aug. 21-22.

Need Stereo Only For Biggest Theatres, Scot Claims; Pic the Thing

Edinburgh, May 18.

Stereophonic sound remains purely a refinement except for very large theatres, according to J. K. Stafford Poole, leading exhibitor here. Reporting on the Warner sound demonstration to the local section of the Cinematograph Exhibitors Assn., he said it clearly indicated that, at least for cinemas with up to 2,000 seats and with screens up to 45 feet wide, normal sound with a single speaker was perfectly adequate.

George Gilchrist, chairman of the Scottish Exhibitors Assn., said it was still the picture, and not the scope in which it was presented which mattered.

He said some Hollywood producers were increasing their output again now that they found the CinemaScope supers were not running so long or making as much money as expected. Some of the smaller people in the U. S., worried about not getting any pix, had got together and had gone into production themselves.

CEA OPENS INQUIRY INTO SPONSORED TV

London, May 18.

A five-point inquiry into tv developments which will arise from the impending introduction of a commercial service in Britain, is to be conducted by the Cinematograph Exhibitors Assn. It is to ready a report which will be circulated to other trade associations for consideration.

The CEA inquiry will probe the possibilities of a special channel being allocated to the film industry to permit distribution to picture theatres. It will also inquire into the prospects of being allowed to use BBC programs on theatre screens and will examine the prospects of obtaining a separate channel for film industry advertising.

The inquiry will extend into a study of the charges of buying advertising time on the sponsored network and will also review the prospects of telemeter and other toll tv systems.

$5,000,000 in Eady Fund First 34 Wks. of '54

London, May 18.

Almost $5,000,000 has gone into the kitty of the Eady Fund in the first 34 weeks of the current financial year. The coin is being distributed to British producers on a basis equivalent to 33% of the distributors's gross.

Cumulative rentals in the same period exceeded $12,760,000. There are 593 feature films qualifying for a share of the Eady money plus 655 shorts.

The British Film Production Fund, which controls the Eady distribution, also makes a substantial grant to help production of children's films. The Cinematograph Exhibitors Assn. is suggesting that films made primarily for American tele, which receive theatrical release in Britain, should not be entitled to a share in Eady coin. The proposal is being considered by other trade associations.

Tinted Cartoons for Mex

Mexico City, May 18.

Production of tinted film cartoons has started in Mexico, with the making of three plus three others nearing completion by Richard Tompkins, ex-manager of the Churubusco pic studios here. The completed three were privately exhibited to Eduardo Garduno, chief of the pic trade's own bank.

Tompkins hopes to distribute his pix in South America and Europe besides Mexico.

Major Row Looms For CEA Vs. KRS

London, May 25.

A major row is developing between the Cinematograph Exhibitors Assn. and the Kinematograph Renters Society over the procedure to settle the row in the break figures dispute, which has been holding up progress on a number of urgent problems. The only point of agreement so far is in the selection of Cyril Salmon as independent chairman. An earlier nomination, made by the distributors, was rejected by the exhibitors.

The latest hassle stems from the announcement that the CEA had briefed Sir Hartley Shawcross, a former Board of Trade prez, to state its case before the indie chairman. The distribs objected to the recruitment of top legal brass but were advised by the exhibs that the objection had come too late. An exchange of correspondence between the two organizations is indicative of the bad feeling that exists on this issue.

The dispute proper dates from a KRS resolution, passed in 1951, which indicated the renters' (distribs) attitude on special break-term figures. During last year's negotiations for an extension of the Eady fund, the exhibs extracted a promise from the KRS that if it supported a voluntary scheme the Society would meet them within 90 days to re-examine the situation. Three months passed without any progress and the exhibs accused the KRS of breach of faith. Since then there has been continued evidence of ill-feeling on the part of exhibs, particularly in the smaller provincial areas, where there is a larger concentration of modest-sized houses which would be affected by the policy.

When it was first agreed that an independent chairman should be brought in to advise the two parties a timetable limiting the inquiry to six weeks was accepted; there was, however, no timetable set for start of the talks. Local exhibs are now saying it is proving to be as difficult to bring the CEA and KRS together as it is to persuade Molotov and Dulles to agree on an international agenda.

Distrib Deal on 'Faces' Set With Brit. Indie

London, May 18.

Anglo-Amalgamated Film Distributors, an independent producing-releasing British organization, has acquired UK rights to the CinemaScope production of "New Faces." Pic is to be made available to theatres in conventional as well as stereophonic sound.

The deal was negotiated by Nat Cohen, who partners Stuart Levy in Anglo-Amalgamated, during his visit to New York and Hollywood earlier in the year. Final details have only just been resolved and contracts were exchanged last week.

Cuba, Mex in Longterm Pact for Pix Workers

Mexico City, May 18.

Film peace between Mexico and Cuba is guaranteed for an indefinite period with the friendship-solidarity pact in Havana made by the Mexican National Cinematographic Industry workers and Picture Production Workers Union with the Assn. of Picture Technicians and Players of Cuba (APTAC).

This agreement eliminates friction in the film industries of both countries, which had been a headache, for both republic, and had seriously threatened economic and other relations between Mexico and Cuba.

Edinburgh Church Seeks 'Luther' Distrib in All Parts of Britain

Edinburgh, May 18.

Edinburgh presbytery of the Church of Scotland wants the American-made pic, "Martin Luther," to be released for public viewing throughout Great Britain. Clerics approved a motion that, in interests of historic truth, the film should be generally released and that the Cinematograph Exhibitors Assn. be contacted to achieve this.

Stating he had no financial interest in the film or in cinemas, Rev. J. L. Douglas, of Newhaven-on-Forth, said the film had been acclaimed by leaders of all denominations as "one of the most deeply religious and stirring stories ever screened."

He told his fellow-ministers: "'Martin Luther' was seventh in the list of 12 best films shown in the U. S. last year. In face of its popularity, it seems strange that it has not been released for general showing in Britain.

"A letter from the Board of Trade, with whom all films have to be registered before public showing, assures me that no application for registration has been received. This is a great disappointment to many. Here is an American film with leading British actors, made in Germany, truly a true international film with a great subject. I firmly believe that thousands wish to see it and ought to be given the opportunity."

Another minister, Rev. T. D. Stewart Brown, of South Leith, supporting the motion, added: "I think it is being the subject of unofficial censorship."

Other church groups are pleading for general release of the pic, and the question will be raised at the annual General Assembly of the Scot church in Edinburgh this month.

'Hill 24' Documentary Pix Started in Israel

Tel Aviv, May 18.

The production by the new Israel film company, Sik-Or, of "Hill 24 Doesn't Answer" is going ahead with location work in the Israel southern desert, the Negev. The story describes an incident in the Israel-Arab war of independence and mirrors the effort to resettle and recultivate the wilderness. The actors are vets of the Hebrew stage. Capital for the new film company comes from local, British and South African sources.

Israel Motion Picture Studios started filming a documentary on Jerusalem, based on a script by C. Hefer, while the Jewish Agency is preparing a 20-minute color film on the life of Theodore Herzl, founder of the Zionist Organization, who died in 1904. Lazar Duenner will produce.

Havana Council Requests Fines for All Theatres Not Using Cuban Actors

Havana, May 18.

The Consultive Council has approved a bill taxing all theatres and film houses not employing Cuban actors when charging over 60c in admission. Because the council has only advisory status, the bill must be approved by the cabinet and signed by President Fulgencio Batista before it can become law. Bill is the largest step in a dispute which has raged for over a decade between actors' unions and film houses. The unions have influenced various government regimes into passing laws requiring cinemas to stage shows with their films.

Under the present law, at least one theatre in every circuit of four is required to have shows if admissions were over 80c. Non-chain theatres had to have shows so the result of the law was to force Havana theatres to band together into circuits, all the houses in a circuit presenting the same main feature. Thus only one theatre in a circuit had to present stage shows, and even this was often avoided by using "musical interludes" played by a few musicians.

'ROMAN' TOPS TOKYO'S 'GOLDEN WEEK' GROSS

Tokyo, May 18.

"Roman Holiday" (Par) was the most gilded of all foreign films showing in Tokyo during "Golden Week," the first week in May, so called by Japanese exhibs because it includes four holidays. The Par pic far outpaced two CinemaScope films and a revived Marilyn Monroe pic plus a western.

"Holiday" in the week did $30,000. Originally booked for four weeks, "Holiday" was extended to five.

Other U. S. films shown during the week were "Khyber Rifles" (20th), "Knights of Round Table" (M-G), "Don't Bother To Knock" (20th) and "Escape Fort Bravo" (M-G).

Daiei Pic Co. Tops All Jap Firms in Earnings

Tokyo, May 18.

Daiei Motion Picture Co., whose films have won two Grand Prix awards at successive Cannes fetes, ranked first among 22 Japanese corporations (capitalized at more than $300,000) in earnings during the semi-annual business period ending last Jan. 31. The National Tax Agency revealed that the film studio earned $1,140,000 during the half year.

Daiei, which moved up from third place in the preceding half-year period, topped its nearest competitor, Japan Refrigerator Mfg. Co., by $30,000. In third place was the Joban Coal Mining Co. with $805,000. In fourth place was another film company, Toho Motion Picture Co., with $780,000.

More Original Stories, Color in France's '53-'54 Film Production Lineup

Paris, May 18.

Looksee at the 1953-54 film production season lineup points up some facts in trends and innovations here. Of the films made in France, 52 were from original screenplays, 26 were based on novels and 15 were filmed legiters. Color zoomed in importance, and one pic was especially made for a widescreen ratio. A new Gallic anamorphoscope process, Cinepanoramic, is getting its unveiling in a full-length pic being made in Egypt, "Valley of Pharoahs."

Most active screen writers were Michel Audiard, who scribed five films; Jean Aurenche who did three; Charles Spaak, four; Poland Laudenbach, also four; Yves Mirande, three, and Jacques Companeez, four. Most active directors were Ralph Habib and Yves Ciampi.

New directors were heard from with firsts by Paul Cadeac on "Quai Des Blondes," Norbert Carbonneaux' "Les Carsaires De Bois De Boulogne" and Robert Darene's "Le Chevalier De La Nuit." Maurice Dekobra, directing his own story "The Raid Is Tonight"; Georges Jaffe doing "Gamins De Paris," Jean Josipovici's version of his own novel, "Flesh and the Devil," and Yves Robert with "Men Only Think of That" also were newcomers.

About 80 directors did not make one film during this period, and of these, only 40 made a pic in the 1952-53 season. Among the inactive were such toppers as Jean Renoir, now directing theatre, Rene Clair, and Rene Clement. Latter went to England for a pic.

Col's Israel Symph Disks

Tel Aviv, May 18.

Under a contract with Columbia, the Israel Philharmonic Orch is to record a number of musical performances during the next two years. Playing at the Tiferet Cinema in the town of Rishon-le-Zion, the orch has already begun recording of Mahler's First Symphony.

Conductor of the first series of records is Paul Kletzki.

TOO MANY ROYAL CAMERAMEN?

Divorce in Writer Union Family Near

Both Coasts Willing—Issue of Authors League Debt ($70,000) Must Be Compromised

Hollywood, May 25.

The Screen Writers Guild seems well on its way to working out its reorganization plan whereby SWG will become part of a writers union with screen, radio and television jurisdiction, east and west. SWG secured unanimous approval of its own membership here last week. It appeared as if the one possible thrower of a monkey wrench, the Radio Writers Guild, would go along. RWG apart, little opposition is manifest from either the Dramatists Guild or the Authors Guild which are as anxious as SWG is to put an end to the four year brawling over television writer jurisdiction.

Once official sanction of Authors League of America is given, the new American Writers Guild can go into operation although SWG spokesmen here indicated it may take six months to actually organize and set up the new operation.

SWG attorney Gordon Stulberg and Marvin Borowsky of the reorg committee are in N. Y. to confer with Radio Writers Guild and Television Writers Group on the reorg, and to return with proposed new constitution of the new organization.

Membership unanimously voted to continue the 1% assessment, after treasurer Harold Greene reported the Guild's financial condition, and said the 1% was needed.

On another front, in N. Y., the NLRB tossed out the petition of SWG-ALA to file for jurisdiction in the live net tv field, currently held by Television Writers of America, basing its action on grounds it was not yet time for such filing. NLRB said SWG must wait until 30 days prior to certification, which would be in July. SWG is appealing the NLRB action.

League Happily On Own

In New York, Authors League council will speed the parting guests, and wish them well, divorce being now recognized as the price of some peace in the writing professions. The League name will be retained and will cover a national organization of stage, book, magazine and other authors (including poets and librettists). League dates back to 1910 when it was founded by such stalwarts as Rex Beach, Owen Johnson, Arthur Train, Booth Tarkington, Winston Churchill, Louis Joseph Vance and Theodore Roosevelt Sr.

One issue between the new SWG-dominated American Writers Guild and the Authors League of America is the current ALA debt, reported around $70,000, most of it expended for television recruitment and negotiation, the benefits of which pass to the SWG bunch. How that will be worked out seems to be anybody's guess.

RWG's Monday Vote

New York, Chicago and Hollywood branches of the Radio Writers Guild participated Monday (24) in a vote on the Screen Writers Guild proposal. RWG, which had previously voted against the SWG plan, reversed itself. Thus the way now appears clear for the American Writers Guild to come into being.

It is also expected that RWG and the Television "group" (not guild) of the Authors League will jointly seek certification for live tv jurisdiction in Manhattan.

USO Unit Hits Iceland

Hollywood, May 25.

Johnny Grant will lead another Hollywood troupe to entertain servicemen abroad, starting Thursday (27). Among the entertainers will be Ginny Jackson and Paul Nero.

Tour, arranged by the Department of Defense, will spend three weeks overseas with stops in Iceland, Europe and North Africa.

Exhibs' Moral Clause?

Claude Ezell, head of the International Drive-In Assn., suggested to the industry arbitration conference on Monday (24) that a fair trade and morals clauses be included in the scope of the arbitration system.

Although he did not elaborate, he intimated that the clause should include some restrictions on ozoners that show "sex films" and use "strip teasers."

CATHEDRAL'S 'TRIUMPH' BASED ON LIFE OF CHRIST

Hollywood, May 25.

Important events in the life of Christ will form the basis of "Day of Triumph," a feature-length film to be produced by J.K.F. Productions, a new unit organized by the Rev. James K. Friedrich, president of Cathedral Films. Picture is intended for major theatrical release.

Budgeted around $500,000, the film will be made in Eastmancolor with Robert Wilson starring and Irving Pichel and John T. Coyle co-directing from a script by Arthur Horman.

Old Goldwyn Features Out Via States Rights

Samuel Goldwyn office has set a steady flow of oldie pix for distribution around the country via states rights distributors. Films are those made by Goldwyn over the years and which he gifted to his wife, Mrs. Frances Goldwyn. Licensing of the product to telecasters had been considered but Mrs. Goldwyn decided against this.

First two reissues are set for this month. They are "The Westerner," Gary Cooper starrer, and "Dead End," Slyvia Sydney McCrea and Humphrey Bogart. Others set for the re-runs at intervals of 30 days include "Barbary Coast," "Come and Get It," "Adventures of Marco Polo," "Nana" and "The Cowboy and the Lady."

Deals for handling the films by the territorial distribs were set by James Mulvey, president of the Goldwyn organization, and Robert Mochrie, sales v.p.

Upon playing off the product in the reisesue market, it's figured as a possibility that Mrs. Goldwyn will again weight tv rentals.

RELIGHT ON IA DEAL

Boothman at $90 Replaces Two at $65

St. Louis, May 25.

Two of the three nabes in the Alton, Ill., area shuttered because of financial conditions have been relighted after a deal was made with Local No. 268, IATSE, whereby the number of projectionists was cut in half and a pay raise granted. Until the shuttering two projectionists were employed in each house at $65 per week. Under the new pact one projectionist, at $90 per week, is now employed.

The houses affected are the Norside owned and operated by Eugene K. Elfgen, dark since last April 26, and the Uptown, owned by Joseph Goldfarb, shuttered May 2. It was understood that the third house, the State, owned and operated by Charles Goldman and Harry H. Beck, has been offered the same pact if it is relighted. In a joint statement Beck, Goldfarb and Elfgen said that in addition to paying the two projectionists $65 per week when only one was needed increased cost of films rentals and other operating costs caused the houses to be operated at a loss.

AWAIT QUEEN'S TOUR IN C'SCOPE

Degree to which CinemaScope can or cannot provide added b.o. appeal for a picture at this stage of the game should be established with some accuracy when 20th-Fox gets around to releasing its CinemaScoped feature-length version of "The Royal Tour of Queen Elizabeth and Philip." Pic, subtitled "The Flight of the White Heron," is now being completed in Britain.

The British Queen has been the subject of a good deal of camera attention over the past year, what with the Coronation in June of 1953 and her recently completed tour of the British Commonwealth. The Royal personage, while obviously an intriguing and attractive figure for U. S. audiences, hasn't always made for good b.o.

Compilation shows that, apart from the routine newsreel and tv coverage, the Coronation inspired four different short or feature-length subjects, three of them in color. Undoubtedly the most successful of these was the Universal-Rank release, "A Queen Is Crowned," which did extremely well in many spots even though it lagged badly in others. On the whole, however, U execs feel "A Queen Is Crowned" did pretty well, a sentiment that is not fully shared by the J. Arthur Rank organization which envisioned Americans breaking down the doors to see it.

The other coronation pix were "Gentlemen, the Queen," released prior to the Coronation; "Elizabeth Is Queen," on which Warner Bros. got only fair returns, and 20th's CinemaScoped short of the coronation parade which was sold with "The Robe" and was generally hailed for its effects.

As for the Royal couple's tours, the Canadian Film Board's "Royal Journey," covering the Queen and Duke's visit to Canada, did very well in many spots even though, on the whole, UA only got 1,900 bookings on it. UA execs last week expressed disappointment over the public's response to their package of "The Queen's World Tour" and "A Royal Symphony," both J. Arthur Rank productions covering the earlier stages of the trip.

Most likely explanation is that the tour was well covered by the newsreels and that the Rank film merely duplicated scenes already presented before in some fashion or another. The reels, incidentally, were handicapped since only one pool cameraman was allowed to accompany the Royal travelers on plane or shipboard. His material was lensed in black-and-white. Several reels rushed cameramen to the various points where the Queen and the Duke stepped ashore and so got their individual coverage.

Universal, for instance, sent a special crew to Bermuda for a short on the visit of the Royal travelers there. The Australian government produced a Ferrania color short on the Australian leg of the tour. Associated British Pathe shot a film record which has had some dates in the U. S. via Allied Artists but didn't get a N. Y. booking.

The CinemaScope version, which of course will have the benefit of 20th drumbeaters, will present the entire 45,000-mile tour, starting with the arrival of the Queen in the Fiji Islands and Tonga and ending with her return to London last week. Final footage will be viewed in London this week by 20th prexy Spyros P. Skouras, who told the stockholders in N. Y. last week that what he had seen of the travelogue so far was "magnificent." Film was lensed by Paul Wyand, chief of British Movietone News. It'll have stereophonic sound.

William E. Osborne, assistant export manager of Allied Artists International Corp., returned to the company's New York homeoffice Friday (21) following a 15-month tour of the Far East market.

Swedish Language Features Less Profitable in Sweden Than Imports

Bets Sight Unseen

Columbus, May 25.

Independent Theatre Owners of Ohio told its members to beware of using exaggerated advertising and pick something else from the press book. Advice followed publishing of a column by Norman Nadel, Citizen film critic, on misleading and overblown ads he found in press books.

Cited particularly was Republic's "Jubilee Trail," which is heralded in the press book as the greatest picture since "Gone With the Wind." Nadel said he hadn't seen the picture but it was a sure bet this couldn't be true.

ALLPORT REPS MPEA IN STOCKHOLM DICKER

Fayette W. Allport, Motion Picture Export Assn. rep in London, has been assigned to speak for the MPEA at the upcoming Stockholm meet of the exec committee of the International Federation of Film Producers Assns.

Arrangements for 1955 film fests are a part of the agenda. It's not known whether the committee intends to again take up the controversial proposal for a European film production pool. The Americans are firmly opposed to any such arrangement and have made their position plain in the past.

Jeff Chandler Crosses The '5 Bridges'; U Peace

Hollywood, May 25.

Jeff Chandler spent the weekend on suspension at Universal but the star was back on the payroll last night (Mon.) with the studio expressing pleasure that the "differences were so rapidly and amicably resolved."

Chandler had contended that the differences already had been resolved but the studio announced his suspension Thursday (20) despite the actor's insistence that he was ready and willing to take a role in "Five Bridges to Cross."

His axing from the payroll came after Chandler had written the studio that he was dissatisfied with the "Bridges" part. Meanwhile, over the weekend George Nader took over the Chandler role with Tony Curtis drawing another part in the picture.

Filming of "Bridges" will be done on location in Boston with Joseph Pevney directing. As for Chandler, studio said it would announce production plans for him "in a very short time."

ADMISSION DATA

Government Figures Not Yet Reflecting Tax Cut

Washington, May 25.

The general admission tax brought in $207,435,000 for the first nine months of the Federal fiscal year which ends June 30, Bureau of Internal Revenue reports. This contrasts with $237,981,000 for the same period of the preceding fiscal year. However, filing is now on a new quarterly basis, so that the decline is doubtlessly less than would appear from the figures. The drop of the admissions tax rate from 20% to 10% did not begin to operate during the period. Hence, the new tax bill had nothing to do with the fall-off. About 60 to 65% of the tax total is estimated to come from motion pictures.

The 20% bite on nitery tabs yielded $28,194,000 for the nine months, compared with $35,351,000 for a year earlier. Here, again, the change from monthly to quarterly filing of excises is partially responsible for the drop.

It's more profitable to distribute foreign pictures in the Swedish market than to produce films in the Swedish tongue according to S. A. G. Swenson, managing director of A. B. Wivefilm who arrived in New York last week to scout fresh product. "We used to make up to six Swedish pictures annually," he said, "but now the company seldom turns out more than one or two since imported films gross far more than native pictures."

Swenson, whose firm is one of the top producer-distributors in Sweden, asserted that Wivefilm is registering its best business in its 24-year-history. His organization expects to release between 25 and 30 pictures in its '54-'55 fiscal year of which only two will be Swedish. Basic reason for the relatively small Swedish production, he said, is the lack of an international market for such product.

Following his arrival in the U.S. last Tuesday (18), Swenson acquired Swedish distribution rights to the Louis de Rochemont production of "Martin Luther" as well as some six Allied Artists pictures headed by "Riot in Cell Block 11." Wivefilm, incidentally, also distributes Korda-London Films product as well as pix of top French producers.

Swenson, who has an interest in eight Swedish theatres, noted that exhibitors are unlikely to face competition from television until possibly late next year, for tv at present is only in the embryo stage. Yet to be decided is whether the government or private interests would operate stations. Box-office in general, he added, is perking nicely with exception of the few houses equipped with CinemaScope.

Four theatres in Stockholm, he commented, have installed CinemaScope while the two other 'Scope houses are in the provinces. Although the first 'Scope film, "The Robe," drew a bad press, business was fine primarily due to the novelty of the new medium. When that wore off, he recalled, attendance varied according to the quality of the picture.

Before returning to Europe on June 12, Swenson expects to confer with a number of American producers with an eye toward working out a possible co-production deal. Wivefilm owns the rights to "The Song of the Scarlet Flower," a classic by a Finnish author that's been translated into more than a score of languages. In Swenson's opinion this romantic yarn is ideal material for the international market.

Swenson is confident the venture could be made as an English language picture in Sweden for a production cost of around $200,000. Story involves four women and a man. Femme roles would be played by Swedish actresses of which Sweden has plenty while the male part would be portrayed by an American star under present plans.

Wivefilm also has a Swedish language film currently before the cameras in Paris. Titled "Tva Skona Juveler" (Three Funny Fellows), the project is having exteriors shot in the French capital while interiors will be done in Stockholm. Swenson will make a Paris stopover enroute back to Sweden via London.

Foreclose 'Park Row'

Los Angeles, May 25.

Suit to acquire complete foreclosure rights to the Samuel Fuller film production, "Park Row," was filed by Walter E. Heller & Co., Chicago financiers, in Superior Court.

Plaintiff wants the court to decide Famous Artists, Howard Anderson, Morey Getz and David Getz have no rights in the picture. That would enable Heller to dispose of the property in an effort to get back part of his investment.

* The Most Powerful National Advertising Campaign In The History of 20th Century-Fox Is Pre-selling

Demetrius and The GLADIATORS

color by TECHNICOLOR

the CINEMASCOPE production

that begins where The Robe left off!

* Starting May 31 in LIFE, LOOK, THIS WEEK, AMERICAN WEEKLY, PARADE, PICTORIAL REVIEW and 15 OTHER MAGAZINES!

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Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (25)

1954 High	1954 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
17¼	14½	Am Br-Par Th	264	16½	16	16⅜	— ⅛
59	41⅝	CBS, "A"	39	58⅜	57⅜	58⅜	+ ⅜
58½	41½	CBS, "B"	13	58	57	58	+ ¼
23⅜	19¾	Col. Pic.	216	25⅛	23	24	+1¼
10¾	9¼	Decca	468	10½	9⅞	10⅛	+ ⅛
58	46¾	Eastman Kdk.	274	63¼	67⅜	62¼	+4¾
15¾	13¼	Loew's	310	15⅝	15⅛	15¼	— ¼
7⅜	6⅛	Nat. Thea.	177	6⅞	6⅝	6⅝	— ⅛
31⅜	26⅛	Paramount	249	32⅜	30⅝	32¼	+1¼
34⅝	28	Philco	126	34⅛	32⅜	33	— ¾
23⅝	22½	RCA	477	28⅛	27⅛	27⅜	—
6¼	2⅞	RKO Picts.	541	6½	6⅛	6⅛	—
6⅜	4½	RKO Thea.	277	6⅜	6¼	6⅜	+ ⅛
4⅛	3	Republic	514	4¾	3⅞	4½	+ ⅝
11¼	10½	Rep., pfd.	49	11½	11	11⅜	+ ⅜
17	11⅛	Stanley War.	213	17⅛	16	16⅞	+1
22½	18¾	20th-Fox	297	20⅝	20⅛	20½	+ ¼
21¼	18½	Univ. Pix.	93	23¼	20⅞	22½	+1½
70¾	63¾	Univ., pfd.	*180	70	65¾	69½	+4¼
15⅝	13⅝	Warner Bros.	142	16⅛	15½	16	+ ⅜
73⅜	63⅞	Zenith	27	68½	66⅛	67⅛	+1⅛

American Stock Exchange

6	3⅝	Allied Artists	44	4⅛	3⅞	4	—
11¾	9⅛	Du Mont	94	10⅞	10	10⅛	— ⅝
14½	12⅛	Technicolor	138	12½	12⅛	12⅛	— ⅜

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	9⅜	10⅛	— ⅜
Chesapeake Industries	2⅞	3⅜	—
Cinerama Inc.	2⅜	2⅞	+ ⅜
Cinerama Prod.	2	2½	
Color Corp. of Amer.	⅞	1⅛	+ ⅛
King Bros.	1¼	1⅜	+1/16
Polaroid	35¾	37¾	
U. A. Theatres	10½	11¾	— ⅞
Walt Disney	10⅝	11⅝	— ⅛

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

'DON'T ALWAYS APPEAL TO GOVERNMENT'—LEVY

Springfield, Mo., May 25.

It is time the industry called a halt to seeking relief from Governmental agencies and turned to arbitration instead. That thought featured remarks made by Herman M. Levy, general counsel of Theatre Owners of America, in addressing last Wednesday's (19) joint meeting of Missouri-Illinois Theatre Owners and Kansas-Missouri Theatre Assn. Meet was held at Arrowhead Lodge, Lake of the Ozarks, near here.

Slanting his remarks around the aims of the industry conclave which opened in New York Monday (24), Levy declared the hope is that a workable system or arbitration will be developed and thus end the litigation that has proved so costly. While distribution pays the litigation bill, in the first instance, he said, it is undoubtedly "the burden of exhibition in the form of increased film rental."

Jay Emanuel Shutters House in Booth Dispute

Reading, Pa., May 25.

Hassle with the local projectionists union has caused Jay Emanuel to shut down the Park Theatre here. Theatre op said he had no intention of shuttering the house since he had invested $17,000 recently in conversion to 3-D, widescreen, CinemaScope and stereophonic sound.

Emanuel charges that the boothmen received 20% of the gross. "Combine the heavy overhead and poor economic conditions of the theatre industry and you'll see our hand was forced," Emmanuel declared. Theatre had asked the union to reduce the number of projectionists from five to three, since two boothmen on a shift are no longer required by a city ordinance.

In an ad in the Reading Times, headed "An Explanation," Emanuel cited his reasons for closing the house. He registered "sincere regrets that 21 Reading jobs must be eliminated." Ad notes that some sort of settlement had been sought since October, but that the boothmen were adamant in the five-man demand.

U's Race Car Film Unveils

Toledo, O., May 25.

World premiere of "Johnny Dark," Universal-International film about sports car racing, will be held in the Rivoli here Wednesday, June 16. Several scenes were made in Toledo last fall, at the Willys auto plant and on several principal thoroughfares.

Film stars Tony Curtis and Piper Laurie.

Wolfberg and Kar-Vu In Out-of-Court Settlement

Denver, May 25.

A $300,000 triple damage suit against Wolfberg Theatres and United Artists was dropped when the case was settled out of court for what the attorneys said was a "fairsized amount."

L. K. Lee, head of Kar-Vu Theatres, Inc., operating the Monaco here, had sued for damages in 1952 charging violation of the antitrust laws, and alleging he was not able to get second-run United Artists films on the same terms enjoyed by the Wolfberg interests.

New Widescreen for Fite

Los Angeles, May 25.

General Precision large-screen television equipment, now being installed by Fox West Coast in the Fox Wilshire theatre will be used for the first time to show the Rocky Marciano-Ezzard Charles fight on June 17.

Equipment and installation cost $15,000. House will be scaled from $3.30 to $6.60 for the heavyweight title bout. Two other L.A. theatres, the Paramount and the Orpheum, will show the knuckle telecast.

Wall St. Traders

Continued from page 3

such reported changes invariably cue stock activity).

Paramount hit a new mark for longer interested in critics' attractions."

One factor frequently cited is that the audience has changed. There are several lines of thought the year of $32.37½, or substantially up from its low of $26.12½. Par support is based on recent strong profits statements, plus the corporation's diversification in the electronics field.

Columbia, attractive to investors because of "From Here to Eternity" and the prospect of possibly other big entries in the near future, has hit $25.12½. This contrasts with a low of $19.75.

Universal, showing a long-term consistent rise, reached a new maximum price of $23.25 for the year, from a low of $18.50. Steady earnings upbeat is regarded as attributable.

Stanley Warner, too, is on the climb, hitting a new peak of $17.12½, or more than a 50% gain over the year's low of $11.12½.

Covering the situation generally, Wall St. analysts underline that all, or nearly all, companies have unusually promising product due in the third quarter, attendance likely will perk and easing of the 20% Federal admissions tax should be reflected in near-future income.

Admission Prices, Not Video, Key To Family Theatres—Says Arthur

Admission prices are the key to the theatre's competition with home tv, Harry C. Arthur Jr., chairman of the Southern California Theatre Owners Assn., has told 20th-Fox prexy Spyros P. Skouras in a letter.

Arthur started out by stating that while tv obviously had hurt the pic biz, "no effort has really been made to meet that competition." The tv set in the living room "is only a superficial advantage" over the theatre once the tv novelty is exhausted, he observed. And he went on:

"While we cannot give entertainment free as they do on television, we have many other attractions in connection with our motion pictures that will appeal to a paying public, provided the price is right. That seems to be the big question in American economics. If the price is right, the people will pay for what they want. If the admission price to the motion picture theatre is kept within moderate bounds, there is no question in my mind but what the motion picture theatre will always be a capable competitor for the American entertainment dollar and free television at home will not keep the American patron from spending that dollar if he feels he is getting his money's worth."

Arthur further outlined to Skouras his houghts in the tying in of equipment and picture sales, but observed that events transpiring since his writing of the letter had eliminated most of the prevailing issues. He further suggested to Skouras that the 20th sales org had failed to follow through on the 20th promise of a guaranteed profit.

"They spend considerable time convincing us that the principle is not applicable to the theatres which we operate," he complained. "However, we have told them that you, in the statement of principle, have made distinction as to any class or group of theatres." 20th has now dropped the profit guarantee except on contracts already made.

ANOTHER CUTS PRICES

Minneapolis, May 25.

Following United Paramount Lyric's lead, another local loop first run theatre, the RKO Pan, has dropped its admission prices from 65-85c to 50-75c. A check suggests that this will end local scale slashing, for the present.

Located across the street from the Lyric, the Pan has a similar policy, playing mostly twin bills of "B" pictures.

Copyright

Continued from page 3

of our State Department, and such organizations as the Authors League, ASCAP, etc.

The film majors claim the deal will give them only a partial copyright on their product, that it will leave them worse off than they are at present and will put them at the mercy of Russia and its satellites.

The film interests point out that the convention protects only the visual portions of motion pictures. This leaves the soundtrack—with words, dialogue, sound effects and music—totally uncovered. Second, say the majors, "works created in Iron Curtain countries will get United States copyright protection.

"For the first time in history it will be possible to secure for published Russian works copyright protection in the United States. This can be accomplished under the peculiar provisions of the convention which make it possible for authors of non-signatory countries, like Russia, to have their works first or simultaneously published in a signatory country or to assign their works to nationals of signatory countries.

"But our works have never gotten and never will get protection in Russia. Likewise it will be possible under the convention to secure United States copyright protection for works originating in other Iron Curtain countries.

"This means that great amounts of American money will flow into Russia and other Iron Curtain countries, on account of the use in this country of their musical and other works, whereas these Iron Curtain countries do not, and will not, protect American works, but freely use them."

Trust Fund Retires 8 Boothmen At $100 a Month Lifetime Pension

Milwaukee, May 25.

A trust fund completely financed by theatreowners of this area, with current assets of $50,000, is being used for payments to retired or permanently retired projectionists. Known as the Motion Picture Projectionists' Union Severance Trust, the fund is administered by a board of directors, three of whom are exhibitor reps and three of whom are union reps.

The trust was established in January, 1953, with exhibs paying a percentage of the boothmen's wages into the fund. Benefits are paid to projectionists who retire at 65 or older and to lend aid to those permanently disabled by sickness or accident. The trust fund is guaranteed by a collective bargaining agreement between the Milwaukee Motion Picture Projectionists' Union, Local 164, IATSE, and the theatreowners. Co-chairman of the board of directors of the trust are Harold J. Fitzgerald, prexy of Fox Wisconsin Amusement Corp., and Oscar E. Olson, business manager of the union.

The board, at its first session in January, placed eight projectionists on retirement at $100 per month for life. They are Alfred Bauman, 70; William Bodenstein, 66; Hollie Fulmer, 76; Fred Lower, 73; George Mace, 67; Joseph Sasse jr., 66; Jerome Washicheck, 67; and Arthur Westphal, 67. John Black, Paul Bruder and Herman Trampe were placed on the permanent disability list, with payments of $100 per month.

2 'Sabrinas' May Conflict

Paramount's "Sabrina" will be in distribution at the same time as the pic's stage version, "Sabrina Fair," if the latter can make it through the summer months. Film, starring Audrey Hepburn, William Holden and Humphrey Bogart, is set for release in September. Arrangement with Playwrights Co., which is presenting the legiter, prevents sale of the film before that month.

Play, co-starring Joseph Cotten and Margaret Sullavan, is continuing successfully but cast changes could threaten the run before the fall. Leora Dana and Tod Andrews replace Miss Sullavan and Cotten next week.

In a unique situation, production of the film and rehearsals of the legiter were going on concurrently last autumn. Sam Taylor scripted both versions.

PITT LOGES AT $5 FOR THEATRE TV OF BOUT

Pittsburgh, May 25.

Both Stanley and Harris, with a total seating capacity of nearly 6,000, have set a $3.50 top, including tax, for the Marciano-Charles fight theatre telecast on June 17 but for the first time will have a reserved section in the loges and tickets for these locations will go at $5.

There are only a few hundred seats in the loges, but management of Stanley and Harris figure there are more than enough people, unwilling to crowd in hours before the fight in order to insure a parking space, who'll be more than agreeable to go for the higher tariff.

Stanley tickets went on sale over the weekend and Harris put them up a day or two later, with early indications that the two houses will be completely sold out for the scrap due to the strong local interest in Ezzard Charles, who is co-managed by two Pittsburghers, Jake Mintz and Tom Tannas.

Cleveland Policies

Cleveland, May 25.

Both the local RKO Palace and the Stanley-Warner are set to handle the closed circuit telecast of the Rocky Marciano-Ezzard Charles championship fight on their big tv screens June 17.

Each house is charging $3.50 per ducat, including taxes, with all seats reserved. Allen has 3,000 seats, the Palace, 3,300.

Resort Drive-In Booking

Atlantic City, May 25.

Atlantic Drive-In, a Walter Reade theatre, is installing a wide screen for television and will carry Rocky Marciano-Ezzard Charles on June 17th as the first of a series of closed circuit tv events.

Fight will also be carried by WMID, resort station, as action gets underway at the Yankee Stadium in New York.

Drive-In theatre is located on the Mainland some 15 miles from the resort with hundreds of motels nearby which are filled with vacationists plus the usual fight minded resort resident and visitor.

Kupferman Receiver For 'Billy Mitchell'

Theodore R. Kupferman, general counsel and executive veepee of Cinerama Productions Corp., has been appointed by Judge Edgar Nathan of the N. Y. Supreme Court as the receiver for the film and tv rights of "Billy Mitchell, Pioneer of Air Power," by Isaac Don Levine.

Appointment stems from a N. Y. Supreme Court suit against producer Sam Bronston who has held the rights to the book since 1942. Suit was entered by Joseph L. Rosenberg who, under terms of deal with Bronston, was to have received $10,000 from the first money received from the production of a picture dealing with Mitchell. Bronston, however, failed to arrange a production deal and Kupferman has been charged with the task of finding a buyer for the property.

FILMAKERS EXHIB TERMS DRAW KUDO

Idea of lining up exhibitor deals for pix prior to production appears catching on. Filmakers Releasing with its upcoming production of "Private Hell-36," has drawn heavy mitting from Leonard Goldenson, United Paramount Theatres prez, among other exhibs.

Stated Goldenson, in a wire to Filmakers: "Our company is definitely interested in your new production. I believe I express the hopes of all exhibitors in stating we will enthusiastically support you in this instance and in any future productions you may be contemplating."

According to Filmaker sources, other circuit men who have applauded the plan include Samuel Rosen, Spyros Skouras Jr., Fred Schwartz, Harold Rinzler and Sol A. Schwartz.

Company is inviting exhibition contracts on the basis of production planning, casting, story line, etc. Exhibs signing up have the assurance that they'll have the pic when it's ready on a "first serve" basis.

"Hell-36" rolls June 1 with Ida Lupino, Steve Cochran, Dean Jagger and Howard Duff in the top spots and with Don Siegel directing. Release is set for Sept. 15.

Perspecta Integrator Units Go to 15 Nations

Perspecta directional sound intergrator units are being shipped to 15 nations abroad. Initial orders have been filled for Canada, France, England, Sweden, Denmark, Australia, Japan, Brazil, Italy, Finland, Peru, India, Egypt, South Africa and Germany.

Perspecta units, stereo sound method which produces three-speaker sound from a single, standard optical track, is being manufactured by the Fairchild Recording Equipment Co. The system is owned by Loew's and the Fine Sound Co.

UJA Hails Skouras' Help

Total of $418,920 was pledged in support of the United Jewish Appeal of Greater N. Y.'s 1954 campaign at a Hotel Pierre luncheon Thursday (21). Spyros P. Skouras, 20th-Fox president, as guest of honor, was presented with an Israeli-printed Hebrew bible in recognition of his humanitarian work.

In making the presentation, Stanley Warner prez S. H. (Si) Fabian stated, in part: "So far as I know he (Skouras) has never refused to serve a cause, or rejected the chairmanship of a campaign, local or national, large or small. If they call for help, Spyros can't refuse them."

"I'm usually silent, but I've gotta talk now. I watched M·G·M making 'VALLEY OF THE KINGS' over here and I haven't seen anything so exciting in thousands of years. They've really captured the mystery and majesty of this fabulous land of the Pharaohs."

TRADE SHOWS—JUNE 18th

The Box-Office Sings!

"VALLEY OF THE KINGS"

Flaming COLOR!

M-G-M's mighty production starring

ROBERT TAYLOR · ELEANOR PARKER

CARLOS THOMPSON

With

KURT KASZNAR · VICTOR JORY and SAMIA GAMAL

Written by **ROBERT PIROSH** and **KARL TUNBERG**

Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram

Photographed in **EASTMAN COLOR**

Print by **TECHNICOLOR**

Directed by **ROBERT PIROSH**

Picture Grosses

WASHINGTON

(Continued from page 8)

$9,000. Last week, "Julius Caesar" (M-G) (15th wk), $5,000 at tilted scale.

Keith's (RKO) (1,939; 60-80)—"Dangerous Mission" (RKO). Mild $7,500. Last week, "Bob Roy" (RKO). $9,000.

Metropolitan (SW) (1,200; 60-80)—"Johnny Guitar" (Rep). Solid $12,000. Last week, "Girl For Joe" (WB) and "Guy With Grin" (WB) (reissues), $4,500.

Palace (Lew's) (2,370; 60-80)—"Executive Suite" (M-G) (4th-final wk). Okay $9,000 in 5 days after $13,000 last week.

Playhouse (Lopert) (435; 55-$1)—"Knock on Wood" (Par) (6th wk). Bright $6,500 for second week in row. Holds.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (28th wk). This long run record breaker still going strong with $14,000, same as 27th week. Stays on.

Trans-Lux (T-L) (600; 70-$1.25)—"French Line" (RKO) (2d wk). Dipped after smash opening, but still sock $12,000 after $19,000 last week. Continues.

'Man Between' Fancy 8G, Buff.; 'Passage' $10,000

Buffalo, May 25.

Biz is very sluggish here this round, with newcomers not helping overall picture much. "Southwest Passage" is fair at the Buffalo, while "Man Between" is good at Center. Elsewhere the returns are dragging bottom.

Estimates for This Week

Buffalo (Loew's) (3,000; 50-80)—"Southwest Passage" (UA) and "Tennessee Champ" (M-G). Fair $10,000. Last week, "Executive Suite" (M-G) (2d wk), $10,500.

Paramount (Par) (3,000; 50-80)—"Girl for Joe" (WB) and "Guy With Grin" (WB) (reissues). Okay $9,000 or over. Last week, "Top Banana" (UA) and "Riders to the Stars" (UA), $9,500.

Center (Par) (2,000; 50-80)—"The Man Between" (UA) and "Fighting Pimpernel" (UA) (reissue). Good $8,000. Last week, "River of No Return" (20th) (2d wk), $10,000.

Lafayette (Basil) (3,000; 50-80)—"Bait" (Col) and "Jesse James Vs. Daltons" (Col). Slow $7,500. Last week, "Ma, Pa Kettle at Home" (U) and "Rails into Laramie" (U), $8,500.

Century (Buhawk) (3,000; 50-80)—"Highway - Dragnet" (AA) and "Fighter Attack" (AA). Mild $8,500. Last week, "Carnival Story" (RKO) and "Saint's Girl Friday" (RKO) (2d wk), $10,000.

BALTIMORE

(Continued from page 9)

Fairish $8,000. Last week, "Playgirl" (U), $7,000.

Little (Rappaport) (310; 50-$1.10)—"Julius Caesar" (M-G) (3d wk). Fine $4,500 after $4,700 in second.

Mayfair (Hicks) (980; 25-44-70)—"Johnny Guitar" (Rep). Opening tomorrow (Wed.) after dull $3,300 for "Wicked Woman" (UA). In ahead, "War Paint" (U), $3,000.

New (Mechanic) (1,800; 35-$1)—"River Of No Return" (20th) (3d wk). Okay $7,000 after $12,500 in second.

Playhouse (Schwaber) (420; 50-$1)—"Genevieve" (U) (3d wk). Strong $4,500. Last week, same.

Stanley (WB) (3,200; 30-80)—"Guy With A Grin" (WB) and "Girl For Joe" (WB) (reissues). Sad $6,000. Last week, "Elephant Walk" (Par) (3d wk), $6,500.

Town (Rappaport) (1,600; 30-$1)—"Rose Marie" (M-G) (2d wk). Pleasing $10,500 after $14,000 opener.

KANSAS CITY

(Continued from page 9)

"Arrow in Dust" (AA) and "World for Ransom" (AA). Average $6,000. Last week, "Big Sleep" (WB) and "Kid Galahad" (WB) (reissues), $4,500.

Paramount (Tri-States) (1,900; 60-80)—"Elephant Walk" (Par). Nice $9,000. Last week, "Riot in Cell Block 11" (AA) and "Paris Playboys" (AA), $7,000.

Roxy (Durwood) (879; 65-85)—"French Line" (RKO) (5th wk). Trim $4,500. Last week, $5,000.

Tower, Uptown, Fairway, Granada (Fox Midwest). (2,100; 2,043; 700; 1,217; 65-85)—"New Faces" (20th) and "Loophole" (AA). First dual bill with C'Scope film here. Moderate $13,000. Last week, "Prince Valiant" (20th) $16,000 in 8 days.

Vogue (Golden) (550; 75-$1)—"Holly and Ivy" (Indie) (2d wk). Pleasing $1,800. Last week, $2,000.

'Miami' Robust $7,000, Port.; 'Murder' Hot 9G

Portland, Ore., May 25.

Town is loaded with sex and action pics. Hot weather and transient name at shows also are cutting into first-run take. Outstanding among new entrants are "Miami Story," stout at Broadway, and "Witness To Murder," hotsy at Liberty. Holdovers are sagging.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Miami Story" (Col) and "Nebraskan" (Col). Stout $7,000. Last week, "Executive Suite" (M-G) (3d wk), $4,800.

Guild (Indie) (400; $1)—"Gilbert & Sullivan" (UA) (3d wk). Okay $1,500. Last week, $2,100.

Liberty (Hamrick) (1,875; 65-90)—"Witness To Murder" (UA) and "Golden Mask" (UA). Hotsy $9,000 or over. Last week, "Prisoner of War" (M-G) and "Tennessee Champ" (M-G), $8,900.

Oriental (Evergreen) (2,000; 65-90)—"Intimate Relations" (Indie) and "Mr. Denning Drives North" (Indie). Good $6,500. Last week, "Sun Valley Serenade" (20th) and "Orchestra Wives" (20th) (reissues), $2,300.

Orpheum (Evergreen) (1,600; $1-$1.25)—"River of No Return" (20th) (3d wk). Okay $6,000. Last week, $7,200.

Paramount (Port-Par) (3,400; 65-90)—"Carnival Story" (RKO) and "Saint's Girl Friday" (RKO) (2d wk). Fair $6,000. Last week, $8,000.

United Artists (Parker) (890; 65-90)—"Problem Girls" (Col) and "Bait" (Col). Sad $3,000. Last week, "Best Years Of Lives" (RKO) (reissue), $3,900.

Indpls. Limps; 'Pasha' Light 8G, 'Happen' 7G

Indianapolis, May 25.

First-run situations here are holding up fairly well, in view of continuing transit strike. Matinees are way off but nights are not too bad. "Yankee Pasha" at Indiana looks to lead town though mildish. "It Should Happen To You" at Loew's shapes modest while "Bigamist" is mild at Circle.

Estimates for This Week

Circle (Cockrille-Dolle) (2,800; 50-80)—"Bigamist" (FR) and "Monte Carlo Baby" (Indie). Slow $6,500. Last week, "Siege Red River" (20th) and "Racing Blood" (20th), same.

Indiana (C-D) (3,200; 50-80)—"Yankee Pasha" (U) and "Paris Model" (Col). Mild $8,000. Last week, "Carnival Story" (RKO) and "Saint's Girl Friday" (RKO), $9,000.

Keith's (C-D) (1,300; 50-80)—"Rocket Man" (20th). Slow $4,000. Last week, subsequent-run.

Loew's (Loew's) (2,427; 50-80)—"Should Happen To You" (Col) and "Battle of Rogue River" (Col). Modest $7,000. Last week, "Rhapsody" (M-G) and "Tennessee Champ" (M-G), $6,500.

Lyric (C-D) (1,600; 35-70)—"Bad For Each Other" (Col) and "Drive a Crooked Road" (Col). Dull $3,500. Last week, "Dragonfly Squadron" (AA) and "Bitter Creek" (AA), $4,000.

SAN FRANCISCO

(Continued from page 8)

$14,000 in 8 days. Last week, "Prisoner of War" (M-G), $14,000.

Paramount (Par) (2,646; 65-95)—"Lucky Me" (WB) and "Saadia" (M-G) (2d wk). Fair $9,500. Last week, $16,000.

St. Francis (Par) (1,400; 70-95)—"Indiscretion of American Wife" (Col) and "Saracen Blade" (Col). Fast $14,000 to pace city. Last week, "Knock On Wood" (Par) (6th wk), $8,500.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (21st wk). Big $23,000. Last week, $25,000.

United Artists (No. Coast) (1,207; $1-$1.30)—"French Line" (RKO) (4th wk) and "Scarlet Spear" (UA) (2d wk). Fine $7,000. Last week, $6,500.

Stagedoor (A-R) (400; 85-$1.35)—"Gilbert & Sullivan" (UA) (4th wk). Okay $3,600. Last week, $4,000.

Bridge (Schwartz-Reade) (399; $1-$1.20)—"The Sinners" (Indie) (3d wk). Current round ending Thursday (27) looks good $4,800. Last week, $6,000.

Clay (Rosener) (400; $1)—"Beauties of Night" (UA) (3d wk). Big $3,500. Last week, $3,600.

Larkin (Rosener) (400; $1)—"Genevieve" (U) (9th wk). Sock $3,500. Last week, same.

Vogue (S.F. Theatres) (377; $1)—"Little Fugitive" (Indie) (5th wk). Good $3,600. Last week, $3,900.

FULL STEREO AT N.Y.'S VICTORIA AND ASTOR

That CinemaScope is here to stay, on Broadway at least, is forcefully demonstrated by the fact that the Victoria and Astor Theatres will install C'Scope complete with full stereophonic sound. The two City Investing houses are key outlets in the Main Stem area for first-run product. Installations are expected to be completed by July 1.

Addition of the Victoria and Astor to the C'Scope family will give Broadway a total of eight key C'Scope outlets. Equipped theatres include the Roxy, Radio City Music Hall, Loew's State, Rivoli, Paramount and Globe.

Dickson Leaves Roxy, NY; Bill Moclair in Charge

Dick Dickson, managing director of the N. Y. Roxy, resigned last week to return to the Coast after holding down the spot since September of 1952. William Moclair, one of his assistant managers, has been placed temporarily in charge, with William Miller as his assistant. Miller only returned from the hospital May 11 where he underwent a minor operation.

Dickson was brought in from the West Coast when National Theatres took over the Roxy. It was under his aegis that iceshows were brought in as the entire stage fare at the house.

Shortage Vs. Quality

Continued from page 5

uneven quality of films coming from the Italo and French studios. In Italy, with its great awareness of the need for pix with U. S. market appeal, the tendency has been towards spectacle-type productions which, if they are good, are frequently snapped up by the majors.

Other films frequently go through IFE, which is a sore-point with the indie operators who claim they can't lay their hands on decent Italo product. "I don't really blame the Italian producers," one importer commented. "They're inclined towards IFE if for no other reason than that the outfit has a lot of money to pour into advertising and publicity."

In France of late, producers have turned out a series of pix that wouldn't get by the American censors and others who have films with a U. S. potential are sitting tight, waiting for big offers. An example is "Wages of Fear," the 1953 Cannes winner, which still hasn't been sold for the U. S.

Pic, among other things, has had some poor publicity breaks. One importer described it as being "between the devil and the deep blue sea." It's too rough for the arties and not quite the type that would appeal to the commercial houses, he said.

"La Ronde," French import which cued an important Supreme Court decision on censorship, is doing well at the b.o. This is the exception rather than the rule nowadays. In fact, it's agreed that the foreign market is still contracting.

Germany Upcoming

Growing contender for the U. S. market is Germany. According to Munio Podhorzer, vet distributor of German pix, some good films have been turned out by the German studios. He's setting up an office for the partial purpose of popularizing German films in the U. S. and creating a demand for them. Till now they have, with few exceptions, been confined to the German-language circuit consisting of no more than a handful of houses.

Impression prevails that the IFE experiment, if not completely satisfactory due to a lack of product, has nevertheless been successful in that the org has actively explored ways and means of broadening the circulation of Italo films. Furthermore, it's asknowledged that IFE publicity has gone a long way in popularizing Italo stars as something new and different, an angle which has caught the fancy of several of the important mags.

IFE accent on dubbing has been followed with great interest by the rest of the importers as pointing the way towards the popularization and wider acceptance of foreign product. Spyros S. Skouras, Skouras Theatres prexy, said last week that his circuit had played a number of dubbed films and that there had been full audience acceptance.

Allied Support Minor To Makelim

Continued from page 5

declared, "but I think in the long run, we'll do a lot for them in terms of membership."

The first of the 12 pix to be made by Makelim, who plans to deliver one a month once he has three in the can, will be available for theatres in mid-October, he said. Actual production, he said, would get under way in July at the RKO-Pathe studio on the Coast. Makelim revealed that he was negotiating to purchase the studio, but so far he was making "no progress" with RKO topper Howard Hughes. He complained that it was difficult to get together with Hughes at a mutually agreeable time or place.

Added gimmick in the Makelim scheme is that, once he gets rolling, he may add a number of "bonus" pix, low-budget indie-produced films which he would buy outright. Exhibs again would share in the profits and get added product at flat rentals.

Makelim stopped over in Gotham for a few days to discuss his production and sales plans with local exhibs. Under the auspices of Allied Theatre Owners of New Jersey, he addressed a luncheon meeting at the Hotel Astor on Friday (21). Attending the session as well as the followup q. and a. period were theatremen from New York, New Jersey and Pennsylvania. In addition, there was a large turnout of circuit execs, including reps from RKO, Skouras, Century, Brandt, Stanley Warner and United Paramount.

Wilbur Snaper, of the Allied Jersey unit, stressed that the Makelim plan was not confined to Allied and that the exhib org was just lending its "good offices" to the project. "Our purpose," Snaper said, "is to get film and to encourage the production of additional pictures." Snaper predicted that Makelim would obtain "a load of contracts from this territory." Makelim also pointed out that the pictures were not confined to Allied and that all exhibs could participate. However, he emphasized that he was "deeply grateful for Allied's cooperation."

Makelim, who is on a whirlwind tour of the exchange areas to sell his project, said he has covered only one-third of the territories and already had 900 confirmed contracts. He declared that he expected that number to increase to 2,500 by the time he finished his jaunt on June 9. He'll be in Baltimore today (Wed.), in Indianapolis tomorrow, and in New Orleans on Friday. At the completion of his tour, he will return to the Coast to launch the actual production details of the 12-picture project. Accompanying Makelim on his tour is Sam Nathanson, the plan's sales manager.

Makelim said he expected little difficulty relating to distribution or the sale of the productions. "We'll have our own men or proper representatives in each area. We already have these men in mind and we'll announce them shortly." The physical distribution of the pix, he said, will be handled either by National Screen or by National Film Service.

His company, Makelim said, already has 11 properties lined up. "We own six outright and five are on option," he revealed. "The pictures will be made so that they'll be able to be projected on all types of screens. Two are set for color so far, but perhaps we'll have more." Makelim asserted that he was currently dickering for players to appear in the films. "They'll be good recognizable names," he said.

Of the upcoming features Makelim said: "They'll be as good pictures as it is humanly possible to make. An awful lot of work has gone into this project. We hope they'll be top quality in both names and stories. We expect nine out of the 12 to be very fine playable pictures. At least two will be above average productions and I don't think we can miss in having at least one big hit. If we're lucky, perhaps several will be in the big hit category."

Makelim indicated he expected to have 300 prints on each release. Exhibs other than charter members may get some of the Makelim product on percentage. Also any circuits involved in the anti-trust decree will have to buy picture-by-picture.

Makelim said he had been working on his plan for about a year and a half. "I didn't have the product shortage in mind when I started," he said, "but it turned out to be a timely thing."

According to Allied's Snaper the flat rental price for each picture will depend on the territory. In the New York-New Jersey area, he said, it will equivalent to the price usually paid for a property termed an "equal billing" picture. Both Snaper and Makelim said they expected no difficulty on the availability question since exhibs in each territory would work it out among themselves. It's conceivable, they noted, that exhibs in certain areas would split the product. Snaper said Allied was seeking deals with other indie producers, but at the moment the exhib org is concentrating its efforts on finalizing the Makelim deal.

Makelim said he had been approached by several majors, including one major, to handle his pix overseas.

Knighthood

Continued from page 1

timate variety in which the story takes precedence.

Breakdown as of May 1 shows 13 CinemaScopers in release, 15 editing, 14 filming and 45 in preparation. 20th-Fox is out front with a total of 40 released or coming up. Metro is next with 15. Then come Warner Bros. with 14, Universal with two and Columbia with eight.

Here are several of the historical titles coming up: 20th Fox: "Demetrius and the Gladiators," "The Egyptian," "Desire," "Sir Walter Raleigh," "The Enchanted Cup," "Lord Vanity," a story about the Crusaders, "Queen of Sheba," "The Story of Jezebel," a story being written by Thomas Costain for 1955 production; Fulton Oursler's, "The Greatest Story Ever Told," and "The Wandering Jew."

In the musical department, 20th has skedded "There's No Business Like Show Business," "Pink Tights," "The King and I," "Daddy Long Legs."

Metro—"Ben Hur" and "Charlemagne" and in the song-and-dance line, "Jupiter's Darling," "Deep in My Heart," "Robin Hood," "Brigadoon" and "The Student Prince."

Warner Bros.—"The Talisman," "Helen of Troy," "Land of the Pharaohs," "The Silver Chalice," etc. Also "A Star Is Born."

Columbia — "Joseph and His Brethren" and a couple of musicals.

Universal — Two medieval dramas, "Black Shield of Falworth" and "Sign of the Pagan."

Indie Units

Continued from page 7

wick Productions, three; Copa Productions, one; Bryan Foy, two; Harry Joe Brown and Randolph Scott, two annually; Sam Spiegel, one, and Ted Richmond and Tyrone Power one.

Wayne-Fellows is turning out three films a year for Warners; Alan Ladd has a one-picture deal and so has Moulin Productions. Benedict Bogeaus and King Bros. are tied up with RKO.

Walter Wanger, who has been releasing through Allied Artists, is currently producing "The Adventures of Hajji Baba" as a joint project with 20th-Fox. Lindsley Parsons averages three a year for AA, and William F. Broidy has a multiple-film agreement with Lippert.

Hal R. Makelim has a deal with Allied States calling for 12 pictures a year, and Filmakers has a program of four annually, backed by exhibitors.

Magna is making "Oklahoma," and is planning on more Todd-AO productions and Louis de Rochemont has signed for another Cinerama production.

Other producers in the independent field include Frank Rosenberg, George Glass, Reginald LeBorg, Robert Goldstein, Budd Boetticher-Carroll Case, Frank Ferrin, Norman Taurog and Frank Borsage, who has set up a company with Red Skelton and Gene Fowler to produce the W. C. Fields story.

Film Reviews

Continued from page 6

The Devil's Pitchfork

seer and a pretty Japanese girl. At first disciplined and determined to defend the island at all costs, the castaways slowly forget their patriotism and decency and become "animals" in their desire for the lone femme. Death is the inevitable result and five are killed in fights over the "Queen Bee."

As the "Queen Bee," von Sternberg introduces a new find — luscious 19-year-old Akemi Negishi. At first standoffish in her reception of the newcomers, Miss Negishi develops into a tantalizing flirt and contributes considerably to the downfall of the men. Although true to the Japanese tradition of no kissing, the scenes between Miss Negishi and her lover of the moment are nevertheless passionately portrayed.

Film, as a whole, is sizzling adult stuff, well played by a good cast. The narration, spoken by von Sternberg himself, is too flowery and becomes pretentious hokum at times. There are slow-moving moments in the development of the yarn, but these can be overlooked in light of the overall effect. Von Sternberg delivers solid photographic values and the authentic Japanese musical background is excellent. *Holl.*

Girls Marked Danger

(Trattadella Bianche)
(ITALIAN)

I.F.E. release of a Ponti-De Laurentiis production. Stars Silvana Pampanini, Eleonora Rossi Drago, Sophia Loren, Tamara Lees, Marc Lawrence, Vittorio Gassman. Directed by Luigi Comencini. Story and screenplay, Massimo Patrizi, Ivo Perilli, Antonio Pietrangeli, Luigi Giscosi, Comencini; camera, Luciano Trasatti; music, Armando Trovaioli. Tradeshown in N.Y., May 13, '54. Running time, 78 MINS.

Lucia	Silvana Pampanini
Aida	Eleonora Rossi Drago
Elvira	Sophia Loren
Clara	Tamara Lees
Maquedi	Marc Lawrence
Michele	Vittorio Gassman
Fanny	Barbara Florian
Carlo	Ettore Manni
Ganelo	Gianni Bonos
Giorgio	Enrico M. Salerno
Linuccia	Bruna Rossini

I. F. E. has tried its hand at dubbing "Girls Marked Danger," and has come up with an old-fashioned meller reminiscent of the best European thrillers of this sort. Pic accentuates action with a liberal dash of sex. This looks oke for arty spots and foreign-language theatres; of names Vittorio Gassman is nearest to familiar. Marc Lawrence, Silvana Pampanini, Eleonora Drago and Tamara Lees less so. Several comely girls are nice to contemplate.

Action centers around a vice king, operating in an Italian seaport city, who employs his dance hall and dance marathons to recruit girls for South American dance jobs. Everybody but the gals themselves knows they are destined for sporting houses in the Latino countries, but a couple of them wise up towards the pic's end. Don't they have any Sunday supplements in Italy?

With this as the main thesis, a daring robbery which puts some of the town's pretty thieves in the clink starts wheels turning to release the four or five men from prison. A couple of the girls decide to earn money at a dance marathon, depicted here at its worst. Apparently the modus-operandi was to sign up the femme contestants at the end of such endurance contests or when they flunk out. Pacting is for these boat trips to South America.

One girl, Miss Pampanini, is persuaded by her boy friend, Gassman, to enter a "modeling establishment" as an eacy way to obtain money. She has a chance to develop her voice, but a touch of this (and her vocalizing is okay), and she is back to her affairs with men. To complicate matters, Lawrence, a cadet of the white slave syndicate, falls for her. This permits a spicy bedroom sequence which appears modified a bit by scissoring. The gang is brought to justice but not until Miss Drago has suffered for hours in the dance marathon. She finally dies after a beating and childbirth.

Several episodes are lurid in the extreme while there is too much brutality in the scene where Miss Drago is kicked and beaten. Lawrence makes the meanest type of villain in this and other sequences, portraying a role not unlike the gangsters in American pix of the 1930's. Gassman has an unsympathetic part as an unscrupulous hanger-on for the vice syndicate, but is effective when given an opportunity. Ettore Manni, the nearest thing to a hero in the piece, is husky type but handicapped by being jailed much of the pic.

Standout femme portrayal is contributed by Miss Pampanini who displays surprising thespian ability to go along with her looks. She is the gal who chooses the "easiest way." Miss Drago suffers most of the time, but does it well. Sophia Loren is good enough in a second romantic role but difficult to keep track of because looking different in so many scenes. Miss Lees, one of the comeliest of the four principal femmes, is superb as partner of the vice king and supervisor of the "models." Support is headed by Barbara Florian, Gianni Bonos and Enrico M. Salerno.

Story and screenplay is remarkably tight in view of how many were involved in turning it out. Luigi Comencini's direction helps much to overcome some of the scripting uneveness. Armando Trovaioli's background music is excellent. Camerawork of Luciano Trasatti ranges from strong to ordinary. *Wear.*

Les Revoltes de Lomanach

(The Rebels of Lomanach)
(FRANCO-ITALIAN-COLOR)

Paris, May 11.

Gaumont release of Gaumont-Orso Film production. Stars Dany Robin, Amedeo Nazzari. Directed by Richard Pottier. Screenplay, Leo Joannon, Jacques Sigurd; dialog, Sigurd; camera, (Eastmancolor), Jean Leherissey; editor, Jean Feyte. At Marignan, Paris. Running time, 90 MINS.

Barnaud	Amedeo Nazzari
Monique	Dany Robin
Lomanach	Jean Debucourt
Henriette	Carla Del Poggio
Jean	Michel Vitold
Chouan	Jean Danet
Baron	Jacques Castelot

This is the first French color pic conceived entirely for widescreen showing, and also has an added stereophonic system. Pic falls into the category of a competently-made action drama taking place after the French revolution and depicting the uprising of a group of noblemen against the new republic in the Vendee back in 1799. Love story and action are of familiar calibre, and this has some name value for France and Italy. For the U. S., this is primarily for some dualers. The widescreen might make this a likely feature for dubbing for U. S. action markets.

The leader of the republican forces, Amedeo Nazzari, has a personal reason for avenging himself on the upstart nobles because of an affront done to him by the proud daughter many years ago. The younger daughter slips off to kill him and stop the carnage, but she is disarmed and made to work for the general. Love blooms and both sides try to carry on the war despite the subdued attempts of the two to avert further bloodshed. Both are finally killed on the battlefield by the fanatics on either side.

Battle scenes are well done. The Eastmancolor is uneven in spots, but on the whole gives this a nice hue. Widescreen is well composed, but has a tendency to be blurred in many interior long shots. Dany Robin is adequately superior and loving as the spirited noblewoman while Nazzari brings stature to the role of the general torn between love and duty. Lensing and editing are okay. Crowds and production values add to the worth of the pic. *Mosk.*

Le Grand Jeu

(The Big Game)
(FRANCO-ITALIAN)
(Color)

Cannes, April 20.

Cinedis release of Speva-Rizzoli production. Stars Gina Lollobrigida, Jean-Claude Pascal, Arlctty. Directed by Robert Siodmak. Camera (Eastmancolor), Michel Kelber; editor, V. Mercantan; screenplay, Charles Spaak. At Cannes Film Festival. Running time, 95 MINS.

Helena / Silvia	Gina Lollobrigida
Blanche	Arletty
Pierre	Jean-Claude Pascal
Mario	Raymond Pellegrin
Fred	Peter Van Eyck

Robert Siodmak makes his return to the French studios with this, his first film made here since 1936. It is a remake of a Jacques Feyder film done in 1935. Pic suffers from the usual remake shortcomings with this Foreign Legion story a bit oldhat, and lacking the romantic verve of yore. However, it has color and Gina Lollobrigida which should make this a neat grosser locally, but for the U.S. this is more problematical. This is not for the art house run, but could be of interest for special situations or for more general interest on its color, locale and building Gina Lollobrigida name.

Story is a bit vague, with too many coincidences to make this moving. It concerns a shady lawyer, who has spoiled his ravishing mistress by heaping luxuries on her. When he has trouble with his affairs he skips to Algeria and she never joins him. He joins up with the Foreign Legion to forget, but is haunted by her beauty. One day thinks he sees her, but she is a local joy girl who resembles her exactly. She has had an accident and doesn't remember all her early life. He insists on trying to find his lost love in her, and finally they fall in love. His mistress turns up, and he sends the double off to Paris and goes back to the Legion.

The Eastmancolor is a bit uneven and garish in spots, but does full justice to the hue and complexion of Miss Lollobrigida who brings her bosomy beauty to the dual role of the loved one and the filler-in. Jean Claude Pascal is uneven as the tricky attorney who joins the Legion. Arletty plays an aging woman, patron to her soldiers, in a shuffly, sotto-voiced manner. Direction is fine but can not do much with this dated story. The characters are never fully developed enough to make this of interest for more important U.S. slotting. Lack of actual action footage in the Legion is also a drawback. *Mosk.*

Tarantella Napoletana

(MUSICAL-COLOR)

I.F.E. Releasing Corp. release of Titus Film production. Stars the Armando Curcio Company's players. Features the Gauthier Ballet with Claudia Lawrence and Teddy Barnett. Directed by Camillio Mastrocinque. Story, book, and lyrics, Armando Curcio; camera (Gaevacolor), Machocchi, Varriant and Regis; music and arrangements, Curcio. At Cinema Verdi, N.Y., April 17, '54. Running time, 66 MINS.

Cast: Clara Bindi, Clara Crispo, Vittorio Crispo, Dino Curcio, Renato Di Napoli, Mario Frera, Giacomo Furia, Amadeo Girard, Rosuta Pisano, Antonio La Raina, Dino Valdi, Lina Viti, Maria Paris, Gabriele Vanorio, and Nunzio Gallo.

(Italian; English Titles)

Italo excursion into musical comedy emerges as a potpourri of standard vaude acts and sketches thrown together without much rhyme or reason. There may be ingredients in this import that will appeal to Italian language audiences, but its chances for general patronage or booking in artie situations appear slim.

The picture, filmed in an Italo-developed color process known as Gaevacolor, purports to be "a joyous tribute to Naples . . . to its songs and dances . . . to the spirit of the people who teem through its picturesque streets." Unfortunately none of this emerges for the reader of the English titles. The musical numbers are undistinguished and the sketches are noticeable only by their loudness.

The offering has no story line. It consists of 16 sketches and dances, with Neapolitan songs and music. It features the players and singers of Armando Curcio's Company and the Gauthier Ballet with Claudia Lawrence and Teddy Barnett.

The color process employed is, on the whole, good, although a bluish tinge appears to predominate. The camera work lacks ingenuity. The film seems to have been filmed directly from a stage performance. *Holl.*

Quai des Blondes

(FRENCH-COLOR)

Paris, May 11.

Pathe Consortium release of P.A.C. Hunnebelle production. Stars Michel Auclair, Barbara Laage. Directed by Paul Cadeac. Screenplay, Pierre Foucaud, Michel Audiard, Cadeac; dialog, Audiard; camera (Gevacolor), Marcel Grignon; editor, Roger Dwyre. At Balzac, Paris. Running time, 90 MINS.

Jacques	Michel Auclair
Barbara	Barbara Laage
Nelly	Madeleine Lebeau
Lucky	Dario Moreno
Marco	Andre Valmy
Inspector	Rene Blancard

Another in a cycle of gangster pix here, this adds color to a few marquee names which should make for a nice general run in France. For the U. S., this is much too familiar to mean much. It also lacks names. Its locale of Marseilles and Algiers, with American cigarette contraband as its focal point, might give some exploitation values in special situations.

This concerns a young cigarette smuggler, Michel Auclair, whose boat is hijacked by a rival gang. In getting his loot and revenge, he gets mixed up with two femmes in the usual bedroom escapades, is beat up and fired upon. But he finally comes through it with a girl, and a promise to a sympathetic police inspector to go straight.

Salted into the pic are some brutal shootings, fisticuffs and gunfights. Color is unnecessary in the black and white goings-on, and tends to be faded in exteriors. Michel Auclair is good as the snide anti-hero with Barbara Laage and Madeleine Lebeau as good support. Editing is okay as is supporting cast. Direction is more than adequate. *Mosk.*

Fred Waller Dies at 68

Continued from page 4

period of confusing claims, new gimmicks (many of which have already fallen by the wayside), and a whole array of disputes between exhibitors and distributors. In brief, Cinerama, like the introduction of Vitaphone in the 30s, ushered in a new era for the film industry.

Waller, the man who did all this, was a comparatively unknown veteran of the industry in 1952. He had been connected with pictures for 40 years as a photographer, research technician and producer. A tall, slightly stooped man who wore rimless glasses and was addicted to conservative suits and quiet ties, Waller devoted 15 years of his life to the development of Cinerama. It was a period full of difficulty and disappointment, complete with corporation changes, new backers, different colleagues and shifting interest in his project. Waller never had a chance to enjoy his eventual success. Almost from the time Cinerama opened on Broadway, he had been plagued by illness and was unable to take a full part in its subsequent advancement. The inventor had been unable to go to the Coast or make an appearance in New York in March to accept an "Oscar" for his achievement.

Waller Gunnery Trainer

Born in Brooklyn, he was a student in Brooklyn Polytechnic Institute but left at the age of 14 as the result of a dispute with his physics teacher. He entered the family's photographic studio business where he launched his inventive career which led to Cinerama. In addition to his many inventions in the photographic field, he is credited with such inventions as water skis, a remote control wind-direction and velocity indicator, and an adjustable batten for sailboats. Most important of all, however, he developed the Waller Gunnery Trainer which the Air Force credits with "averting 350,000 casualties in training and combat" during World War II. For years he had been head of Paramount's photographic research and special effects department.

It was while devising special displays for the New York's World Fair in 1937 that Waller built the prototype model of his Cinerama camera. It was turned down at that time, but it led to the formation of the Vitarama Corp., the company which still holds the patent rights to Cinerama. In 1946, at a studio in Oyster Bay, L. I., he began building the demonstration apparatus of Cinerama and two years later was able to show the first films made in the process which, by approximating the full range of human vision, created the illusion of reality and gave audiences the sensation of actually participating in the action of the screen. Financially interested in the project at that time were Laurence Rockefeller and Time, Inc.

During this period many film company toppers were invited out to Long Island to see the new film technique. Although noticeably impressed, none of them showed any inclination to invest. Joe Schenck is credited with the remark, "Who am I to put up money for a Rockefeller?"

Later a new corporation was founded which included Hazzard Reeves,, the sound expert credited with the development of Cinerama's unique stereophonic sound. Reeves brought in Lowell Thomas. Later a production company was formed that included Thomas, Paul W. Kesten (Ex-CBS), Merian C. Cooper, Mike Todd, Robert L. Bendick and stockbroker Dudley Roberts Jr. This company, known as Cinerama Production Corp., produced "This Is Cinerama," the first film in the process. The picture is now in its second year in New York and playing in 10 other U. S. cities.

Cinerama Productions Corp. also ran into financial difficulties and made a deal with Stanley Warner, giving the theatre chain the production and exhibition rights to the process for specified percentage. Until his death, Waller was chairman of the board of Cinerama, Inc., the manufacturing and installation company of which Reeves is the prexy.

Waller is survived by his widow, the former Mrs. Doris Barber Caron, his third wife. He is also survived by a son and daughter by his first marriage and a stepson. Private funeral services were held in Huntington, L. I., on Wednesday the process for a specified per-(19) and a memorial service will be held tomorrow (Thurs.) in the Old First Church in Huntington.

'Conscience' Rule

Continued from page 7

production now or planned, costing $3,000,000 or more than in the history of our business. Some will run to $4,000,000 or $5,000,000."

While acknowledging that cost "doesn't make a successful picture," the 20th exec nevertheless felt that the expenditures were an indication of what the producers were striving for. He said that the big city exhib welcomed big pictures and "voluntarily raised the prices of admission and were glad to do it." He admitted that the situation was different for the smalltown exhib who could not depend on transient trade. However, Lichtman noted that only in the film industry did the situation prevail "where you have to sell at the same price."

The 20th distrib chief urged that distribs be permitted to run their own business to the best of their ability and that their own conscience be their guide on the subject of pre-releases. He called for one change in the pre-release system—the elimination of withholding of pix for a long period from smalltown and subsequent run situations. He termed this procedure an "abuse" which lets the "picture get cold" by losing the impetus of the initial advertising and publicity.

"We can't ask you to raise prices," Lichtman said, "but don't discourage the producers from making big pictures that can't be sold for higher prices." He said if there is a picture worthy of special handling, it should not be put on the shelf, but should be made available to all exhibs as soon as possible.

Mitchell Wolfson, of Theatre Owners of America, said exhibs always tried to encourage production. Admitting that higher prices for certain pix were occasionally justified, he said prices in smalltowns could not be raised on the same basis as in large cities. "You can't set a national sales policy," he said. "You must work on a different basis for the smalltown."

Max Cohen, of the Independent Theatre Owners Assn., said that the subject of the pre-release picture was "mainly a problem of the little guy." He emphasized that some restrictions should be placed on distribs and suggested that the 1952 clause be retained.

The arbitration of the print shortage was also questioned by distribs reps. Paramount general counsel Austin Keough said he feared that exhibs might try to dictate the print order for each picture. "We can't make prints available for every theatre in every exchange," he said. Cohen said the exhib purpose in including the print shortage did not have as its intention the dictation of the number of prints.

'Gents Marry Brunettes' In England Late '54

Hollywood, May 25.

Robert Bassler and Richard Sale are preparing "Gentlemen Marry Brunettes," based on the Anita Loos novel, for indie production in England. Sale will also handle direction of the film which he scripted with his wife, Mary Loos.

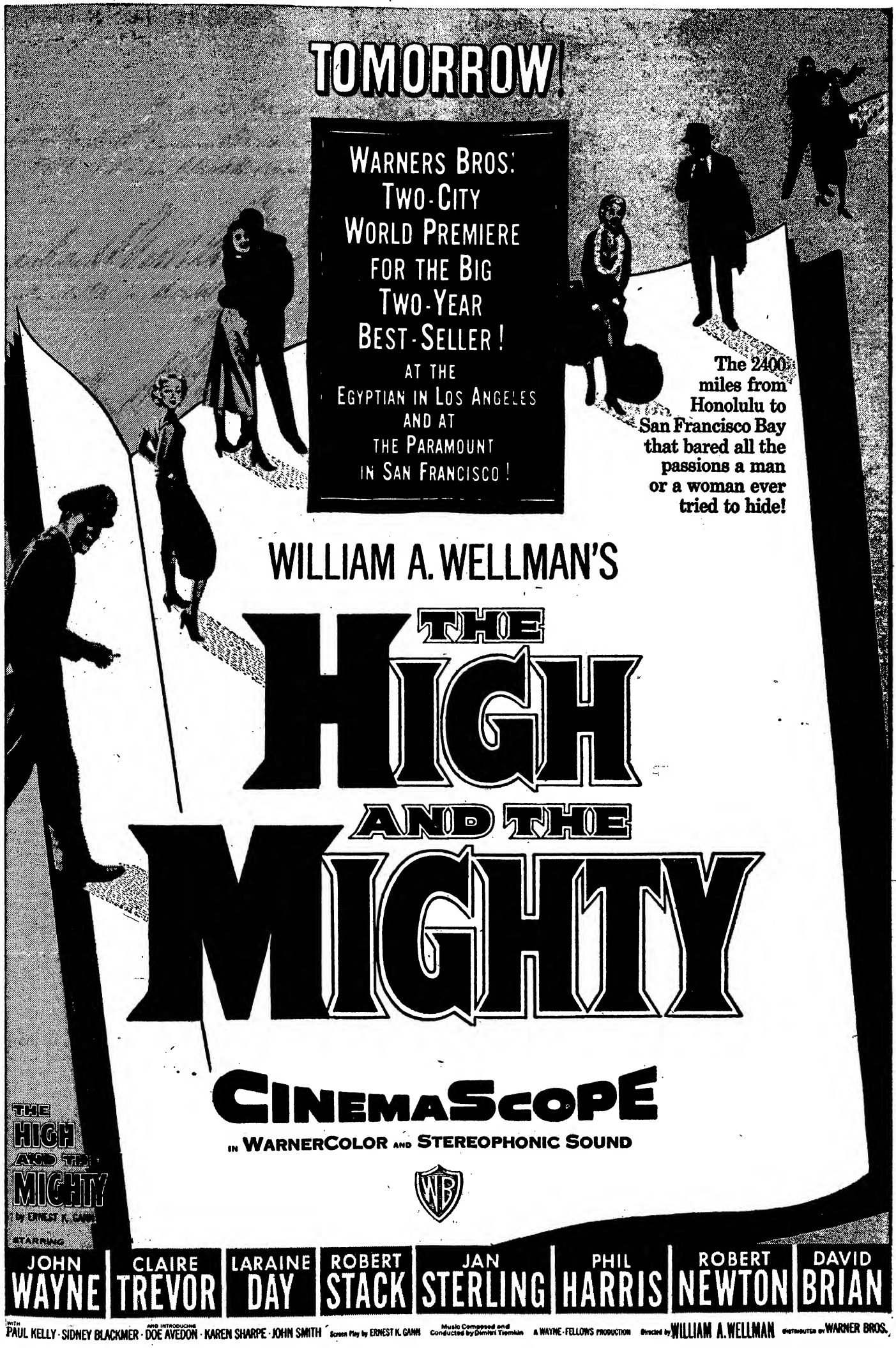
Sequel to "Gentlemen Prefer Blondes" will face the cameras next fall, after Sale finishes directing Alexander Korda's "Around the World in 80 Days."

COMPO Lauds MPIC

Hollywood, May 25.

Motion Picture Industry Council drew a pat on the back from Robert Coyne, special counsel for COMPO, for its part in the recent tax reduction on theatre admissions.

At the same meeting, the Council adopted a resolution endorsing the proposed Civic Auditorium project, Bond Proposition F, on the June primary ballot.


TOMORROW!
WARNERS BROS.' TWO-CITY WORLD PREMIERE FOR THE BIG TWO-YEAR BEST-SELLER!
AT THE EGYPTIAN IN LOS ANGELES AND AT THE PARAMOUNT IN SAN FRANCISCO!
The 2400 miles from Honolulu to San Francisco Bay that bared all the passions a man or a woman ever tried to hide!
WILLIAM A. WELLMAN'S
THE HIGH AND THE MIGHTY
CINEMASCOPE
IN WARNERCOLOR AND STEREOPHONIC SOUND
THE HIGH AND THE MIGHTY
by ERNEST K. GANN
STARRING
JOHN WAYNE
CLAIRE TREVOR
LARAINE DAY
ROBERT STACK
JAN STERLING
PHIL HARRIS
ROBERT NEWTON
DAVID BRIAN
With PAUL KELLY · SIDNEY BLACKMER · AND INTRODUCING DOE AVEDON · KAREN SHARPE · JOHN SMITH
Screen Play by ERNEST K. GANN
Music Composed and Conducted by Dimitri Tiomkin
A WAYNE-FELLOWS PRODUCTION
Directed by WILLIAM A. WELLMAN
DISTRIBUTED BY WARNER BROS.

Clips From Film Row

CHICAGO

Paul Raibourn, Paramount veepee, here for a week guest-speaking at conventions.

Fred Mindlin resigned last Saturday (22) as Ziegfeld Theatre manager, replaced by Tom Dowd, formerly of Boston.

Bob Wiener of Columbia and Dave Arlen of B&K setting up special fanfare for preem here of "The Caine Mutiny," due to open State-Lake June 30.

Karlov Theatre reopened last week by Joseph Pasteur.

Elsa Aylward named assistant ad manager at Filmack Trailer Studios here.

DALLAS

Three swimming pools, part of improvement program, being installed at the Lone Star and Samuel Boulevard ozoners. Each will have three pools, two for kids and one for adults.

Eph Charninsky, head of Southern Theatres Co., San Antonio, honored for his years of service at a meeting of the Jewish Community Center. He was cited for his vaude career, his innovations at local film theatres and his interest in communal affairs.

Louis Littlefair, formerly manager of Palace and Burk theatres and Tex OK Drive-In, Burkburnett, transferred to Gainesville, where he will be manager of three theatres and one ozoner.

PITTSBURGH

Thomas F. Duane, Republic branch manager, resigned to head Par's Detroit office; successor hasn't been named.

Bernard Lauth, Harris Theatre electrician and son of Dutch Lauth, vet projectionist, off to Army.

Mrs. Charles Trozzo closing the Central Theatre in Herminie June 1 until Labor Day.

Mrs. John J. Maloney, wife of Metro's central division sales manager, still hospitalized at the Mercy, where she's been since day after the funeral of their daughter, Blanche (Pat) Dunn.

Floyd A. L. Miller, former Millvale theatre owner, came here from Illinois, where he now lives, for golden wedding anni of his parents.

Variety Club Tent No. 1 tied in with Post-Gazette Dapper Dan Club on charity promotion of a celebrities golf tournament at Baldoc Hills Country Club this fall.

DENVER

Mrs. Alma D. Simpson, contract clerk with Metro for 26 years, retired and off to California to live with a sister.

Ralph Roe promoted to city manager at Pocatello from similar post at Nampa, Ida.; succeeds Robert Sweeten, named manager of the new Centre here. Nampa post went to Robert Vanderpool, assistant city manager at Pocatello.

Tom Bailey, Lippert franchise owner, added Realart to his product in this territory.

DES MOINES

Bill Miskell, vet city manager for Tri-States Theatre Corp. in Omaha, Neb., resigned, effective, June 1, to enter the drive-in business in Nebraska. Don Allen, ad-publicity manager for Tri-States here, will add the Omaha management to his activities.

Varsity Theater here purchased by B. C. (Bev) Mahon and Robert L. Fridley from Iowa United Theaters, Inc. The 600-seat house will be given facelift including a VistaVision screen. New owners have been in theatre biz 15 years. Mahon has a house in Pella, Ia., and Fridley has theatres in two Iowa cities.

ST. LOUIS

Val Portwood, manager of the Lory, Highland, Ill., for Kerasotes Bros., Springfield, Ill., upped to resident manager of two houses in Canton, Ill.; succeeded in Highland by Tom Stewart, who was owner of a house in Heyworth, Ill.

The Fox in Hutsonville, Ill., relighted by Jerry McCain.

Merchants in Vermont, Ill., purchasing blocks of ducats to the Vermont, a small-seater, for cuffo distribution as means of hypoing biz at the house which was reopened May 7 by K. C. Kessler.

H. Gilliam purchased an interest in 500-car ozoner near Paducah, Ky., from R. E. Renfro.

St. Louis County Planning Commission thumbed down application of Fanchon & Marco for a permit to construct a 1,000-car ozoner on U. S. Highway 66 near Kirkwood.

New building to house a day nursery for which St. Louis Variety Club's heart fund has pledged $40,000 dedicated, with Edward B. Arthur representing the club.

George Barber, who owns houses in Tuscola and Villa Grove, Ill., and ozoner near Camargo, Ill., lighted another drive-in near Tuscola.

Commonwealth Amus. Co., Kansas City, Mo., lighted its 300-car ozoner near Waynesville, Mo., in which area it also operates the Wayne, 450-seater and the Forth Wood, 1,232-seat house.

Mrs. Gustav F. Goetsch elected prez of Better Films Council of St. Louis.

George Pliakos, owner of Regal Theatre, in Jewish hospital.

Mayor Ray Parker, of St. Louis county, operator of several film houses, leased a 530-car ozoner near West Quincy, Mo., from World Theatrical Enterprises, Inc., St. Louis.

MINNEAPOLIS

WB exploiteer Don Walker and tv and radio ad head Frank Hobbs in to launch campaigns for "Them" and "Dial M for Murder" which are underlined for Twin Cities day date engagements.

Carrying Catholic church indorsement, "Secret Conclave" getting its Twin Cities' first-run at St. Paul World after having played several territory towns.

"Here to Eternity" ran full week at 100 Twin Drive-In, first Twin Cities' ozoner to play the pic since its Oscar conquests.

Universal's elaborate invitations to trade screening of "Magnificent Obsession" at the State here this week carried insert card signed by local manager Leroy J. Miller stating: "We feel that the importance of seeing 'Magnificent Obsession' also applies to all those associated with the Universal office. For this reason our branch will be closed during the screening."

W. H. Workman, Metro branch manager, back at desk after recovery from injuries sustained in auto accident.

Fishing season's opening found several industry members weekending at Minnesota lake resorts.

Hails Dubbing

Continued from page 7

on the Continent," Bullio added, "for by converting the original English into French, Italian, German, etc., the masses have been reached."

Moreover, Bullio is sure that dubbing can work as a "two-way bridge" to furnish American audiences with a "better understanding of European culture and the Continental way of thinking." However, he bars the "realistic" school of Italian pictures as being unadaptable for lip synchronization. "These 'realistic' films," he said, "may be placed in two categories:

1. 'Sad' realism or the first stage of realistic pictures. Prime examples of this are 'Open City' and 'Paisan.'

"2. 'New' realism or the more optimistic era. Such films as 'Two Cents Worth of Hope' and 'Four Steps in the Clouds' would fit into this class that accents the little things in life."

But "big" pictures and spectacles, Bullio declared, are idea for dubbing. In line with this theory Scalera's Gerard Philipe starrer, "Prisoner of Parma," has been dubbed for the American market. Based upon a novel by Stendhal, it's set for U. S. release this summer through the Joe Burstyn organization. This film along with similar foreign product, he feels, has a chance of stepping into the breach caused by the current shortage of pix that so many American exhibitors have been facing of late.

Analyzing current Italian production, Bullio said at present there are three classes of filmmaking favored by producers. Firstly, there is the picture made primarily for domestic distribution. Of this genre, a few films qualify for a small U. S. market that comprises the limited number of Americans who speak Italian.

Secondly, there are the "deluxe" native films plus many co-productions such as "Ulysses," a Kirk Douglas starrer, and "Mambo," which Robert Rossen is directing for Paramount release. Lastly come the "art" films. But, Bullio noted, there are relatively few of these and small independent Yank importers are finding it tough to smoke them out—they have to shop around.

Robert Coyne Hastily Summoned to New York For Wagner Tax Fight

Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, was called upon to make a hurried flying trip from the Coast over the past weekend to help present the industry's pitch against the projected 5% admissions tax in N. Y. City. Two months ago the exec was winding up his overtime job on the campaign for relief from the Federal 20% levy.

Coyne was apprised of Gotham's tax situation Friday (21) and immediately winged east. He was among the chief spokesmen for the trade in a closed-door session with Mayor Robert Wagner Monday morning. Following this, he ad libbed the anti-tax argument before newsreel cameras while surrounded by other members of an industry "emergency committee."

Nicholas M. Schenck, president of Loew's, was the only other film company chief exec to join with Coyne and national and local circuit leaders and union officials in the hastily-prepared stand against the 5% b.o. bite.

Wagner was told the tax would produce only $4,000,000, or perhaps as low as $3,000,000, which figures were substantially lower than those figured on by the N. Y. Board of Estimate. Board had estimated $16,000,000 for theatres and other sources under its 5% schedule.

Schenck made the point that the potential damage to Gotham theatres would have an adverse affect upon production, for the latter relies on all theatres for its source of revenue. Coyne told Wagner the impost would rob theatremen of "the breathing space which the Federal tax relief had given them." He added: "It's an aggressive and non-scientific tax because the industry cannot stand it."

Hizzoner was told by I.A.T.S.E. that 500 of the union's members are now out of work and the tax likely would still further boost unemployment.

At one point Wagner questioned whether theatres' difficulties might be due to "family trouble," i.e., the antitrust decrees. Joseph Vogel, head of Loew's Theatres, and indie circuit owner Harry Brandt explained that such matters as clearances and runs might affect theatres individually but have no influence on overall gross business at all theatres.

20th's TV Bally

Continued from page 4

20th ad-pub v.p., results achieved with "Garden" will cue 20th's future attitude towards tv advertising. In the instance of that picture, the company may buy as many as 100 spots on a single station. All the important keys and adjacencies will be covered by the campaign.

While "Garden" is designed as a test, and may help 20th gauge the extent to which it should get into tv, the overall policy is definitely to rely on airplugs more than till now. Starting with "Three Coins in the Fountain," special tv trailers will be turned out for all 20th releases.

Company will have available two types of open-end tv trailers, one running 60 seconds and the other 20 seconds. Some of these trailers will be put together by outside outfits specializing in trailer production and will incorporate animation and songs to achieve maximum effect and to get away from the standard presentation. In the case of "Garden" its planned to have its stars deliver brief personal plugs for the attraction.

Einfeld said that in most cases, the tv ad budget would be over and above the regular magazine outlay, but he indicated possible changes "because the magazines don't get on the stands fast enough." He said that under current conditions, with C'Scope pix booked through very quickly, tv was very well suited to carrying the ad message without wasting any of its impact. According to Einfeld, there'll be no tieup with any specific web in connection with the tv campaign on "Garden," the primary aim being to place spots in the best available time.

City Hijacks Federal Tax 'Gift'

Continued from page 3

local industries. We are fighting for our lives."

Tax move was branded by James F. Reilly, exec director of the League of N. Y. Theatres, as an "oppression" against a field which already is under severe economic burdens. Ralph Bellamy, president of Actors Equity, complained that the added tax would further discourage the financing of plays, make the operating profit level tougher to reach and put more performers out of work.

Niteries beefed that they're still paying the 20% Federal tax (unlike film and legit theatres, which recently won a halving of this) in addition to a city sales tax of 3%.

"Emergency committee" of 14 key theatremen and labor reps, which was formed last Friday, is now preparing for public hearings before the Council takes final action. Group is hopeful of driving home the point that exhibitors in many instances simply need the money. Committee comprises: Joseph R. Vogel's, Loew's; S. H. (Si) Fabian, Stanley Warner; Sol A. Schwartz, RKO; Brandt, Max Cohen, Cinema Circuit; Leo Brecher, Brecher Theatres; Spyros Skouras Jr., Skouras Theatres; Leonard Goldenson, United Paramount; Emanuel Frisch, Randforce Amusement; Jerry Chaiken, Local 54, Cleaners & Porters; Thomas Murtha, IATSE; Solly Pernick, Stagehands, and Herman Gelber, Local 306, Motion Picture Operators.

Estimate Board has stated the amusements revenue will add up to $16,000,000 annually, this based on Federal tax records. Theatremen relate that this is error because many N. Y. circuits with outlets outside the city limits reported their entire admissions tax returns through their N. Y. offices. Gotham theatres will yield $4,000,000 or less, say the exhibs.

Theatremen say they're not confident of killing off the tax entirely, although some hope to have it cut to 2% or 3%, because of these factors:—

(1) The city has its budgetary problems and added revenue sources must be found.

(2) Theatres, particularly, require uncomplicated and relatively inexpensive tax-collecting machinery.

(3) City law-makers regard theatres as easy prey for a local tax grab in light of the recent removal of the Fed tax on admissions up to and including 50c. and the reduction to 10% on tickets over that price.

That third item shapes as especially important in the minds of the local legislators. They figure it represented a windfall for exhibition since many exhibs absorbed all or part of the Fed tax benefits instead of passing them along to the public.

City's intended 5% bite, if voted by the Council, likely will become effective about mid-summer. Bill, already approved by the Estimate Board, was introduced in the Council this week.

Actually, the action shouldn't have come as any great surprise. For it has its origin in a city maneuver that dates back to 1947. At that time an enabling act was pushed through the State Legislature which, in effect, permitted the city to declare itself in on up to 5% of amusement admissions. It was because of the heretofore hefty Fed tax take that the city hesitated to capitalize on the enabling act.

Fear is growing that passage of N. Y. City's 5% admissions tax will set off a chain reaction across the country. It's pointed up that many other municipalities seeking ways and means of balancing their budgets more than likely are keeping a close eye on the Gotham measure and figure on similar tax action if the bill goes through without any severe repercussions.

Immediately following the Congress-granted relief from the 20% Federal levy, leaders of the Council of Motion Picture Organizations posted the storm warnings. At that time exhibs were alerated to the likelihood of maneuvers to move in on the boxoffice on the part of local governments.

N. Y.'s impending money grab has served to make more immediate the threat of the nation-wide tapping of the b.o.

Exhibs' counter-attack involves similar strategy as that employed in the successful campaigns against the Federal impost. This is acquainting law-makers on all levels with the so-called discriminatory nature of singling out theatres as a special source of revenue, plus pointing up the hardship economics which continue to force many houses out of business.

Time a Factor

Taking a realistic view of chances of defeating the suddenly-presented 5% admissions tax proposal in N. Y. City, circuit execs yesterday (Tues.) were convinced that their main chance of defeating the measure lies in the time element.

Mayor Robert Wagner told the trade's "emergency committee" Monday (24) it would be given opportunity to state the facts and figures of the industry's case. But to what extent?

Earlier, the threat was that the 5% bill would become law yesterday (Tues.). Wagner's offer to hear the industry's side of the story ruled out such "railroading" as a possibility. The industry delegates feel they require a chance to reach all city law-makers with their bid for sympathy. Also, they want time to present a king-size analysis of market conditions to support the argument that the tax would do more harm than good.

In other words, the New Yorkers want to duplicate on the local level the job done in winning the Federal tax concessions. Latter represented considerable lobbying and research. But there's need for weeks of preparation; as it is not given by Wagner and his administration the tradesters hold out little hope for staving off the city's 5% "participation" in the b.o.

Arbitration

Continued from page 7

an exhhibitor shall pay for film, shall be arbitrable. This shall include, but not be restricted to, the following: clearance, runs, conditioning, contract violations, print shortage, competitive bidding and pre-release of pictures."

Distribs then requested a recess to formulate a counter statement. Submitted by Lichtman, it said distribs "are prepared to discuss each and every specific item considered by any party to the conference as pertaining to the distribution of film except film rental terms." Distribs also agreed that the arbitration plan should specify that other matters may be added as a subject of arbitration in the future when proposed by any party and with the approval of all the other parties.

Distribs, however, stressed that they could not now agree "to arbitrate matters not now known to them and not agreed upon at the conference." It was pointed out that only exhibs have the right to invoke arbitration and that effective arbitration administration agreement to guide the arbitrators in reaching a decision."

Lichtman emphasized that the distrib views were a statement of policy rather than a resolution. He said the distributors did not want to be bound by a resolution.

Distribs Re Exhibs

Continued from page 5

a product shortage it's the exhibitors' own creation. We're forced to concentrate on making pictures which figure to have big impact. This means story property standards have risen. Casting must be provocative. There's no sense in producing pictures only for the sake of quantity. The right scripts are hard to come by. Then, casting becomes a problem if the stars or directors aren't available when we're ready to roll.

"Under these conditions turning out 20, 25 or 30 pictures a year is a mammoth job. It was a lot easier to make 50 when the quality demands weren't so great.

"Rentals are higher, I admit. But this is a part of the same overall situation. In buying choice pictures the exhibitors, as a matter of economic common sense, pay choice prices. Rentals would be lower if they'd take some lesser films, too."

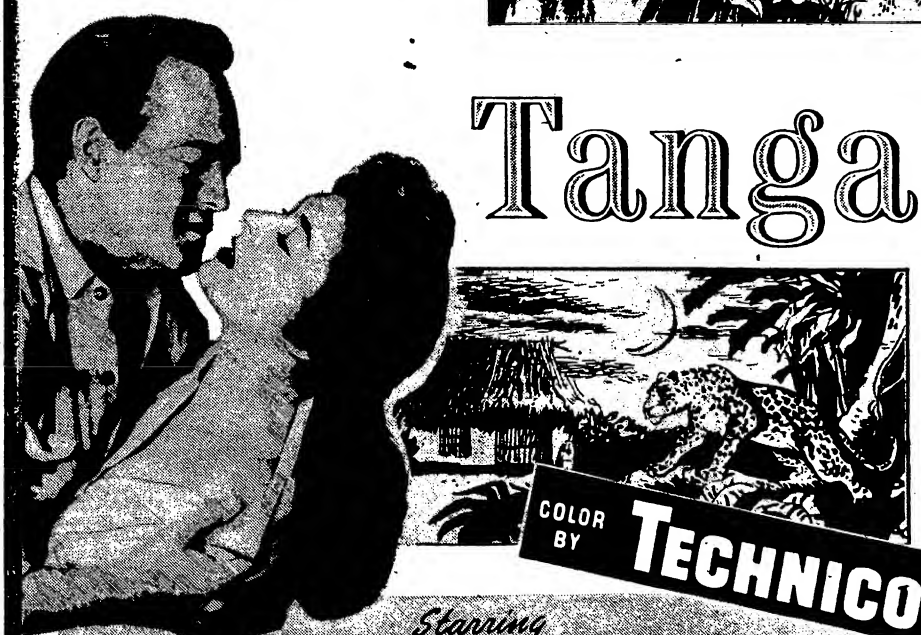
The defense rests.

Tanganyika

Land of the hunter ...and the hunted, ruled by a madman's dynasty of terror!

Tanganyika

Savage heart of Africa, challenged by a white hunter's lust for vengeance!



Tanganyika

Forbidden empire, where love was the prize in the most dangerous game of all!

COLOR BY TECHNICOLOR

Starring

VAN HEFLIN · RUTH ROMAN

HOWARD DUFF

with JEFF MORROW
JOE COMADORE

DIRECTED BY ANDRE DE TOTH · SCREENPLAY BY WILLIAM SACKHEIM AND RICHARD ALAN SIMMONS · PRODUCED BY ALBERT J. COHEN • A Universal-International Picture

Universal International "...*Pictures with that Universal appeal*"

CANADA'S FOREIGN IMMIGRANT FLOOD CREATES NEED OF 'LIBERAL' CENSORSHIP

Toronto, May 25.

Hefty European immigration, plus the desire of Canadian authorities not to interfere unduly with the newcomers' cinematic tastes, has created censorship problems and brought about a new classification in newspaper and house fronts of "restricted to those under 18," but Hollywood and British films mainly fall in with Canada's standards and experience little difficulty on occasional rebukes. This is the gist of the annual report of O. J. Silverthorne, chairman, Board of Censors.

With hundreds of thousands of newcomers arriving in Canada's current large-scale immigration (168,868 in fiscal year covered by the Silverthorne report), non-English language films exhibited totalled 109 in the year ending April, 1954, as compared with 59 the previous 12 months. (For the same 1953-54 period, Hollywood product totalled 401 films and British, 81; the rest principally West Germany, France and Italy.)

Most European pictures, distributed in Canada, are more frank and realistic in morals presentation than in English-language films but the decision here was not to scissor them beyond story recognition but to allow them to be shown as "restricted" entertainment. Said Silverthorne, "Films spoken in other than English usually offer English sub-titles and can be regarded as a practical method of educating newcomers to the use of English and in assisting in their assimilation."

However, in the importing of European films by certain distributors (not the majors of Hollywood and Britain), there has been "a tendency in advertising and theatre fronts to over-emphasize the sex angle even for pictures which dealt sparingly with sex problems," said Silverthorne. But new regulations have stopped this practice and no further difficulties are henceforth expected.

The authority of the Board of Censors has now been considerably increased by an agreement with the distributors and exhibitors of European films whereby all advertising matter, including newspaper ads, press-books and front or lobby stills, will have to be submitted in advance for the Board of Censors' approval. Previously, this had not been done, this giving rise to localized criticism and bringing forth parliamentary protests in the legislature.

Apart from the fact that the American Legion of Decency had placed a condemned rating on such films as "The Sinner" and "The Moon Is Blue," this had not influenced their passing in Canada where, Silverthorne stated, there are "changing tastes among moviegoers." While morals outlook varies in certain Canadian communities and criticism of certain films manifestly arises, he felt that the new censorship regulations "seem to be working out well" for exhibitors and the customers.

New Block Booking

Continued from page 5

with the Dept. of Justice; otherwise they wouldn't have told him to proceed.

Unique aspect of the Makelim plan, particularly as it relates to the support it is receiving from Allied, is the fact that Allied, more than any other exhib organization, is responsible for bringing to an end the system of block booking. Allied, in the forefront in instituting the antitrust suits against the majors, is the foremost backer of the Makelim plan. The consent decree judgments not only brought about a separation of the major companies' picture and theatre operations but also resulted in the end of the block booking system and the introduction of the bidding method in many areas.

Another sidelight to the divorcement of the major companies is that fact that the splits in production and theatre operation has indirectly caused the current product shortage. Since the majors no longer have to keep their own theatres supplied with product, the necessity for them to make as many pictures as previously has disappeared.

LIFT SIXMONTH BAN

Bishop Had Ruled Quincy House Out-of-Bounds

St. Louis, May 25.

The ban slapped on the Belasco, a unit of the Dickinson Operating Co.'s circuit in Quincy, Ill., by Bishop William A. O'Connor of Springfield, Ill., diocese of the Roman Catholic Church has been lifted. Members of the Church have been so informed through the churches in Quincy and vicinity.

A six month ban was imposed because the theatre had exhibited a film condemned by the Catholic Legion of Decency. The lifting of the ban has also been announced through the published Legion of Decency rating as printed by the Quincy office of the Catholic organization.

Ohio Censor Law Showdown Set For June 8

Columbus, May 25.

On agreement of attorneys for both sides, the injunction suit to restrain Ohio's film censors from collecting the fee it charges for reviewing films was continued in Common Pleas Court here until after briefs are filed. Action was waived on a temporary restraining order, which would have had the effect of putting Ohio's censors out of business, and Judge Ralph J. Bartlett ordered both sides to file briefs by June 8.

The suit against Ohio's 40-year-old film censorship setup was filed in April by RKO Radio Pictures, the Independent Theatre Owners of Ohio, Horace Adams and Martin G. Smith, the latter two exhibitors.

Defendant in the case is the Department of Education of Ohio, Division of Film Censorship, Clyde Hissong, superintendent.

Court action will now be on a permanent restrainer. The plaintiffs charge the film censors no longer have the power to censor, ban or order eliminations from motion pictures because of Supreme Court decisions and because of the Bill of Rights. The suit further charges the censors' fee of $3 per 1000 feet of film per print exhibited in Ohio is, in reality, a tax, and the censors do not have taxing authority.

SUMMER SEMINAR AT MICHIGAN ON 'CONTROL'

Film censorship will be given major attention at the U. of Michigan Law School Summer Institute, whose seminars on important issues are watched closely by lawmakers and lawyers, among others. Upcoming seminar, skedded for Ann Arbor June 16-18, will be devoted generally to problems of the communications medea.

Concerning the pic industry is that part of the program billed "Official Control vs. Self Regulation." Representing the Production Code will be Sidney Schreiber, v.p. and general counsel of the Motion Picture Assn. of America, and Jack Vizzard, member of the Code's Hollywood staff.

Speaking in behalf of "Official Control" will be Dr. Hugh Flick, N. Y. State's offical pic blue penciler.

'Salt' Picketed in L.A.

Hollywood, May 25.

Four pickets paraded in front of the Marcal theatre at the opening of the controversial film, "Salt of the Earth." Three of them carried placards calling the picture "Communist propaganda" and "Anti-American." The fourth, a blonde, toted a placard with two words: "Welcome Comrades." She shrugged off interviewers.

There were no signs of violence and no police present.

CZECHS GIVE 'ECSTASY' TO GUSTAV MACHATY

After 20 years of confused claims and counterclaims re ownership of the controversial Czech picture "Ecstasy," Czech authorities have now finally and officially informed Gustav Machaty, producer and director of the film, that he is "the sole owner of all rights and the copyright" of the pic.

At the same time, the Czech legation in Mexico has told Samuel Cummins, Jewel Productions prexy and distributor of "Ecstasy," that Jack O. Lamont of Mexico holds no distribution or exhibition rights to the film. According to Cummins, Lamont had been licensed by the Czechs in Mexico as "Ecstasy" distributor since they had been under the impression that the film had been "nationalized" by the Red regime along with most other pix.

However, when it was established that this was not the case, and that Machaty was the original producer, the Czechs in Mexico backtracked and, in recent conversations with Cummins, established distribution rights. They also cancelled Lamont's contract, Cummins said.

"Ecstasy" rights have been contested on and off over the years particularly since, for a period, distribution rights were assigned to Astra Films which, in 1944, refused to turn the copyright of the picture back to Machaty. There ensued a prolonged court battle, with Machaty and Cummins trying to establish their rights to the film. In 1953, N. Y. Supreme Court Justice Morris Eder ruled in favor of Machaty against Elekta-Film, A.G., Czech outfit whose rights to handle the picture, according to Eder, expired in 1937.

While Machaty and Cummins turned on Astra, latter sold the rights to Lamont who made arrangements for U. S. distribution of the picture via Essanjay headed up by Irwin S. Joseph. In 1947, Cummins recommenced distribution of "Ecstasy" and exhibs got warning bulletins from various sources urging them to book only authorized versions of the film. Some years back, Machaty, residing in Hollywood, updated "Ecstasy" with additional scenes and new music. Cummins complains that "illegal" prints of the pic are still floating around and are being booked.

Film so far has had a worldwide distribution gross of around $3,000,000 according to Cummins. It stars Hedy Lamarr (nee Hedy Kiesler). There have been several attempts to get it off the market, including one from Fritz Mandel, then Miss Lamarr's husband, and one from Metro. Pic is one of the most consistently censored productions on record. Cummins has two versions, one for censorship and the other for non-censorship states.

Count Marzotto

Continued from page 3

than the straight pictorial reporting that's favored by the new clip's three competitors.

While regular issues of "Atteualita Italiana" are in black and white its sponsors plan to bring out a monthly supplement in the near future. To be filmed in color, it would somewhat resemble the old "March of Time." The new outfit, which Bullio assisted in forming, has its headquarters in Rome and Milan. Producers are Paolo Marzotto, Gianni Barassi and Giovanni Bonazzi.

Prior to the birth of "Atteualita Italiana," the Italian market was split among three other reels —Incom, Universale and Mundo Libero. While this trio has had a tight hold on the field observers express the belief that with Marzotto's backing and strong distribution via Titanus and Este Film the new reel is off to a good start.

Bullio, who recently arrived in the U. S. for a six-week stay, will confer with officials of the five American reels with a view toward arranging exchange agreements between them and AI.

Code Changed, But Is It 'Official'?

Continued spotlighting of the Production Code has sprouted a unique problem for the Motion Picture Assn. of America. It boils down to, when is a Code change a Code change?

MPAA member company presidents did a rewrite of the Code last September. The exec group unanimously approved revisions which included the lifting of the tabu on miscegenation, the write-in of a firm nix on depicting known criminals on the screen, and made other changes in phraseology of the Hollywood set of standards. VARIETY reported a detailed account of the rewrite when it was voted.

However, the Code was, as it still is, the subject of much pro and con public and trade conversation. MPAA decided against officially promulgating the changes on the theory that they might be interpreted as meaning the outfit was yielding to pressure for such departures.

This same reasoning continues, just as the Code continues widely debated.

A twist, though, is that many film company reps, both in production, have gone along on the assumption that the unanimously approved changes are official. Actually, they're not, for there has yet to be that official promulgation.

This cues a question. If a producer submits to Code Administrator Joseph I. Breen a pic focusing on miscegenation, would Breen reject it despite approval by company prexies of the subject?

CAL. LAW JOURNAL SEES 'DELETION' OF CENSORS

Hollywood, May 25.

That state and local film censors may find themselves "deleted" unless they achieve effective self-improvement is the prediction of Albert W. Harris in his article, "Movie Censorship and the Supreme Court: What Next?," printed in the California Law Review. After recounting the case of "The Moon Is Blue" and other clashes with censors and regulatory groups, Harris says, in part:

"Censorship is not, per se, invalid, but the sphere in which the censor may operate is very limited. A few rules seem to be clear. In all probability the censorship of newsreels is, per se, invalid. Further, freedom of speech protection now probably extends to stage plays and shows as well as to movies. No distinction should be made either between plays that are 'pure entertainment' and those which carry a message. The line is too difficult to draw.

"The capacity for evil of movies, that is stressed so much, seems to be no more than that of television which may not be subjected to state or local censorship. Despite the common belief, there seems no substantial reason why decency cannot be preserved in a community through the subsequent restraint of penal laws—although it is true that it is more difficult by this method to impose orthodoxy in the guise of decency. Further, self-censorship of the movie industry itself, and the impact of pressure groups on all phases of movie making would seem enough to keep the industry in line with generally accepted morals."

Rice Says Pic Censorship Is H'wood's Own Fault

Hollywood, May 25.

Film industry's Production Code is an example of the power exerted by pressure groups, and the producers and exhibitors have only themselves to blame for official censorship and unofficial meddling by volunteer censors, in the opinion of Elmer Rice, chairman of the American Civil Liberties Union's national council on Freedom from Censorship.

In town to speak on "The New Look in Censorship" at a dinner of the ACLU's California branch, Rice said that an expert could read the Code paragraph by paragraph and determine "which pressure group forced the inclusion of which paragraph." He added that production of pictures without the Code seal, such as "The Moon Is Blue," would have a "salutary" effect.

Official censorship in this country is on the wane, he declared, largely because of the Supreme Court decision in the "Miracle" case. He added that Hollywood could eliminate local situations in some parts of the land by putting up a fight.

Much of the pressure exerted by unofficial groups, he said, is an attempt to dictate the form and content of picture, radio and television shows and, in some cases, the contents of national periodicals.

ACLU, he pointed out, is opposed to bans based on anti-Communist or anti-Fascist or anti-anything grounds. Its aim, he added, can be summed up in two words: "No censorship."

Catholic Sheet Chides Dailies On Film Ads

Albany, May 25.

"Sheer hypocrisy is evident in area daily newspapers that editorialize on their participation in and contribution to the community welfare, decry delinquency and crime, while at the same time making themselves the willing dupes of Hollywood's almost continuous affronts to Christian and traditional standards of morality and decency; dollar-hungry area newspapers make themselves partners in Holywood's crime by accepting motion picture advertising that portray scenes of gross suggestiveness in situation and costume." So declared The Evangelist, official weekly of the Albany Catholic Diocese, in a recent editorial.

The blast at film advertising followed by a week a column—printed in the diocesan paper and in other Catholic publications—in which Joseph A. Breig ("A Layman's Searching Analysis") severely criticized the industry's Advertising and Production codes.

"Captions and excerpts from film dialogues appearing in these ads at best are indelicate; invariably, they are morally offensive," commented The Evangelist. "Most of these advertisements are dishonest, intended as come-ons to callow adolescents and sex-sodden adults, greatly exaggerating the theme of the picture that they represent. Publishing these advertisements give the lie to newspaper pretenses as forces of righteousness and tranforms them into the role of panderers of a lethal and ghastly form of perversion."

The Evangelist continued that the Catholic Church is "not the only force concerned by salacious films and bawdy advertising . . . all decent minded citizens, and particularly parents, realize the evil results of these influences . . ."

A "courteous, intelligent" protest to publishers of "these papers" was suggested by The Evangelist. If that fails, "cancellation of subscriptions and refusals to purchase the paper will quickly bring a change in policy."

Council's Censor Debate

Buffalo, May 25.

A resolution introduced into the Buffalo Common Council last week called upon the State Board of Regents to reconsider its licensing of "The French Line." Defeated following long debate, 7-7, Council President Lux not voting because of his business association with the theatre exhibition.

The resolution was sponsored by Councilman Joseph J. Cooley who declared it "a shame that anything like this was shown in Buffalo" and who stated that he was acting as a result of protests from religious and fraternal organizations. A contrary-minded councilman, Irving Williams, said in the debate that he believed the resolution went too far and was putting the City in the position of "prejudging the very thing that we're asking the Board of Regents to review." He added that neither he nor Cooley had seen the picture and neither was qualified to judge it.

The first pre-release opening of Columbia's

THE CAINE MUTINY

will be held at the Capitol Theatre, New York City June 24th, 1954

STARRING

Humphrey Bogart · Jose Ferrer
Van Johnson · Fred MacMurray

and introducing ROBERT FRANCIS · MAY WYNN COLOR BY TECHNICOLOR

Screen Play by STANLEY ROBERTS · Based upon the Pulitzer prize winning novel by HERMAN WOUK

Directed by EDWARD DMYTRYK · A COLUMBIA PICTURE · A STANLEY KRAMER PROD.

Allied Counsel Talks Congress Probe Of Distrib 'Confiscation' of Tax Cut

Minneapolis, May 25.

Charging that film distributors are exercising their power "seemingly without mercy," S. D. Kane, North Central Allied executive counsel, declares in the current NCA bulletin that "it seems inevitable" that exhibitors will have to take "a drastic step" to halt these distributors from appropriating the admission tax relief.

The "drastic step," he predicts, will be to go back to Congress with a request for an official Ways and Means committee investigation. This investigation, according to Kane, would be to determine "whether or not the government's 'refund' to the industry hasn't been confiscated inequitably, if not illegally, by the the one branch, distribution, which needed it least."

Asserting that it was 18,000 theatres which carried through the tax relief campaign, Kane avers that the development is contrary to Congress' express intent.

Kane calls it "shortsighted" on distributor-producer's part to grab the tax relief benefits away from the needy exhibitors by means of more onerous selling terms.

"It can only result in further theatre closings and in the draining off of necessary theatre reserves which should be devoted to new equipment, better theatres and new energy in the industry's retail end," avers Kane. "This will be reflected in reduced industry earnings."

Kane quotes statements by Allied States leader Col. H. A. Cole at the recent NCA convention here about "the pessimistic predictions of Congressmen themselves as well as exhibitors, coming to pass."

Siphoned Off

These predictions, he points out, were that the relief, supposedly granted to theatres, would be siphoned off and the producer-distributor would grab practically all the benefit.

Col. Cole quoted figures showing that during the past eight years the boxoffice has declined 35%, but production-distribution income is off only 23%. He called it a "shocking" thing in view of the theatre closings during the period.

Kane says he agrees with Col. Cole, "in view of reports from all classifications of theatre operations that the trend toward increase of producer-distributor share of industry income at exhibition's expense is not only continuing but getting worse," that the relief accorded theatres is due "to shrinking more and more and shortly disappearing entirely."

U.S. Importers

Continued from page 4

of subsidy deal entered into between the Assn. and the Italians. IMPDA so far has been careful to absolve MPEA of blame.

The indies aren't sore about the principle of subsidy. They maintain that IFE prevents them from getting the films they want. Also, they say, it's difficult to compete with IFE as a distrib org in the U.S. since it has plenty of coin to spend.

Censorship by the customs authorities has the indies riled and looking for a test case to establish its legality. Meet last week decided to discuss the issue with the customs people before taking any action. It's pointed out that the customs scissor or bar a film on the basis of "immorality" and that this was one of the terms eliminated as a basis of censorship by the U.S. Supreme Court decision in the "La Ronde" case.

IMPDA discussions concerning the setting up of a source for info on foreign pix and where they can be obtained were tentative. Ideal setup would be an office to handle such requests, but the group isn't in any position—financial or otherwise—to go ahead with such an ambitious project. In fact it has only about $1,000 in its kitty and makes its headquarters with Arthur Mayer, its prexy.

Mayer, who last week split with Edward Kingsley, agreed to stay on as IMPDA prexy, at least as long as he is connected with the foreign film biz.

Distribs Doubt Threat

Distribution spokesmen in N. Y. this week branded as spurious allegation re film rentals. "And if they're serious about any Congressional investigation—which I strongly doubt—he'll not get very far," commented one exec.

Sales reps said top terms are being asked for important pictures but insisted this situation always has obtained as an economic must for the distribs. They added that theatreowners are under no compulsion to book the top-rental product, which point, they said, strongly militates against the possibility of any Government probe.

Metro Paces Jap 1st Qtr. Pix Biz

Tokyo, May 18.

Metro topped the 10 major U. S. companies distributing their product in Japan in receipts for the first quarter this year, with $777,700. Paramount, which was second in the grand total which includes features, shorts and newsreels, was first in newsreel earnings alone, picking up $47,000 from the celluloid tabloids. Metro garnered $33,300 from its "News of The Day."

Gross receipts for the companies were: Metro, $777,700; Paramount, $750,000; 20th-Fox, $638,800; WB, $638,000; Universal, $635,000; Columbia $462,000; RKO, $416,000; Republic, $277,000; United Artists, $261,000, and Allied Artists, $127,700.

During the quarter, four new pix were released by each of the following companies, Paramount, WB, Universal and UA; three each by Metro, 20th-Fox, Col and Rep, and two each by RKO and AA.

YOUNGSTEIN TO EUROPE

Calls Promotion Men For Huddle in Paris

Accenting the importance of Europe as the locale of American indie production and the source of stepped-up revenue for all pix, Max E. Youngstein, United Artists v.p., has called a Paris conclave of all promotion men aligned with UA on the Continent. Session is set for next month and will be attended by UA payrollees as well as publicity reps of the indie filmmakers at work abroad.

Youngstein left N. Y. at the weekend for an eight-week swing of various capitals from London to Copenhagen to Rome. He'll call on UA's key offices and onceover indie pix now in production. The publicity conference represents a first, in that it's not, as is usually the case, being tied in with a sales huddle.

STRICTLY A MANUFACTURER

That's Warner Status on Cinerama Lewis & Clark Pic

Warner Bros. is in a unique position in connection with the production, in conjunction with Stanley Warner, of the Cinerama picture dealing with the historic Lewis & Clark expedition.

Unlike any previous property on the picture company's production slate, WB is making no effort to pre-sell the film. Its publicity and advertising departments are completely ignoring the project, leaving the bally endeavors entirely to SW. This places WB in the position of being only the manufacturer. This is the first time Warners has remained on the sidelines (or for that matter any other major studio) and devoted its efforts solely to the physical production of a film.

Policy relating to the Cinerama project is in direct contrast to WB's efforts on other major properties on the company's production schedule. On important literary acquisitions, WB is devoting considerable effort to establish a want-to-see (for the public) and a want-to-buy (for exhibs) desire. Its recent CinemaScope trailer narrated by Jack L. Warner concentrated heavily on the important stories the company plans to produce, with special emphasis being placed on the "The Spirit of St. Louis," Charles A. Lindbergh's own account of his historic flight.

Bally Foreign Films in Iowa Via 'Festival'

Des Moines, May 25.

A special preview was held at the Des Moines Art Center last week to show what foreign features are available in this area. Some 60 booking representatives came to the showing from Iowa and Nebraska. The "festival" was sponsored by Gordon Hempel, Des Moines film distributor; the Des Moines Junior League; the department of adult education, and the Art Center. General idea was to "improve the quality of moving pictures available in Iowa." Pictures shown included "Les Visiteurs du Soir," "Marie du Port," "Colette," 'Pepe le Moko" and "Martin and Gaston, Les Enfants Terribles" (French); "David," "World Without End" and "Island Rescue" (British); 'Der Apfel Ist Ab" (German); "Krakatit," (Czechoslovakian: "Behind the Scenes with Walt Disney" (American), and "Congress Dances" (Austrian).

"Pepe le Moko" is the only film that he previously exhibited in Iowa.

Arthur Mayer and Edward Kingsley, Inc., changed its name to **Kingsley International Pictures Corporation** and then to **Saranac Films, Inc.,** according to papers filed at Albany by Michael F. Mayer, N.Y. attorney.

Overseas Criticism of Trailers

Too Much Sloganeering, Too Few Actual Scenes From Picture

Foreign managers of the major distribs are relaying complaints from exhibs abroad relating to the content and length of the coming attraction trailers. Main beef is that the trailers are not doing an effective selling job on upcoming product. Charge is made that they are too loud, too punchy, contain a rehash of advertising slogans, concentrate on narration and minimize scenes from the picture.

Several companies are surveying their foreign reps to determine the reaction of exhibtors. The result may mean a major change in the contents of the trailers. The job, it's noted, will be a tough one for a preliminary survey has revealed contradictory demands. While the exhibs in one country suggest the playing down of scenes of brutality, the theatremen in other countries suggest the use of more action footage. There is one area of agreement, however. They all want more scenes and less talk. . .

Legion Runs Theatre

Minneapolis, May 25.

American Legion post at Lake Bronson, Minn., near here, is reopening the town's only film theatre, which has been shuttered for a year, and will operate it as a community project.

Post officials say they feel that it's vital for the town to have a showhouse, experience having demonstrated that the the lack of one is "bad" for the young people and the business interests.

If there's a deficit, the post will raise funds by various projects to meet it, officers announce.

Drive-In Beats School Board Tax

Doesn't Open (That Hurts Other Businesses) And Reclassifies as 'Farm Land'

Pittsburgh, May 25.

School board in nearby Parks Township dropped its 10% amusement tax after Harold Lee made good his threat to keep his Woodland Drive-In and adjoining artificial lake for fishing closed this season and return the property to assessment books as farm land.

Township taxpayers had backed up Lee's right against the levy. After Lee notified the school board that he would not collect or pay the tax, which under the board's resolution and ordnance was not all-inclusive, he entered suit in Armstrong County to prevent the school board from damaging his property and investment by the tax measure.

Paying a large tax on this as business property, Lee then petitioned to have the land returned to the township assessment books as farm land. When the ozoner failed to open a month ago, other businesses reported lost revenue because there was no traffic to and from the drive-in.

So school board relented and decided to discard the tax, at the same time inviting Lee to reopen the ozoner under his terms. Lee himself is a member of the three-man board of Parks Township supervisors.

Double C'Scopers

Chicago, May 25.

Rockne Theatre, having settled legalistics with 20th-Fox and Metro in the matter of double-featuring CinemaScopers, last week combined "Hell and High Water" and "Rose Marie," being first theatre here to couple anamorphic fare. House had previously charged in court that the distribs were crimping its competitive powers against the chains by denying a right to double-feature C'Scope product.

Metro yielded by removing all restrictions against dualers, while Fox permits coupling but denies the customary reduction for second feature.

Drive-Ins Tend To Cut Admish

Minneapolis, May 18.

Whereas conventional theatres throughout the territory, with only a very few exceptions, continue to hold the admission price line and retain the tax savings themselves, a considerable number of the drive-ins, now launching their season, are reducing scales from the former 60c to 50c. All of the Eddie Ruben circuit ozoners are passing on the savings to the public.

At the same time, the internal revenue department's excise tax division here has again warned the territory's exhibitors to post signs at the boxoffices showing the new breakdown of admissions and federal tax charges.

Also, newspapers here have been publishing some of numerous readers' letters complaining about exhibitors keeping the tax cut.

Admission tax development continues to bring back to life a number of the territory's dead theatres to augment the ozoners that now again are blossoming forth as usual at this time of the year. It all adds up to more manna for local film exchanges now experiencing a business spurt.

Reopenings since Congress acted on the admission taxes include theatres at LeRoy, Walker and Cokato, Minn., at Steele, N.D., at Colton and Castlewood, S.D., and at Grantsburg, Wis. Also, a new theatre is opening at Powers Lake, N. D.

Branch film exchange managers report a higher degree of exhibitor optimism and confidence than at any time within the past several years.

Atlanta Tent's Old Newsboys Day

Atlanta.

Atlanta Tent No. 21 of Variety Clubs staged its fourth annual Old Newsboys Day last week when newspapers were sold for the benefit of Atlanta's Cerebral Palsy School. Last year Atlanta Tent raised $58,000 for this school. Atlanta Journal & Constitution ran off 100,000 copies of a special edition for this occasion for free, of course. Variety Club Tent members enlisted aid of all organizations in city to sell these papers. Atlanta Variety club is sole support of Cerebral Palsy school.

B&K Wins Indefinite Jackson Park Immunity

Chicago, May 25.

Temporary suspension of the Jackson Park decree, which for nearly eight years has been limiting Balaban & Katz first runs to two-week periods, was extended indefinitely last week. In an afterthought to extension granted a week previous, Federal District Court Judge Michael Igoe entered an order removing terminal date from the moratorium until he disposes of B&K's recent motion that the JP be modified.

Next hearing is slated for Sept. 13, but first run and clearance handcuff will remain unlatched as necessary thereafter.

Hits Hard to Figure

Continued from page 3

on this. "They've become a lot more selective and upredictable," said one. "They're no different from the way they've always been," commented another. "Give them something unusual in either theme or treatment and they'll go for it. Look at 'From Here to Eternity'."

All are agreed that the decline of the star system has helped to make things more difficult for the industry. It's pointed out that there was a time when casting of a Clark Gable in a film would almost automatically assure the picture an audience and support. This is no longer true, and in fact hasn't been true for some time. "Command Decision," for instance, had Gable and was based on a successful Broadway play, yet it didn't do too well. Of course, it was a war pic and came at a time when audiences began to tire of war epics.

Cited, too, is the advent of tv which, execs maintain, has made a big difference in what audiences will or will not accept in the theatres.

Some of these frustrations were implied last week at the 20th-Fox stockholders meet when prexy Spyros P. Skouras was asked why 20th wasn't turning out more "good" pictures. "We try our best," he declared, "but there are times when for some reason the pictures just don't come out the way you want them to come out." He added that 20th was "definitely making better films today."

In an Omaha speech Monday (24), Motion Picture Assn. of America prexy Eric Johnston touched on the unpredicability of the audience. Producers, he said, would love to "reduce audience demands to a mathematical formula, but they can't do it." He added every film was "a covered-wagon venture, following old trails into new country." Unlike other manufacturers, producers have no specifications for their product, he declared.

Odlum

Continued from page 3

the corporation to the extent that they're willing to align with him.

Outstanding as of last week were 3,071,162 shares of the RKO common. These include Hughes' 1,262,120 shares. Thus, 1,809,042 are in the hands of Odlum and the outside minority investors. It's the majority of the latter group who, electing not to sell at the $6 price, will join the Odlum camp via the proxies.

Continuing as the subject of speculation is the business endeavor in which Odlum plans to place the holding outfit.

Odlum leaves today (Wed.) for business trip to South America. He will be gone two or three weeks.

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ALLIED CALLS TUSHINSKY LENS THE BEST BUY 'AS OF TODAY'

WASHINGTON, March 29.—"As of today," the Tushinsky SuperScope lens represents the best buy for exhibitors desiring wide-screen showings in either indoor or drive-in theatres, according to the "watchdog committee" of Allied States Association.

This decision was announced in a bulletin to Allied members from general counsel Abram F. Myers. The watchdog committee was appointed to keep an eye on new projection and sound processes. It consists of Wilbur Snaper, Sidney E. Samuelson, Irving Dollinger and Myers, and recently witnessed the New York SuperScope demonstration.

at ONLY $700 PER PAIR

The Lowest price for any Anamorphic device on the market today!

*Trade Mark Reg. and Patents Pending

available from NATIONAL SCREEN SERVICE

Inside Stuff—Pictures

A recommendation that the Coronet Instructional Films Division of Esquire, Inc., be required to bargain with IATSE for certain of its studio personnel has been made to the National Labor Relations Board.

Recommendation is included in the intermediate report of trial examiner Stephen S. Bean. IA brought the case, charging Esquire would not bargain with it. Studio is located in Chicago.

Arthur Rosen, 26-year-old son of Stanley Warner executive veepee Samuel Rosen and nephew of prexy S. H. (Si) Fabian, is gaining added responsibility in the company. He's the aide to veepee Nathaniel Lapkin, who's in charge of the SW's Cinerama operation. Lapkin and young Rosen are particularly concentrating their efforts on the production aspects of Cinerama. Pair left for the Coast over the weekend to confer with Warner Bros. execs relating to the production of "Lewis & Clark" in Cinerama. WB and SW will split the production costs on the film.

Not generally known is that Abner J. Greshler set up the Lillian Roth literary package, "I'll Cry Tomorrow," for Fell publication, with an eye to enticing Betty Hutton into making it as an indie film. Incidentally, the lawyer-turned-agent-turned-producer Greshler explains that he still maintains his indie producing company which is currently working on "Johnny and the Gaucho," starring Senor Wences (ventriloquist) and scripted by Parke Levy. This is separate and apart from Greshler's more recent affiliation with the Gerry Gross-Norman Baer vidpix packaging outfit.

"Space operas" will replace "horse operas" on the screen, opines George Pal. Producer figures budget distinctions in the science fiction film field similarly as Hollywood has turned out lower case oaters along with the outdoor epics. In a piece in the current issue of Science Fiction Digest, Pal contends that if producers nix "the silly stories that are too improbable and fantastic even to be classed as fantasy, I think it will be only a matter of time before Hollywood goes science-fiction mad."

Another Hollywood landmark is doomed, a victim of modern progress. The facade of Notre Dame Cathedral, built 31 years ago on the old Universal back lot for the Lon Chaney starrer, "The Hunchback of Notre Dame," is in the hands of wreckers. It will be replaced by another European setting. The dignified old church front ended its career with an undignified role. It was last used in "So This Is Paris," to represent the entrance to a French nitery.

Steps toward improving magnetic sound for theatres and color television, by means of test films, were inaugurated at the 75th semi-annual convention of the Society of Motion Picture and Television Engineers. Society will also do a limited study of screen brightness in drive-in theatres, and a survey to improve television studio lighting. Action came at the closing sessions following reports of study committees.

Bill Diehl, St. Paul Dispatch film editor, rapped policy of charging 15c for viewers, in addition to the regular 85c admission, for 3-D Taza, Son of Cochise" at the Riviera. He predicted that "the additional 15c levied for the 'privilege' of wearing annoying glasses is the straw that eventually will break 3-D's back." He asked, "why should fans be penalized pricewise because the film is in 3-D?"

Territorial saturation pre-re-release world preem out of the Omaha and Des Moines exchanges is skedded for Universal's "The Egg and I" starting May 27, according to Charles J. Feldman, U. v.p. and general sales manager. Pic, which introduced the Kettles to the screen, will get a new promotional campaign as one of the company's summer releases. "Egg" was one of U's top grossers when originally released.

Wanna know how to pronounce Gina Lollobrigida (Jee-nah Lo-lo-BRIDGE-i-dah) or Maria Fiore (Mar-EE-yah Fee-O-ray), both up-and-coming Italian film beauties? The answers on the mouthings of names of 20 of the Italo glamor personalities are provided in a neat glossary put out by Italian Films Export. Punchline is that one description fits 'em all: "Bella, Bella," (Italian for pretty).

Current run of RKO's "French Line" at the Criterion, N.Y., is being backed by an advertiser linked with neither the film company nor the theatre. Taking press insertions of up to two full columns plugging the pic is Pola-Lite Co. This is the outfit which makes and distributes the 3-D glasses being handed out for viewing the dimensional "Line."

Screen Directors Guild of America has started checking film reviews in preparation for its Second Annual Critic's Award. With that end in view, the Award Committee has sent out letters to film critics of 300 newspapers and magazines in the U.S. and Canada. First award was won by the N. Y. Times oracle, Bosley Crowther.

Current issue of Look has another Hollywood-style version of rags to riches. Leadoff on the piece: "Twenty months ago, unemployed British actor Edmund Purdom was living in a $30-a-month garage with his pregnant wife."

Pathe Laboratories will process Universal's "Destry" in Pathecolor. Film, being lensed on Eastman color negative, rolls May 4.

Mpls. Ozoner Robbed Of $1,000 by Rifle Bandit

Minneapolis, May 25.

Corral Drive-In, one of Minnesota Entertainment Enterprises's five Twin Cities' area ozoners, was held up and robbed of $1,000 Saturday (15). Armed with a rifle, lone bandit made his escape on foot only three minutes before the arrival of a deputy sheriff who was to escort assistant manager Don Fritz to a bank for the funds.

Fritz was waiting with the two girls in an auto with two bags containing the Friday and Saturday night receipts when the bandit took over the bags.

And Montana Makes 28

Addition of the Montana Theatres Assn. to its ranks gives Theatre Owners of America a total of 28 state regional units. Montana group voted to affiliate with TOA at its convention in Great Falls last week. Carl E. Anderson is prexy of the unit.

New member provides TOA with representation in almost every state and in Alaska. TOA chief Walter Reade Jr. hailed the affiliation "as indicative of the realization and appreciation of exhibitors everywhere for unity and cooperation on the national level as well as the local level."

Briefs From the Lots

Hollywood, May 25

Fernando Wagner, Mexican stage director turned thesp, set for featured spot in Hecht-Lancaster's "Vera Cruz" . . . **James Arness**, on loanout from **Wayne Fellows**, set at Metro for featured lead in "Many Rivers To Cross" . . . **Hugh Boswell**, Metro assistant director for 23 years, returned to the studio after year's absence for role in "Deep in My Heart" . . . **Marilyn Monroe** snagged third starrer at 20th-Fox on her contract in "Sleep It Off." **Nunnally Johnson** will script and produce . . . Mathlon Productions switched headquarters to KTTV studios from General Service, where producer **William E. Selwyn** is prepping "The Bob Mathias Story" . . . **Michael Rennie** set to essay role of Bernadotte, in 20th-Fox's "Desiree" . . . **Jack Lemmon** set by Warners for co-star role in **Leland Hayward's** "Mister Roberts" on loanout from Columbia.

Rhys Williams and **Lee Patrick** inked for featured roles in 20th-Fox's "There's No Business Like Show Business" . . . **John Lee Mahin** pacted by Metro to screenplay "The Female," **Ava Gardner** starrer . . . **Henry Wills**, **Rocky Shahan**, **Bob Folkerson**, **Jack Montgomery**, **Frank Cordell** and **Fred Bailes** into Pine-Thomas' "Run for Cover" . . . "Bowery to Bagdad" has been set as next Allied Artists Bowery Boys pic. **Leo Gorcey** and **Huntz Hall** topline with **Ben Schwalb** producing . . . **Robert Bray** signed for featured role in Schenck-Koch Productions' "Shield for Murder" . . . **Guy Prescott** pacted for role in Warners' "The Silver Chalice" . . . **Coleen Miller** has been upped in salary by Universal-International for thesp stint in "Playgirl."

$3,000,000 has been allocated for the **Gregory Peck** starrer, "Moby Dick," by Moulin Productions . . . "The She-Wolf" after revisions has been reclassified by the National Legion of Decency from a "C" to "B" . . . **Mai Zetterling** signed for femme lead opposite **Richard Widmark** in "Prize of Gold," a Warwick Productions film . . . **Oscar Brodney** to Ireland for on the spot polish job of Universal-International's "Captain Lightfoot" script . . . **Marisa Pavan** set for Warners' "Drum Beat" role . . . **Aubrey Schenck** and **Howard Koch** started casting their upcoming production, John C. Higgins' "The Swamp Fox" . . .

Producer **Chester Erskine** has finished the screenplay on next production, "Assignment in Italy" . . . **Nestor Paiva**, **Tommy Cook**, **Tom Hubbard** and **Elizabeth Harrower** join cast of **William F. Broidy's** "Thunder Pass" . . . **Sandra Spence** set for role in 20th-Fox's "There's No Business Like Show Business" . . . **Mary Wickes** will play **Wallace Ford's** wife in Universal-International's "Destry" . . . Metro troupe to Cloverdale, Calif., for location on "Many Rivers to Cross" . . . **Malcolm Atterbury** drew role in Warners' "Dragnet" . . . **William Talman**, former RKO contractee, inked by Universal-International as principal heavy in "Smoke Signal" . . . **Leon Gordon** has acquired film and stage rights to "Tears and Lavender," British novel by **Vincent Durant** . . . **Allen Rivkin** checked into Paramount to pen anti-Communist documentary for U. S. State Dept.

Curt Siodmak signed by Columbia producer **Sam Katzman** to script science-fiction original and direct . . . **Rex Lease** set for role in Universal-International's "Destry" . . . **Irving Bacon** joins cast of Pine-Thomas' "Run for Cover" . . . **Dan Towler** and **Harry Thompson** set for stints in Allied Artists' "Jungle Gents" . . . **Joan Bennett** will co-star with **Humphrey Bogart** in "We're No Angels" ("My 3 Angels") . . . **Sally Forrest** inked by **Howard Hughes** to long-term pact at RKO . . . **Chick Chandler** signed by producer Sol C. Siegel for vaudevillian part in 20th-Fox's "There's No Business Like Show Business" . . . **Ted de Corsia** set for role of **Susan Hayward's** father in RKO's "The Conqueror" . . . **William Wellman** inked for megging chores on Wayne-Fellows, "Track of the Cat," **Robert Mitchum** starrer.

Howard Dietz on Board

Howard Dietz, Loew's pub-ad veepee, was elected a director of the company at a meeting of the board held last week. He succeeds former sales chief William F. Rodgers, who resigned recently.

Regular dividend of 20c a share was declared by the board, payable June 30 to stockholders of record June 11.

Honolulu Kept Free of 24-Sheets

Honolulu, May 25.

Honolulu's women are as determined as ever to keep this city free of 24-sheets and other big billboards.

Outdoor Circle, more or less unofficial watchdogs of civic beauty and unimpressed by message heralding "the world's new wonder that you see without glasses," asked Consolidated Amusement Co. to dismantle 24-sheet board from high outside wall of Kuhio theatre.

Circuit, not inclined to underestimate the influence of women, complied voluntarily.

UPT Chain Sells Another, Makes 9 in Two Years

Minneapolis, May 25.

Minnesota Amusement Co. (United Paramount Theatres) has further reduced its Twin Cities' theatre operations and holdings with the sale of its 750-seat Capitol neighborhood houses to Martin Lebedoff, owner of a Minneapolis neighborhood theatre, who will operate it himself. Purchase price kept under wraps.

At the same time, the big chain has disclosed that two of its other three remaining St. Paul theatres also are on the market. One not for sale and to be retained is its ace St. Paul subsequent-run house, the Uptown.

During the past two years, the Paramount circuit has relinquished four St. Paul and five Minneapolis theatres, three of them downtown. It recently reopened one shuttered loop house here, the Aster, with a twin bill 25c last-run policy and, including the latter, now has four each downtown here and in the neighborhoods, compared with a high total of 10. In St. Paul there now are two downtown along with the aforementioned three neighborhood theatres, as against nine at one time.

Although no statement has been forthcoming from Harry B. French, the chain's president, it's also known that the circuit would not be averse to disposing also of all of its Minneapolis neighborhood theatres, excepting its leading one, the Uptown, on which it recently renewed the lease for a long term.

Since reopening several months ago, the Aster has been doing "very well," acceording to French.

Pitt Tent Raises 200G on Telethon

Pittsburgh.

Variety Club telethon over weekend, sparked by Perry Como and Dennis James, to raise funds for new wing on Roselia Foundling Home had collected more than $200,000 at signoff time, with prospects of late pledges carrying it well beyond that satisfactory mark. Show was carried for 15 hours Saturday night and Sunday morning and afternoon over WDTV from stage of 3,800-seat Syria Mosque. Portions of it were also broadcast by most of city's radio stations.

New wing, which will be a memorial to Mrs. John P. Harris, mother of showman John H. Harris, one of original founders of Variety Club, now seems assured since David McDonald, prexy of the United Steelworkers of America, had pledged $150,000 from the Philip Murray Fund providing club itself matched that figure. It did, and with $100,000 already on hand from previous drives, wing should be started soon.

Pitt Tent's Femmes Set Dance

Pittsburgh.

Ladies Theatrical Club, made up of wives of Variety Club members, took over 1,100-seat Twin Coaches for Sunday night (30) of Tony Martin's week-long date there and will stage a dinner dance, at $15 a couple, for benefit of the Catherine Variety Fund, which is building a new $500,000 wing on the Roselia Foundling Home.

New Omaha Drive-In

Omaha, May 25.

William Miskell has resigned as western manager for Tri-States Theatres Corp. of Des Moines to join Ralph A. Blank in the formation of a Benson Drive-In Corp.

The two veteran showmen will build a 30-acre, $325,000 drive-in theatre in the western part of Omaha. Blank is prexy and treasurer of the new outfit, Miskell vice-prexy and secretary.

Miskell came to Omaha from Boston in 1930 to manage the World Theatre (now the Omaha).

Kansas Side Of River Updated Re Kansas City

Kansas City, May 25.

Issue of first run pictures for theatres of Kansas City, Kansas, concurrent with their playing in Kansas City, Missouri, theatres was resolved in a stipulation by Judge Albert Ridge in United States District Court here last week.

The Kansas theatres will have the pictures made available to them no later than availabilities for Kansas City, Missouri, and Johnson County Kansas (suburban) theatres, according to the stipulation. It came after pre-trial conferences in judges chambers between W. D. Fulton and Fox Midwest, Inc., 20th Century-Fox and Universal Film Exchange.

Suit brought by Fulton against total of 10 defendants and seeking relief under the antitrust laws is the basis for the ruling. Three defendants agree to the stipulation and also will pay Fulton $130,000. He agrees not to sue them.

Fulton operates the Electric Theatre, operated by Fox Midwest. Granada is coupled with two theatres on the Missouri side, the Tower and the Uptown, and the Fairway Theatre in Jonhson County in a four-way day-and-date playing 20th and Universal pictures first run. Electric has been playing pictures on a later availability than first run on the Missouri side.

Suit by Fulton was entered in July, 1952, and seeks $1,500,000 in damages. The other defendants: Loew's, Paramount, RKO, Warner Bros., Columbia, UA and National Theatres.

All theatres involved are in the metropolitan area which includes Jackson and Clay counties in Missouri adjoining Wyandotte and Johnson counties in Kansas.

Pre-Sell 'Hell'

Hollywood, May 25.

Filmmakers is offering its "Private Hell-36" for sale even before it goes before the cameras. Company reports numerous requests for the picture, due to the exhibitor demand for more product.

Filming starts June 1 with Sept. 15 set for the release date. It will star Ida Lupino, Howard Duff and Dean Jagger, with Don Siegel directing.

Buddy Adler Goes 20th

Hollywood, May 25.

After seven years as a Columbia producer, Buddy Adler shifted to 20th-Fox under a long term contract. His first producer assignment will be announced shortly.

Adler's last production for Columbia was the Oscar winner, "From Here to Eternity." Since that time he had been readying "Debut," "Jubal Troop" and "Mary Magdalen" for filming.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"EXECUTIVE SUITE"
starring
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An M-G-M Picture
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THE MIAMI STORY
FILMED UNDER POLICE PROTECTION!
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Which little girl will make it?

All else being equal, she'll be the one on the film which was more carefully selected and processed.

Unless film and handling are technically compatible, skin tones fade and features become wan and haggard—dull and lack-luster. Important this be[illegible] care in the days of black and white vital now with color.

To co-operate with the industry in helping solve questions of film selection, processing, and projection, Kodak maintains the Eastman Technical Service for Motion Picture Film. Branches at strategic centers. Inquiries invited.

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Hollywood 38, California

COLOR TV STEALS SHOW IN NARTB $5,000,000 RAZZLEDAZZLE DISPLAY

Chicago, May 25.

With an estimated $5,000,000 in electronic razzledazzle on display, the National Assn. of Radio-TV Broadcasters' equipment exposition is giving the "window shopping" delegates a gaudy preview of the future. The big emphasis this year is on color tv, with the various manufacturers of broadcasting gear jousting with one another for the pole position in the just-around-the-corner tinted tv era.

In the view of veteran NARTB attendees, never before have so many showcased so much, whether it be the latest wrinkle in AM broadcasting refinements or the most advanced video gadget. The scientific "conversation pieces" range in size all the way from the gigantic three-ton Caterpillar diesel generating unit to the tiniest vacuum tube weighing in at a fraction of a pound.

But it's the color equipment that dominates the scene with the next big step into the future as the laboratory guys unveil their wares. They view a showpiece like this as important for what they'll have in production tomorrow as what they are turning out today, because of the competitive tug-of-war for the "industry leader" tag. That's the prime reason, for example, why RCA brought in no less than seven van-loads of equipment valued in excess of $1,500,000; or why such other top names as General Electric, AT&T, DuMont, Philco, Raytheon and a host of others are putting their best foot forward in the side-by-side comparisons.

Color Film Beamings

And because of the general recognition that for most tele stations, after they've geared themselves for pickups of network tinted transmission, the next move will be toward color film beamings, all the major equipment producers are making a big thing of their respective devices designed for tinted celluloid projection. Aside from the RCA tri-tube color camera, pegged with a price tag of $66,963 for the chain, and being shown off in actual operation with a continuous live "studio" operation, the other equipment makers are stressing their film gadgets.

DuMont, for one, is making a big splash with its Multiscanner color package, which will set up a station for network and film handling at a cost of around $44,000. Philco is repped with its version of the film scanner treatment pegged at around $33,000, provided the station already has the basic transmitter color gear. General Electric is unveiling for the first time its film scanner developed in conjunction with Eastman Kodak. Although final pricing is not yet firm, the GE film unit is now priced at around $66,000.

RCA is of course active in the same field and is showing its Vidcon film projection unit priced at $37,000. The RCA display, incidentally, which occupies about a third of the entire exposition space, is the only attraction which is giving the "A to Z" treatment to color with its film and live exposure.

Shades of Orson!

In the oldie film, "The Man From Frisco," presented by WCCO-TV as a late afternoon show, there's a sequence with what purports to be a news bulletin, reporting the Pearl Harbor bombing that launched Japan's war against the U.S.

Immediately after the sequence, the WCCO-TV switchboard lit up with excited, frantic callers, all wanting to know if Pearl Harbor had been "bombed again." One feminine telephoner said, "I thought we'd made friends with those Japanese."

Jersey Com'l TV Outlet Brings Teaching Courses Into School Classrooms

A commercial outlet in New Jersey has tied up with educators to bring teaching courses right into public school classrooms. WRTV, a new UHF outlet in Eatontown, N.J., started a nine-day experiment Monday (24), offering a strip of half-hour programs to selected fifth and sixth grade classes in Long Branch and Red Bank, N.J.

This is no closed-circuit deal. Anyone with a set converted to UHF in the Jersey market can pick up the nine shows, which are being done as a "Television in Education" project of the N.J. State Teachers College in Upper Montclair, operating under a grant from the Fund for the Advancement of Education. WRTV, a Walter Reade Theatre video operation, has donated its facilities for the setup.

Dr. George A. Kelly, director of "Television in Education," advised that the series (on American pioneers) is the first integration of a video show directly into the school curriculum, rather than an addition to the study plan.

CBS-TV Shakeup On 'Morning Show'

CBS-TV's "The Morning Show" has had its first shakeup since preeming in March as a cross-the-board 7 to 9 stanza opposite NBC's "Today." Paul Levitan is out as producer, with the exit ascribed to health reasons. Levitan goes back to the web's special events sector.

Ted Fetter and Richard Brill have been rushed in as co-producers and the two production units have been eliminated in the process. Tom Donovan continues as director. The ayemer's ratings are well below "Today's."

There's no change in format, with principals being Walter Cronkite, Charles Collingwood, the Baird Puppets, Carol Reed and Jim McKay.

5-15c HOUR BOOST IN NEW RCA-IUEW PACT

Camden, N. J., May 25.

Increases of from 5c to 15c an hour are included in the contract signed by Radio Corp. of America and the International Union of Electrical Workers, CIO. Under terms of the pact some 12,000 workers in five RCA plants in this city, Moorestown, N. J., Cincinnati and Santa Monica, Cal., receive a 5c an hour across-the-board increase, with a general 2c boost for inequity adjustments.

The contract, skedded to run until June, 1955, was extended to June, 1956 during the negotiations. The package also permits an additional 3c to 5c an hour for 3,549 employees mostly in skilled trades and material control jobs. Fringe benefits include improved medical-hospital-surgical plans, increased layoff notice time and pro-rated vacation pay for employees who quit.

New Daytime AM'er Makes Its Bow In Greensboro

Greensboro, N. C., May 25.

Greensboro's new radio station, WPET, a standard broadcast daytime facility, went on the air for the first time Sunday (23). New station is owned and operated by Wayne Nelson of Mooresville, vet North Carolina radio man, who was the first owner of the Greensboro station which later became WBIG.

Station will operate independently of network affiliation, featuring music and news broadcasts of local origin. It will receive United Press teletype news service and has a library of 5,000 records.

Bicycling Barney

Actor Jay Barney is on a bicycle again in New York. On Monday (24) at 4 p.m. he did "Woman With a Past" (WCBS-TV), then "Captain Video" all this week on DuMont at 7. Meantime, he's rehearsing "The Homeward Look" for June 3 opening at N.Y.'s Theatre De Lys.

Barney's last legiter was "The Immoralist," starring Louis Jourdan and Geraldine Page. He took over Jourdan's role for the last few closing performances at the Royale, N.Y.

JWT Intra-Family Dilemma Due To 'Playhouse' Shift

Chicago, May 25.

NBC and CBS' battle of the video superdoopers set for the 1954-55 season with its chain reaction of sponsorship displacements and shifts has, in several instances, put the ad shops in the embarrassing middle. Latest to feel the effect of the webs' mosta of the besta maneuvering is the J. Walter Thompson agency, with its Parker Pen account, which shares CBS' "Four Star Playhouse" Thursday nights with Singer Sewing Machines, booked through Young & Rubicam.

Both clients have notified their respective agencies that they wish to stay with the film series next fall, and the agencies have re-signed with CBS-TV. But to make room for the upcoming Chrysler 60-minute display, CBS has re-slotted "Playhouse" into the 8:30 to 9 CDT period, vice Lever's "Big Town."

This move, to which the JWT boys reluctantly have agreed, puts them smack dab in the middle of an intra-family competitive vise that's believed unique in either radio or tv annals. What'll be the big competish to Singer's "Playhouse" Thursday nights? On NBC-TV, it'll be "Ford Theatre." Agency? J. Walter Thompson. On ABC-TV it'll be "Kraft Theatre." Agency? Ditto.

'Chattanooga Salute

Chattanooga.

Editor, VARIETY:

I have read with an extreme amount of interest your article in the May 12 issue: "TV Channel Hearings Long and Costly, FCC Report Shows; Drag for Years."

In view of the fact that we have been through one of the hearings and have been waiting for an initial decision since Aug. 20, 1953, we certainly are aware of the situation. And we commend you for bringing this out as you have, as we feel that the reporting and exposing to the spotlight, the long time that the examiner and the Commission itself takes to hand down a decision, can only be expedited by exposure, and we appreciate very much the article. If the exposures are brought to the attention of the proper people, maybe something can be accomplished.

Norman A. Thomas,
(V.P., WDOD Broadcasting Corp.)

NABET Unfair In WKBW Case

Washington, May 25.

National Assn. of Broadcast Employees and Technicians (NABET) was charged with unfair labor practices against radio station WKBW in Buffalo, N. Y., in a trial examiner's report last week by the National Labor Relations Board.

The examiner, Herbert Silberman, found that the union threatened to inflict "bodily injury" on WKBW employees and "malicious damage" to their automobiles in reprisal for crossing the picket line at the station. The technicians have been on strike at WKBW since February, 1953.

The examiner recommended that NABET be required to "cease and desist" from its actions and post notices that it will not interfere with employees crossing the picket line.

RCA's 'Convention Within Convention'

Chicago, May 25.

RCA's "convention within a convention" stacks up as undoubtedly the most lavish display ever set up in the NARTB tent by a single firm. The spread, estimated to bear a tab in excess of $35,000, embraces practically every facet of RCA's farflung electronic enterprise.

Obviously designed as a delegate eyeopener on the might and magnitude of RCA and its subsids' radio-tv activities, the showcase occupies no less than 51 bunting-bedecked rooms in the Palmer House convention headquarters. A small army of some 150 RCA-NBC staffers is manning the layout, with each of the various divisions ensconced in its own "hospitality" suite in which to show off the wares.

This upper-floor hoopla is in addition to the RCA equipment stakeout of roughly one-third of the exhibition hall where the biggie has brought in nearly $1,500,000 worth of broadcasting gear.

Nearly everything under the RCA banner, except TeleCommunications, RadioMarine and the "white goods" divisions, is represented. Holding down an entire 44-room wing are such divisions as the radio-tv-phonograph, receiver branch, set service arm, RCA Victor operation and newly-launched NBC Enterprises. Overflowing seven rooms on the floor below are the NBC Film Division and RCA Program Services.

RCA kicked the whole shebang of last Saturday (22) with a national sales meeting of its engineering products division.

Not Vamping MBS or Selling GT, Tom O'Neill Tells Affils in Chicago

Chicago, May 25.

Mutual Broadcasting prexy Tom O'Neil told affiliates here yesterday (Mon.) that he would continue to operate the network and General Teleradio "as long as it serves our purpose." He revealed joint Mutual-Teleradio profits comprised 16% of the total net of the parent General Tire & Rubber, and said "nobody will ever shake me loose" from Mutual as long as broadcasting is a money-making enterprise.

O'Neil made the statements to counter rumors that he was either selling the net to H. L. Hunt or shifting his active participation to other General Tire interests. He said he's never held conversations on sale of the net, and he has no other interests "as compelling" as Mutual and Teleradio. He emphasized he "wouldn't go down with a sinking ship," but that the overall Mutual-Teleradio operation was highly profitable.

Remarks came at the conclusion of a long speech to affiliates on the web's proposed expansion of participating programs, in which he traced relations between networks and stations.

He derided charges that Mutual spot carriers are an "invasion" of national spot business, pointing out that most Mutual outlets had no significant national spot. Big impact of national spot is on large outlets like WOR, N. Y., which he owns. He said national spot billing on WOR was 40% higher than combined national spot billing of all Mutual outlets with the exception of stockholder stations.

Finally laying his cards on the table, O'Neil suggested that expansion of participating programs is vital to the existence of the network. If Mutual doesn't use participations, he said, it could go out of business.

It's not wise, he said, "to quibble" at this time at what stage spot carriers constitute an invasion of station national spot business.

No Seat Covers

WINS, N.Y. radio indie newly helmed by ex-NBC'er Bob Leder, has been running a five-minute sports quiz which offers various prizes for guessing the name of a mystery guest. The stanza, sponsored by Ensco Seat Covers, recently drew this response:

"Dear Sirs: The answer to Thursday is Phil Rizzuto. If I win send to: Robin Smith, 195 Palne Ave., New Rochelle, N.Y. . . . P.S. Do not send me car seat covers." Robin, who wrote the letter on "Howdy Doody" stationery, is the young son of NBC's Bob ("Howdy Doody") Smith.

Prime Time Opens In Buttons Exit

Official axe from General Foods fell on Red Buttons last week after two seasons for the sponsor in the 9:30 to 10 Monday slot on CBS-TV.

Comic is still under contract to the web, however, and he may be pitched into another time in the fall.

Buttons exit opens up the valuable time period and there should be plenty of takers, especially since it follows "I Love Lucy." Web was reported considering J. Carrol Naish's "Life With Luigi" as a possibility for the slot. It would mark "Luigi's" return to tv.

HOWARD PREPS RADIO VERSION OF CBS 'BOY'

Hollywood, May. 25.

Cy Howard is prepping a radio version of "That's My Boy," for summer programming on CBS, and will be in charge of script supervision as well as producer.

Same principals used in the video version will be heard on the radio show, Eddie Mayehoff, Gil Stratton and Rochelle Hudson.

CBS Hole-By-Hole Report On Nat'l Golf Day Tourney

CBS Radio's sports side, with an upbeat in golf coverage, will air a special 25-minuter June 5 in connection with National Golf Day Tournament at the Baltusrol Club in Springfield, N. J. Web sports chief John Derr will handle the commentary.

National Golf Day, launched two years ago, is an unusual tourney in which every golfer can pit his skill against the U. S. champ—this year, Ben Hogan. It's co-sponsored by Life mag and PGA, with the Luce publication also backing the airer through Young & Rubicam. Derr will supply a hole-by-hole report of Hogan's round at Baltusrol and the country's golfers can compare their scores with his.

Raye to Hazel B. For 'Berle' Time

Hazel Bishop has bought the 10 open slots of the Milton Berle 8 to 9 Tuesday time on NBC-TV and will star Martha Raye over the next season's stretch, alternating with Berle and Bob Hope. Up to this point the comedienne had been without a contracted fall-winter show though a prospect for a few of the web's spectaculars.

Berle will do 20 shows, alternating with General Foods' nine and the Bishop 10. GF will go with Hope for six of its slottings, with talent complexion of the remaining three not as yet worked out.

Berle returns Sept. 21 for Buick.

Armour Shifts Account

Chicago, May 25.

In a move to divvy up its product billings among several agencies, Armour is shifting its meat and dairy account from Foote, Cone & Belding to two still-to-be-picked ad shops. FC&B, however, retains the Dial soap and shampoo accounts which have been active in radio and tv.

PALEY'S 'NO TIMIDITY' CREDO

WFIL's 1-Rate Radio Policy

Chicago, May 25.

WFIL, Philadelphia Inquirer station which four years ago drastically revamped the classic conception of Class A time, caught the radio limelight again here at the NARTB meet by issuing a rate card with the same rate for the entire 24-hour broadcasting day. There's to be no more time "classes"—station's rate throughout the day or night will be $350 an hour.

Announcement of the rate card came at a time when all radio rates were undergoing careful scrutiny, especially in light of CBS Radio's proposals for a nighttime cut (see separate story). WFIL's Roger Clipp described the new one-rate policy as a "streamlining" move to conform to practices of other media.

The one-rate card does however distinguish between daytime and nighttime through its discount structure, with the major discount being 50% for programs between 7 p.m. and 6 a.m. for all 13-week contracts.

Old rates were $315 between 7 a.m. and 10 p.m. with a $200 rate applying from 10 p.m. to 7 a.m. under the new 50% discount plan; a client gets an hour more cheaply ($175) after 10 p.m. and also for $140 less between 7 and 10 p.m. Latter feature of the plan means that WFIL is facing up to the fact that what was once considered cream evening time is now one of the least valuable segments to the client and station.

CBS Radio-Affils Huddle on Night Rate Cuts; Slash Up to 20% Seen

Chicago, May 25.

Out of CBS Radio network-affiliate huddles going on this week at the National Assn. of Radio-TV Broadcasters convention is expected to come a whole new reevaluation of the network's nighttime rate structure, with reported slashing estimated as high as 20%.

With the web asking the affiliates to allow it to "come down in rates" in a more realistic approach to nighttime network radio, the web would in return hold the line against cutrate participation encroachments as exist on all the networks.

Unofficial NBC delegation reaction here was one of skepticism and "viewing with alarm," with one NBC spokesman wondering if "CBS is getting frightened over the Toni loss and recent upbeat in NBC business."

Huddles sprang out of CBS affiliate council meetings in New York several weeks ago, when the council took an adamant stand against any participation plans on the web. Entire affiliate body then met here Monday (24) and delegated the council power to negotiate a new rate agreement with CBS.

According to Kenyon Brown (KWFT, Wichita Falls), chairman of the affiliates board, both affiliates and CBS are seeking a downward adjustment in nighttime rates. Plan is agreeable to affil-

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Chi Coverage

Chicago, May 25.

VARIETY representation at the 32d annual NARTB convention in Chicago this week includes:

George Rosen, radio-tv ed
Bob Chandler
Farrell Davisson
Herman Steinbruch
Don Wilson, head of VARIETY's Chi office.

AM's 'Defeatist' Slants Scored At Chi Meet

Chicago, May 25.

Radio broadcasters are roundly chided for their "defeatist" attitudes toward their own medium in a speech by Alfred Stanford skedded for tomorrow's (Wed.) AM session at the NARTB conclave. Stanford, ex-newspaper exec who wrote the foreword to the now-famous Politz radio study, will tell the radio boys that their own price-cutting tactics and general bargain basement conduct is at the root of much of AM's current troubles.

He points out that the real moral of the Politz study was that as far as the public is concerned, radio is still a dominant force. Radio is the sole ad vehicle that can reach the consumers while they're doing something else and is still the chief source of service news. And its true qualitative values, many of them just hinted at in the Politz report, are being ignored by both the buyers and sellers, Stanford asserts.

Calling rate-cutting the "ultimate stupidity" with no place to go but down, Stanford argues there's nothing wrong with the elder medium that sound "creative" selling can't overcome. He urges the broadcasters to turn a

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WMCA, N.Y., on 24-Hour Basis After 5-Yr. Lapse

After a five-year hiatus during early morning hours, WMCA, N. Y. radio indie, is back with around-the-clock broadcasting. The sked extension, which started yesterday (25) morning, picked up right after Barry Gray signed off at 2 a.m.

WMCA is airing Ray Carroll in "Night Watch," a disk show for all brands of music, from 2 to 6 a.m. on a Tuesday through Sunday basis. Advertisers in tow as of the first broadcast were Eveready Tire Co., Drake Upholsterers and Colony Motors.

Ike Salutes, Warns B'casters

Chicago, May 25.

President Dwight D. Eisenhower tipped the presidential topper in the direction of the nation's broadcasters assembled at the NARTB convention. In a message read by NARTB prexy Hal Fellows at today's (Tues.) formal curtain-raising ceremonies, the chief executive saluted the "Fifth Estate" and offered a bit of advice.

The President warned that television carries with it "sobering responsibility — to exercise prudent control over this virbrant new force which is at work day and night in the homes of America. You have become our Fifth Estate —requiring, like the Fourth Estate, dedication to accurate, objective news fathering and reporting. You have forged a mighty political instrument that must fairly present men and issues to the public. You have opened new doors to commerce, providing vast sales opportunities and employment for thousands of our people, but compelling care in your manner of presentation of goods and services to our people. You have a device that daily exercises powerful influence on the minds and emotions of millions of our impressionable children — an influence that must be exercised with the greatest care and restraint."

NARTB KEYNOTER CALLS FOR FIGHT

Chicago, May 25.

CBS board chairman William S. Paley, delivering the keynote address at the NARTB annual convention here as recipient of the association's annual award for outstanding service, called on the nation's broadcasters today (Tues.) to shoulder their responsibilities in the field of news and public affairs.

Paley's broadside, cued to the theme that "at no period in our history has the function of news and public affairs broadcasting been so critical and important to our national life," was particularly pertinent and significant in view of the controversy stirred up by the Edward R. Murrow vs. Sen. Joseph R. McCarthy embroglio. Too, it clearly established Paley's own credo for his network in delineating Columbia's policies and ground rules, which he set forth as follows:

"In news programs there is to be no opinion or slanting, the news reporting must be straight and objective. In news analysis there is to be elucidation, illumination and explanation of the facts and situations, but without bias or editorialization.

"Opinion broadcasts must be labeled for what they are. In particular, opinion must be separated from news. The listener is entitled to know what he is receiving, news or opinion, and if it be opinion, whose opinion.

"When opinion is expressed in any type of information program—excluding news and news analysis where opinion is not allowed—opportunity for reply is given to the person with whom issue has been taken, or to a responsible spokesman representing an opposite viewpoint.

"An advertiser who sponsors any type of information program produced by us does not thereby purchase, or in any way gain, any rights to control the contents of the program."

Right to Editorialize

Paley asserted that the broadcaster has the right to editorialize and the same right to independent expression as the free press. He added, "I am not urging anyone to exercise this right. It is and should be a matter of personal preference. However, I would urge that we fight to preserve this right should it ever be threatened."

"I would like to say," Paley continued, "and perhaps you will agree with me, that too often public officials, legislators and other people in public life look upon the broadcasting organization primarily as an instrument created to serve their own purposes, whatever they may be. They do not sufficiently regard the broadcaster as a free and autonomous institution exercising to the best of his ability an influence and responsibility dedicated to the interest of all the people.

"The fact is—our own timidity in the vital areas of public information is self-perpetuating; it breeds pressures which in turn breed further timidity. Our excursions, by and large, into the responsible exercise of our functions in the field of news and public affairs are often too spasmodic, too tentative or too sensitive to permit us to realize our own independence and stature. This must be corrected."

Greenbaum's Operation

Everett Greenbaum, co-scripter of NBC-TV's "Mister Peepers," was rushed to Doctors Hospital, N. Y., Monday (24) for an emergency appendectomy.

Greenbaum's collab, Jim Fritzell, will carry on solo until the Wally Cox show goes into summer reruns.

Additional News on NARTB Convention:
(See TV Film Section).

NARTB's Fattest Year In 32-Year History: 900G Kitty, 3,000 Members

Chicago, May 25.

Thanks largely to the problems and prosperity of tv, the National Assn. of Radio-TV Broadcasters is currently enjoying its fattest year in its 32-year history. It's off and running into its new fiscal year with a $900,000 kitty and a direct and associate membership embracing all facets of the industry totaling just under 3,000.

There's no denying the influence of tv in the all-industry organization's present affluence. Both the financial and membership graphs show a marked upturn since the lifting of the tv channel freeze, with the operating budget garnered from membership dues running $200-$300,000 above pre-video levels.

Under the impetus of tv, all the webs are back in the NARTB fold along with their o&o stations. NBC-TV, CBS-TV, ABC-TV and DuMont are repped as tv members, while NBC and Mutual are lined up as AM members. And there are indications that CBS may bring its AM stations in under the NARTB umbrella in the near future. Within recent months the Westinghouse stations have been falling in line with KDKA, Pittsburgh, joining the AM side, and WPTZ, Philadelphia, signing up as a tv member.

Before the arrival of video with its sidebar attractions in the equipment field and the advent of film syndication as a farflung operation, the associate NARTB membership never topped 35 allied firms in all. But currently, over 110 equipment manufacturers and film interests are repped in the organization under the associate tag.

Because the NARTB dues structure is based on the income of its member stations and webs, it's been calculated that 75% of the outfit's annual revenue comes from 25% of its membership.

As of the opening of the annual convention the membership scorecard read: AM stations—1,120; FM stations—330; tv stations—250, plus the aforementioned network and associate representations.

New Faces of '54

Chicago, May 25.

The past few years have seen more and more new faces putting in an appearance at NARTB conventions, and it's particularly applicable to the present meet in Chi, with a record number of "first-timers" getting indoctrinated into the industry conclave.

The advent of vidpix and its major role in the scheme of tv things are chiefly responsible for the convention's "new look" and the new "species" among the delegation as the oldtimers from the "radio only" days of NAB thin out in increasing numbers.

Mutual Unveils 'Plus Value' Plan For Upped Sales

Chicago, May 25.

Mutual Broadcasting asked its affiliates for an extension of participation programs through the morning and afternoon, and unveiled a longrange program based on local-level merchandising that would bring top advertisers to the network as program purchasers. Double proposal was made at a meeting yesterday (Mon.) to MBS affiliates, the second this year, concurrent with the National Assn. of Radio-TV Broadcasters meet here.

Expansion of participation strips was described by Mutual execs as a "competitive necessity." Advertising market demands participations to greater degree than ever, prexy Tom O'Neil said, and Mutual must install more to meet the demand. Administrative v.p. J. Glen Taylor said participations are necessary to "get our share of the national advertising dollar." Other reasons given were the use of participation selling for better and more stable programming, to afford advertisers some sort of continuous rate, and to compete with NBC's proposed 125 participations a week (compared to Mutual's 20).

Main stress, however, was laid on the new merchandising plan, with which Mutual hopes to pull in major bankrollers with program—not participation—buys. Plan embraces active merchandising participation by every one of the 572 Mutual affiliates, with merchandising minimums to be written into affiliation contracts to insure merchandising coverage to prospective clients.

"Plus value plan," as it's called, is aimed at using radio to move goods, to sell the sponsor's products. It's aimed at those levels where, because of tv, apathy toward radio is greatest—manufacturer's regional rep and retailers. Idea is to use the advertiser's own special promotions, and to activate those promotions on a local level

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LAHR, PIAZZA TO TOP 10G NARTB HOOPLA

Chicago, May 25.

Per usual, the networks and BMI are hoisting the tab for the annual NARTB banquet entertainment which winds up the conclave Thursday night (27). The final convention showpiece is being brought in for around $10,000 and features comic Bert Lahr and warbler Marguerite Piazza as headliners. The production, majordomed by BMI's Russ Sanjek, will be rounded out by the Billy Williams Quartet, thrush June Valli and dancer Eileen O'Dare, with the Jimmy Richardson orch backing the show.

Robt. Richards In NARTB Exit

Chicago, May 25.

Revelation that Robert K. Richards, administrative veepee of NARTB, was resigning the industry organization soon to enter station ownership-management, came as a complete surprise to convention delegates. As second in command under prexy-board chairman Harold Fellows, Richards was scheduled for designation this week as executive veepee of the organization. His resignation even took Fellows by surprise.

Richards will be a co-owner, with Walter Patterson, general manager of WKHM, Jackson, Mich., of WHAR, Clarksburg, W. V., and WKYR, Keyser, W. V., each having a 50% stake in the two operations. They purchased the stations for $150,000. In addition, Richards will function as a public relations counselor with offices in Washington.

Richards joined the NARTB (then the NAB) in 1947. His successor may be designated when the NARTB board meets later this week at the convention windup.

Landon Leaving K&E

Herb Landon, publicity director of Kenyon & Eckhardt, on July 1 is leaving the agency, with which he has been associated since 1945, to become president and general manager of Central Telefilms, Inc., producers of television film commercials.

Central Telefilm's studios are located in Peoria, Ill. Offices are to be established in New York and other cities.

Local, Live Programming in Cleve. Cuts Deeply Into Overall Ad Melon

By SANFORD MARKEY

Cleveland, May 25.

Local, live programming can play a healthy, wholesome role in a television station's bold bid for advertising dollars.

In Cleveland, three outlets, pursuing individualistic paths, are cutting deeply into an estimated $75,000,000 local advertising melon in a modus operandi that can serve as a broad pattern for any tv operator seeking to entice local sponsor dollars.

Network and film presentations are still top lucrative billings here, yet WEWS, WNBK and WXEL have securely anchored a local programming formula built around these major themes: Strong video personalities; specialized programming to attract large audiences; news, sports and weather segments; kiddie stanzas.

Many of the local programs have brought full sponsorships; others have substantial participating dollar return, and the end result is for a distinctive, quality and locally-spiced stints as against cheaper film presentations.

The extent of local, live programming varies with each station's problems and taste. For example, WXEL, the DuMont-ABC affiliate, and youngest of the city's three stations, has built an energetic, year-round, 50-hour-a-week local live programming schedule featuring sports, personalities and kiddie stanzas. Leader in the local lineup, WXEL's operations are, during the baseball season, highlighted by out-of-town telecasts of the Cleveland Indians.

At WEWS, the six-year-old Scripps-Howard CBS affiliate, Dave Baylor, general executive, reports that local programming exceeds 30 hours a week, with top-drawing attractions including polka and western music groups along with personalities.

At WNBK, the NBC o&o operation, General Manager Lloyd Yoder, working around network presentations, is planning to augment the station's 25-plus hours of local live programming with additional features based on the station's newly-created concert ensemble. At present local offerings are geared around news and personalities.

Network Competish

Franklyn Snyder, manager of the four-year-old WXEL, said that strong local shows can successfully tackle network offerings. Citing his Monday 9:30 p.m. half-hour stanza, Snyder said the Myrus show cuts deeply into network offerings. Myrus, the mental telepathist, has an appliance sponsor. Ticket demand for audience participation, he added, is for months in advance.

WXEL also offers a bloc of local shows between 10 a.m. and 1 p.m., including Maggi Wulff, woman-around-town; "Charming Chil-

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Cutpricing

Washington, May 25.

Shades of the defunct Empire Coil UHF station in Kansas City, Mo., bought for a buck last year, by DuMont, which gave up the project after a brief ownership, were heard at last week's Senate hearings on UHF problems.

Vincent J. Lutz, representing the St. Louis Assn. of Television Service Companies, said that after the station went off the air, converters which cost dealers $35 could be bought in K. C. for $5.

Ariz. AM'er Buys TV'er for 251G

Phoenix, May 25.

KTYL-TV, in nearby Mesa, has been bought from Harkins Broadcasting Inc. for $25,000 by KTAR Broadcasting Co., local NBC radio outlet. Deal is subject to FCC approval.

Purchase of the Channel 12 station will pave way for KTAR to withdraw its pending application for Channel 3 in Phoenix, for which it had filed six years ago.

Application was first blocked by the FCC freeze and then ran into opposition from a group headed by Ex-Arizona Sen. Ernest McFarland, which filed for the channel last year.

Apparently, the McFarland outfit, the Arizona Television Co., will now be unopposed in its bid for the last remaining video channel in this area.

DOS DIAMOND JUBILEE SLOT SET FOR OCT. 24

Light's Diamond Jubilee has set its two-hour slotting next fall for a tv specola on multiple webs commemorating Thomas A. Edison's invention of the incandescent lamp. Show being whipped up on the Coast now by David O. Selznick will be given Oct. 24 from 9 to 11 p.m.

NBC received its order from N. W. Ayer agency last week. At least two other nets will be in on the deal.

NBC ROUTING 'TODAY' TO COAST IN THE FALL

NBC video's 7 to 9 a.m. "Today" will be routed to the Coast starting Sept. 27. The Dave Garroway-emceed waker-upper will be on at 8 to 9 Pacific time via hot kine.

Outlets hopping on in the fall will be KNBH, Los Angeles; KFSD-TV, San Diego; and KRON-TV, Frisco. Joe Thompson is tapped as associate producer in charge of Coast operation for the show.

Baking Institute Cooks New Stew Versus Video; Juves Get Indigestion

Albany, May 25.

Television was cited as one of the reasons many children eat poor breakfasts, in a recent interview over WPTR, Albany, between Virginia White, of the American Baking Institute, and Elaine Drooz. Miss White pointed out that when children persuade parents to let them stay up past regular bedtime, to look at television, they—like adults—eat snacks. The result is that their appetite is often not good the next morning. After all, observed Miss White, the stomach can hold only so much food, and when it is filled at night, the capacity is less at breakfast.

Miss White stressed the importance of an adequate breakfast for children and teen-agers; in fact, for everybody.

MEX TV'ER OFF AIR IN SERIES OF MISHAPS

Brownsville, Tex., May 25.

XELD-TV, across the border at Matamoras, Mex., which has been operating on Channel 7, has gone off the air, according to Bert Metcalf, director of operations. It isn't known whether the station will resume operations.

Among the reasons given for bowoff were: damage to its diesel engine which generated the electrical power to operate the outlet; devaluation of the peso, and moving of the NBC-TV network kinescope programs to KRGV-TV, which recently went on the air at Weslaco. XELD-TV went on the air in 1951.

Troy, N.Y.—"At the Post," a five-minute roundup of race results and prices, is being broadcast over WTRY six nights weekly by Hank Maloy, under sponsorship of Dunning Buick, Cohoes. Program follows a quarter-hour sports show featuring Roy Shudt and Maloy.

Boston's Second Tea (V) Party

Recent return to Boston's Channel 4 (WBZ) of Lawrence Spivak's "Meet the Press" is further proof that public spirited tv editors can get things done. For some months, such Beantown Boswells as the Boston American's and Sunday Advertiser's Tony La Camera, Traveler's Joseph Levine, Globe's Elizabeth Sullivan and Post's Howard Fitzpatrick have been rapping the blackout in the Hub not only of "Press" itself but of such oft-featured "favorite sons" as Senators John Kennedy and Leverett Saltonstall and the late Secretary of Labor Maurice Tobin. (Boston cradled the town hall "format" in colonial times, it's recalled.)

Cause of the Sunday at 6 blackout is the profitable station option time devoted to old pix. Since the regular Sunday NBC network period of "Press" is tied up locally, the stanza is finally being given exposure five hours later via hot kine. The 11 p.m. slot bypasses the usual plane and weather hazards by a closed-circuit setup whereby the kinnie, instead of being flown from Washington up to Boston, is "electronically shepherded" via privately leased wire. Current arrangement, while not considered ideal, is regarded by Bostonites as better than no "Press" at all.

There's a personal hometown flavor to this whole pitch. Spivak, program's permanent panel member and owner-producer, and Jack Perlis, the show's longtime public relations looker-afterer, are both Beantowners and Harvard alumni.

P.S.: Revere Copper and Pan American Airways, regular sponsors, pick up the Boston tab on the kine.

TVAB Looms as Spot, Local Biz Hypo; 'Wait & See' Stance by Networks, Keys

By FARRELL DAVISSON

Chicago, May 25.

Television is soon to have its own promotion arm to stir up national spot and local biz. Of that there's no doubt, after response to the organizational meeting of the Television Advertising Bureau, held in conjunction with the National Assn. of Radio-TV Broadcasters convention yesterday (Mon.) which saw close to 100 stations signing aboard.

However, despite the unanimous awareness within the medium that video, like radio and newspapers, must set up its own sales promotion operation, TVAB has yet to earn unanimous support from all facets of the industry. The "wait and see" stance adopted by many key telecasters and networks, which was readily apparent in corridor gabfests, springs not from any argument with TVAB's basic goals but rather in questioning of the mechanics.

Probably the chief point of debate deals with the outfit's avowed purpose of splitting the medium down the middle by concentrating solely on stirring up interest in national spot and local sales for individual stations, and excluding network tv as such. In the view of many, this decision to let the webs carry the ball in promoting their phase of tv while the stations organize their separate ad bureau raises problems that wouldn't have come up were everybody in the same camp, working for the same objectives.

For example, exclusion of the networks as such (their o&o's are

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BBC Mulling Buy of U.S. 'Pantomime Quiz' Show

London, May 18.

Charles L. Tucker is negotiating with the BBC for the sale of the American tele feature, "Pantomime Quiz," on behalf of Mike Stokey, who owns the rights.

Film of the quiz is now in London and has been released from bond, with BBC execs taking gander at it before making final decision.

Jap Com'l Video Big Coinmaker

Tokyo, May 18.

Not yet a year old, commercial tv in Japan is a moneymaking business with the only established net, Nippon Television Corp. (NTV), surprising pessimists with a profit only two months after it opened last August. In October, 1953, the baby net earned $1,100. In January, '54, it had leaped to a net of $9,000.

During the year NTV went on the air for 6½ hours daily. In the coming year it expects to branch out with a new station in Osaka.

NHK, the semi-governmental tv net, collects a monthly viewing fee of 83c for each receiver. At the end of March, 1954, 16,777 tv receivers were registered. High price of locally manufactured sets (about $200 for a seven-inch screen) and high duty on imported models are expected to delay expansion of the industry here.

Commercial radio broadcasting, only three years old in Japan, has had a phenomenal growth, particularly during the past year, which saw the number of companies grow to 34 with a total of 46 stations. Observers predict that the limit of expansion has been reached and say that the trend toward mergers will increase.

During 1953, 15 new nets were

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SAN ANTONE PREPS 1ST SPANISH-LANGUAGE TV

San Antonio, May 25.

San Antonio's first Spanish-language tv outlet should be on the air here within five months, according to KCOR officials. A construction permit was granted by the FCC, to operate a tv outlet on Channel 41. Work is expected to start at once on the new facilities at the present KCOR studios.

The outlet will present shows from Mexico and other Latin-American countries. Events to be shown will include top Mexico bullfights. Arrangements have been completed, according to Raoul Cortez, KCOR prez, for the local outlet to air favorite programs of the Mexican capital.

Plans have already been formulated to set up a small web of Spanish-language tv stations, connecting the one here with others at El Paso and Corpus Christi.

UHF'er Lands On NARTB Board

Chicago, May 25.

Move by the UHF operators to put two of their reps on the NARTB television board, in the battle of "the haves and the have nots" was compromised at the biz session yesterday (Mon.) with one UHF'er given a seat. The roster was expanded from nine to 11 members to reflect the expanding tele NARTB membership in the post-freeze era.

Two new board members: W. D. (Dub) Rogers, KDUB-TV, Lubbock, Tex., and John Esau, KTVQ, Tulsa, Latter will look after the UHF interests.

Reelected for another two-year term are: Robert D. Swezey, WDSU-TV, New Orleans, who continues as chairman; Clair R. McCullough, WGAL-TV, Lancaster, Pa., vice-chairman; Harold Hough, WBAP-TV, Fort Worth; Paul Raibourn, KTLA, Los Angeles, and George B. Storer, Storer Broadcasting, Miami Beach, Fla.

Holdovers are Campbell Arnoux, WTAR-TV, Norfolk; Kenneth L. Carter, WAAM-TV, Baltimore; William Fay, WHAM-TV, Rochester, N. Y., and Ward L. Quaal, WLW-T, Cincinnati. Network members are Alex Stronach, ABC; Merle S. Jones, CBS; Ted Bergmann, DuMont, and Frank (Scoop) Russell, NBC.

Pitt Sudser Goes Back to Radio

Pittsburgh, May 25.

KDKA, which used to be the No. 1 station here with the heavy advertising Duquesne Brewing Co., has yielded that position now to WCAE. Sudsery is virtually all over the Hearst-owned broadcasting subsidiary now, just having signed up for the lastest baseball scores every half-hour on the Jay Michael deejay show, which is heard daily from 1:30 to 6:45.

In addition, Duquesne has Ken Hildebrand on with a baseball roundup daily at 5:45, followed by Frank Curto in "Time Out for Gardening" Monday through Thursday for 10 Minutes, as well as Charlie Garratt with "Noon News" every day.

Beer outfit, which had virtually dropped out of local radio in favor of television, is gradually climbing back on the AM bandwagon, at the same time continuing to splurge heavily in tv as well.

TV Britain's Top Bally Medium; Best Means of Launching New Names

London, May 18.

British tv, strictly non-commercial and rigidly controlled, has become the most potent promotional medium in the country and the answer to every publicity man's dream. It has superseded the national and periodical press as a means of establishing a new personality.

The motion picture industry was the first to jump the bandwagon when it negotiated a fortnightly feature, "Current Release," which was a regular program for more than a year. This contained extended trailers of a number of new pix about to go into general release, screened without any expression of opinion. The program also featured film personalities with a topical appeal.

Then followed the practice of transmitting an excerpt from a current West End legit show or from an arena presentation, and there is conclusive evidence that this method of exploitation has been an outstanding boxoffice booster. There was a case of particular interest a year ago when the "Reluctant Heroes," which had then been running for more than two-and-a-half years, took advantage of this free BBC-TV plug. The next morning, and during the succeeding days, there were long lines at the boxoffice and the production is still a healthy proposition. More recently, the new revue, "Intimacy at 8:30," was given a telecast prior to its West End preem, and on this occasion the commentator lauded the production and assured viewers that it would get high critical appraisal. Last week the new Henry Sherek presentation, "The Facts of Life," went on the air within a week of its opening.

The greatest advantage of tv, however, is the speed with which it can establish an unknown personality on a countrywide basis. One channel, it must be borne in mind, serves the whole of Britain and a peak program can attract over 10,000,000 viewers. There are over 3,000,000 sets currently in use.

There are various outlets for the introduction of new names and since it became the pioneer British simulcast, "In Town Tonight," a regular Saturday night feature, is courted by every publicist. In addition to the interviewing programs, it is possible to promote either a special feature or a series for artists with a particular story to tell. A recent example was the case of Michaels and Armand Denis, who are in London after having filmed wild animal life in Africa. Since their first introduction on tv, they've become nationwide favorites and now have their own program, which has achieved a high viewing rating.

The British government has made up its mind that when com-

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CHI GREETING: A PAT FOR WEAVER

Live vs. 'Canned' Convention

Chicago, May 25.

The age-old live vs. film controversy is now extending to conventions. All of which poses a problem for the National Assn. of Radio-TV Broadcasters.

The tv film boys have moved into the NARTB's annual powwow here in unprecedented numbers, in fact representing a sizable segment of the overall attendance. The object, of course, is to pitch their product to the station operators. Their 7th floor spread at the Palmer House headquarters, in fact, pours a hefty chunk of exhibit space coin into the NARTB coffers.

But some of the conventional conventioneers—that is, the rank and file broadcasters who make up the association membership—are inclined to look upon the tv film aggregation as a johnny-come-lately encroachment on the traditional pattern of NARTB meets and would prefer retaining the "live" format of the convention. For one thing, they feel that with the unprecedented turnout of the "canned" delegation, the convention itself is getting too unwieldy, and that the tv film pitch (with the countless number of screenings of new product), could easily usurp the entire four-day attention at the convention, leaving zero time for other pressing industry matters.

It's been suggested by some broadcasters that the tv film segmentation is of such elaborate proportions as to warrant holding their own separate convention, not in conflict with the "live" NARTB meet.

Detroit Sparkplugs Video Galas; Spec-Happy Olds, Chrysler, Ford

The automotive industry will be more active in tv than ever before, with special emphasis on the new era of spectaculars, in color and "two cents plain." It means fresh money for the webs' not exactly starved coffers—all the result of a bitter battle by the Michigan solons to put their four-wheelers before the public.

Chrysler is coming through with the steadiest exposures next season in a 52-week series of dramas and musicals (three-to-one, respectively) originating out of CBS-TV City on the Coast under the whip-hand of Bretaigne Windust. It's a bundle estimated at $5,000,000.

Oldsmobile will lord it on the spectaculars via Max Liebman's 13 Saturday night (9 to 10:30) potential blockbusters to be launched Sept. 25. Three of the specials will spill over into the summer in a $3,600,000 NBC wrapup. (Liebmans' 7:30 to 9 Sunday heh-hehs, also set for 13 outings, won't have any auto money attached, since the Hazel Bishop cosmetic house is earmarked for the package, with a rotator being sought).

Monday 8 to 9:30 coloraculars—with Leland Hayward mastermind-ing—already have drawn RCA and Ford for the every-fourth-week excursions.

Nash's contract for one third of Sid Caesar's new show appeared imminent last week. Already pacted for the Monday 8 to 9 program are American Chicle and RCA, which are taking the other two thirds of the pie.

Underpriced

Washington, May 25.

Sen. John O. Pastore (D., R. I.) looked puzzled when the audience laughed when he said at least week's Senate UHF hearings: "I understand once you get a VHF license it's worth $1,000,000."

FCC Comr. Frieda Hennock held up five fingers. Pastore corrected himself: "Well, then, $5,000,000."

Ford Eyes NCAA Gridder Backing As GM Ponders

With a non-committal answer from General Motors on repeating its sponsorship of the NCAA football package, ABC-TV is reported pitching the grid series at Ford. There's not likely to be any conclusive reply from the auto firm for a couple of weeks at the earliest, but Ford is understood to be interested.

GM met last week in Detroit to consider the ABC offer, and its reply was indefinite. GM was approached first with the series as part of the understanding with the NCAA grid committee, which wanted last year's bankroller to get the first crack at it. GM told ABC that it was still interested but couldn't give a definite answer at this time. ABC then took the package to Ford.

Web is still stirring up sponsor interest with its Walt Disney package, but the potential bankrollers are waiting to see samples of the Disney pix. Web has two food outfits interested, and has also had conversations with duPont, which sees the package as a good medium for its institutionalized type of commercial.

Seattle Bows Color Video

Seattle, May 25.

Color television came to Seattle last week when KING-TV surprised everyone by airing a color test pattern without previous announcement. Color test pattern is now aired every weekday for 75 minutes.

KING-TV is tv pioneer in Pacific Nortwest, started telecasting in November, 1948, under previous call letters, KRSC-TV.

Station flew in a ton of General Electric color equipment by Flying Tiger freight plane Monday (17), worked all night installing equipment, and took the air with 10-color test pattern the following morning.

General Manager Otto Brandt announced station will add slide equipment and projector for color film by early fall. He said American Broadcasting Co. had not announced when network color shows would be available.

KOMO-TV manager W. W. Warren said their color equipment was expected in late June. He said they planned to start color telecasts when network color cable opens Aug. 15.

Shea Joins Sutherland On Industrial Sales

Frank J. Shea, former director of television and commercial sales for the March of Time, joined John Sutherland Productions this week as director of industrial sales. He'll concentrate on finding new markets for industrial film.

Shea, while with MOT (which disbanded its tele operation several months back), was instrumental in the syndication of MOT's "Crusade in the Pacific" and "March of Time" tele series on a national basis. He also headed up the development of MOT's industrial department.

PEACHES & CREAM CONFABS FOR NBC

Chicago, May 25.

As far as NBC is concerned, this is a peaches and cream National Assn. of Radio-TV Broadcasters convention—a far cry, indeed, from what happened a year ago at the industry's Los Angeles meet when the network's affiliates practically broke out in open rebellion as they told the web, in effect, that they didn't like the way things were going at NBC, with its succession of presidents, and were disturbed over the manner in which the CBS opposition had moved into a position of leadership.

That's a convention NBC won't soon forget, precipitating as it did months of crises, a couple of major stations defections (Norfolk and Buffalo) and requiring the network to bring out its No. 1 troubleshooter, Gen. David Sarnoff himself, to quench the fires that had broken out all over the lot.

But things have happened since then—and based on NBC affiliate representation at this year's convention, apparently it's to the stations' liking. Not all of it, maybe, for the "bouncing back" has been a tough job and far from being fully crystallized, particularly where daytime tv sponsor acceptance and programming is concerned. In the latter department it's readily conceded that CBS wins hands down.

But for the most part the affiliates maintain their high regard and respect for the new prexy, Pat Weaver, particularly when contrasted with the uncertaintities and confusions rampant a year ago, when the then prexy Frank White expressed the desire to throw in the sponge and Sarnoff himself was helming the overall operation.

If there's an air of calmness—usually a rarity at such conclaves—pervading the NBC station relations suite at the Palmer House, and practically everybody smiling, chalk it up to the fact that the affiliate operators dropping in for a drink and chitchat are pretty much sold on "Operations Weaver" and his plans for the future, notably in the realm of bigleague tv "Spectacular" programming.

On the heels of what NBC's been going through the past few years, that's a "spectacular" in itself.

28½-HOUR CHI WBKB TELETHON NETS 550G

Chicago, May 25.

Cerebral Palsy telethon, which ran 28½ hours over the weekend on WBKB, garnered $550,000 in pledges according to a preliminary count. Endurance broadcast spotlighted appearances by Chi radio, tv, legit and nitery personalities from 10 p.m. Friday (21) through 2:45 a.m. Sunday (23).

Topping emcee lineup was Irv Kupcinet, Sun-Times columnist under whose auspices the talent spread was put together. Other emcess were columnists in the other dailies, Tony Weitzel of Daily News, Arch Ward of Tribune, and Janet Kern of Chicago American.

200G Gained by KABC-TV

Hollywod, May 25.

Cerebral palsy telethon on KABC-TV Friday-Saturday (21-22) took in $150,000 by Sunday, with officials estimating $200,000 as eventual total of the 18-hour telecast. Last year's palsy telethon went for 31 hours and took in $525,000. Emcee Paul Coates tried to get extension of five hours to the telethon, to boost total, but was unable to reach the proper Theatre Authority execs. Also unsuccessfully tried to reach Gov. Goodwin Knight, seeking his intercession for an extension.

Those close to the telethon admit mistakes were made; it was badly promoted. Little advance notice to press or public made it difficult to nab top names for the event. Seems novelty of telethons has worn off, with viewer less inclined to give.

D.C. Hearings No Aid to UHF Woes; Longterm Loans to Sweat Out Losses?

Russian Idea?

Washington, May 25.

Proposals to solve the UHF problem by putting all tv stations in ultra high got a cold shoulder at Senate hearings last week from Sarkes Tarzian, Indiana's "Mr. Television." "This is like the Russian idea—make everybody poor," he told the Senate Interstate Commerce Committee.

If three stations in New York, which, he said are "marginal," can't make out with VHF, how, asked Tarzian, could they make out with UHF? Besides, he said, putting everything in UHF would not provide equality as there would still be the advantages of affiliation with the bigger networks.

Washington, May 25.

Plenty of panaceas were prescribed for ultra high frequency television during three days of hearings last week before the Senate Interstate Commerce Committee, but despite the keen interest shown by Committee members, particularly by Sen. Charles E. Potter (R., Mich.), who presided as chairman of the communications subcommittee, observers came away wondering whether anything substantial would be done.

Witness after witness impressed on the Committee the precarious situation of UHF and the importance of immediate action to save the new service in the interest of providing a nationwide competitive tv system. Manufacturers as well as broadcasters made it clear that the stake in ultra high is too great to be sacrificed without tremendous loss to the public as well as the industry.

It was made equally clear that there's nothing wrong with UHF technically that time won't cure, but that the economic pressures, particularly the competition from VHF, under which UHF is laboring, are becoming too strong for many stations to endure much longer. There was universal agreement that something must be done and done fast.

Probably the most sweeping proposal was made by Dr. Allen B. DuMont in his recommendation for Government intervention to require the video networks to "take turns" in affiliating with UHF stations in order to put VHF and UHF on an equal competitive footing with respect to programs.

Unless the Bricker bill to give FCC direct control over the networks can be passed this session—

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Raibourn Fears Greater Govt. Movein On TV

Chicago, May 25.

An implied warning that the current Congressional preoccupation with the cloudy destiny of UHF television may lead to further Governmental intervention drastically upsetting the status quo of the industry, was voiced by Paul Raibourn, Paramount Pictures veepee. The Par tv specialist spoke at the windup meeting of the Chicago Television Council here Friday (21).

He described as mere "palliatives" that fail to hit the root of the UHF problem the various proposals being kicked around in the industry and in Washington. He ran down briefly on all the various suggested "solutions" to UHF's troubles, including Sen. John Bricker's surprise introduction of a bill last week which would place the networks under FCC supervision. And while he didn't spell it out in so many words, the Par exec, who also doubles as board chairman of International Telemeter, made it plain that in his thinking the authorization of subscription tv would be the best way to get the industry off the Washington hook.

Raibourn expressed the view that because of the UHF problem, the subscription tv situation may come to a head rather rapidly. He made reference to the FCC's recent statement that it believes toll-vision is a broadcast rather than a common carrier service as a sign that the Commission is giving thought to the issue.

Tearful Frieda Tells Off Senators for 'Quickie' Grants on VHF Stations

Washington, May 25.

Senators inquiring into UHF problems last week were shocked to hear that they themselves, by "pressure" on the FCC to expedite tv service in their states after the lifting of the freeze, contributed to the difficulties which ultra high stations are now facing. They were told this in an emotional outburst by the lady commissioner of the FCC, Frieda Hennock, when Sen. Edwin C. Johnson (D., Colo.) asked her whether agency allocation policies have encouraged monopoly by VHF stations.

Breaking into tears, Miss Hennock wailed: "I have to take my hair down and blame the Senate as much as the Commission. I blame the Senate because of Senatorial pressure . . . When you Senators call up the Commission and say 'hurry up and give us tele-

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Tripp Back to TV Via 'Carousel'

Paul Tripp's return to tv will be made this summer via "On the Carousel," Saturday morning hour on WCBS-TV, N. Y. Tripp has been given a producer-talent pact by station. He will take charge of the kidshow as both producer and emcee, replacing Hal Thompson and Allen Ludden, as the program hits its 27th week starting June 5. Ned Cramer continues as director.

Tripp made a rep for himself with the late "Mr. I. Magination" on CBS tele.

'ANGELS AUDITIONS' SWITCHING TO WATV

Broadway Angels Inc., which buys into N.Y. legit productions for its John Q. Public shareholders, is switching its "Angels Auditions" tele stanza after five performances from WABC-TV to WATV, another local station, on June 2. Reasons for the switchover revolve around the firm's desire for a live audience for the telecast-auditions, plus extra rehearsal time.

"Auditions," which air segments of roadshows due for N.Y.'s legit houses, is seeking a spot along Broadway willing to house the telecast, offering the opportunity to do the show before a live aud and at the same time to interest additional shareholders in forthcoming products. The Newark studios of WATV are the alternative emanation point at present.

WNAO-TV Upping Power

Greensboro, N. C., May 25.

WNAO-TV, Raleigh, is installing a new transmitter and will increase its power in the near future from 17,500 to 182,000 watts.

Commercial manager Earle Welde said the station hopes to switch to its new transmitter in early June. WNAO-TV operates on UHF Channel 28.

Sources on request

who's on top?

In Chicago it's WBBM-TV... after one short year the top performer by every standard.

For WBBM-TV now packs the house with audiences 18% over the nearest competition... 87% greater than the third ranking station... more than twice as large as the fourth.

In quarter-hour wins WBBM-TV now towers over its nearest competitor by 71%—with 203 top-rated periods today compared to 123 a year ago.

And—where showmanship really shows—WBBM-TV takes a bow with 10 of Chicago's "top 15" programs at night (compared to 9 a year ago) and 8 in the daytime (compared to 4 a year ago).

For top billing in the nation's second market, get in the act with **WBBM-TV**

Chicago's Showmanship Television Station
CBS Television's Key Station in Chicago

Suds Ad Ban 'Discriminatory': NARTB; What Would Happen To Ballgames?

Washington, May 25.

National Assn. of Radio and TV Broadcasters joined with the other media organizations last week in opposing the Bryson bill to ban advertising of alcoholic beverages. Testifying at hearings before the House Interstate Commerce Committee, Ralph W. Hardy, NARTB government relations director, branded the measure as "a very discriminatory piece of legislation."

NARTB opposition to the bill, said Hardy, does not align broadcasting with either the "wets" or the "drys." The issue of prohibition, he said, has been settled by the people and is not before the Committee.

Hardy told the Committee that "the right to advertise legal goods and services which are generally available to the public for purchase and use is a basic one" and radio and tv stations, which exist through advertising, "would be derelict if they failed to vigorously defend that basic right."

Witnesses for the brewing industry charged that "professional drys" have been putting enormous pressure on Congress to pass the bill and have been arguing that Congressional action is necessary to combat content of radio and tv commercials by beer sponsors.

Clinton M. Hester, counsel for the U. S. Brewers Foundation, told the Committee that broadcasts and telecasts of most major and minor league baseball games are today sponsored by brewers. "Without brewer sponsorship," he said, "millions of Americans, including prohibitionists as well as anti-prohibitionists, might well be unable to sit in their living rooms and hear or see these games." The brewers, he added, are rendering "a great public service" in bringing these and other sporting events to the American people.

The Bryson bill would bar advertising of beer, wine or liquor through newspapers, magazines, radio or tv.

Ultra High Happy

Washington, May 25.

S. W. Townsend, prexy of WKST-TV, Newcastle, Pa., a witness at Senate hearings last week on ultra high tv problems, came up with a new definition of UHF and VHF. He defined UHF as the" unhappy" frequencies and VHF as the "very happy" frequencies.

Townsend's station operates on UHF, sometimes called "ulcer high" frequency.

It's Paar For Prom's Course; CBS Subs Perk

In CBS-TV's updated summer blueprint, Jack Paar will get another buildup in a series of shows, the prime one as pinchhitter for Saturday night's "My Favorite Husband." He starts July 17, with Prom backing the eight-weeker. Supports include Betty Clooney, Johnny Desmond, Pupi Campo and Jose Melis. (Paar's Friday morning show on the web will be retired July 2.) Paar also subs for Robert Q. Lewis' afternoon crossboarder for four weeks.

Beginning June 14, Paar will take the Monday 2-2:30 slot on the net from crossboard "Double or Nothing." There may be a later reshuffling, however, with Robert Q. taking over Monday-Wednesday-Friday upon his return from a vacation and "Double" going Tuesday and Thursday.

"Two in Love," first tapped to sub for Red Skelton, tees off June 19 in the Saturday 10:30 p.m. local time slot, with "Amos 'n' Andy" moving to Sunday at 2:30 on WCBS-TV, N. Y. Geritol is backing the Bert Parks-emceed stanza, which is being primed for a year-rounder. Skelton's speller will be "Juvenile Jury," also for Geritol (Skelton's host), starting June 22. Skelton takes Arthur Godfrey's 8 to 9 Wednesday berth, with Toni tapped for the first half and CBS-Columbia checking out. Toni's pact runs well into 1955.

"What in the World" goes in for eight weeks for the Sunday "You Are There."

Orson Bean and new "Blue Angel Revue," first considered as summer sub for Ed Murrow's "See It Now," may be pitched into the 10 o'clock Thursday period occupied by "Public Defender," with same sponsor (Philip Morris) expressing interest.

TV Fortifies Femmes As D.C. Press Club Throws Command Show for Ike

Washington, May 25.

Television came into its own with the distaff side of the capital press corps at past Saturday (22) night's "command performance" of the Women's National Press Club in honor of President and Mrs. Eisenhower.

Newsgals, who once scorned this johnny-come-lately of communications, chose the tv format to showcase their annual stunt party, and paid tribute to the power of the new electronic art in frequent references to its growing influence in politics as well as to big-name tv personalities.

Playing to an audience that included most members of the President's Cabinet and their wives, Chief Justice and Mrs. Earl Warren, dozens of topranking Congressional reps, and scores of ambassadors and international VIP's, the gals used the lingo and background of the tv channels to sock across their political satire. Nancy Osgood, femme commentator for WRC-NBC, for example, did a ribtickling version of Dave Garroway, complete with a stuffed replica of J. Fred Muggs.

The web had offered to bring in the real chimp, complete with three private attendants, but the press gals turned thumbs down on the idea because of possible complications. There was an "Arch" Godfrey scene, an Ed Murrow takeoff, and a Betty "Freezer" (Furness) commercial urging the audience to buy a washing machine even though "those security risk figures shrank when we laundered them." A girl-on-the-street tv interview evoked the declaration, to the tune of "The Girl That I Marry," that "the man that I vote for must be . . . suave as Ed Murrow," and "okay on tv as well as off."

Two tv stars of recent weeks, Sen. Karl Mundt, temporary chairman of the Senate Investigating Committee in the McCarthy-Army hearings, and committee counsel Ray Jenkins, joined in the laughs when they were referred to as "the reluctant dragon" (Mundt) and "the terror of Telicoe plains" (Jenkins). MPAA prexy Eric Johnston took a bow as special Presidential envoy to the Middle East.

Show is traditionally produced for the femme press club by Bess Davis Schreiner, veteran Theatre Guild rep here. Col. James Santelman, leader of the Marine Corps band, coached the gals through their musical numbers as well as batoning orch night of the show.

MBS Airing Golf Classic Again on Co-op Basis

Mutual Broadcasting will cover the ninth anni Colonial National Invitation Golf tourney from Fort Worth, Tex., for the first time in three years. The golf event is being sold on a co-op basis.

Production is to be handled by a crew from KFJZ, Fort Worth, when the show, featuring champ Ben Hogan, is held May 29-30. When Mutual last aired the golf classic in '51, it was also sold on a co-op basis.

ABC-TV's 'Atomic' Payoff

That the show's the thing was sharply brought home to ABC-TV last week with the official and public response to the web's production of "Atomic Attack." The Motorola David Davidson-scripted semi-documentary got the web frontpage publicity, requests for kinescopes for training purposes and, best of all, a top Trendex rating, both nationwide and in New York, long a sorespot for the web.

No small part of the reaction was primed to ABC's publicity campaign on the show. Web's Jack Pacey and Ernie Stern tied the show in with Civil Defense groups on a national, state, city and county level, consulting with them on technical script material and getting their cooperation in having their members watch the show. Fact that the program was a dramatization (to avoid a scare like the radio "War of the Worlds" panic) got frontpaged in the bulldog edition of last Tuesday's (18) N. Y. Herald Tribune and other papers. Atomic Energy Commission, and some 20 Civil Defense groups have requested kinnies.

But the 10-city Trendex showed the biggest payoff, upping the rating from a 12.9 (for the May 4 show) to a 16.8, topping all competition in the 9:30-10:30 Tuesday time. (NBC's "Armstrong Circle Theatre" and "Truth or Consequences" were next with 13.9; Motorola's share was 33.6%.) Better still, in New York (where, for example, the McCarthy hearings got little better than a 4.3 compared to DuMont's 10-plus), the show also topped all competition, with a 15.0, compared to next-rated CBS' "Danger" and "Suspense" average of 13.0.

Ironic factor in the show's success is that it marked Motorola's bowoff as sponsor, with show now sustaining as "Center Stage."

Channel 13 Lucky No. For WATV; Biggest First Quarter in 6 Years

'Pioneer' WATV

Chicago, May 25.

A "Pioneer Award" to WATV, Newark (N.J.) operation that's Channel 13 in the New York market, was bestowed on the Irving Rosenhaus-headed station Sunday (23). But with Rosenhaus not arriving here until yesterday (Mon.) the palm was accepted by Joseph A. McDonald, treasurer of NBC, longtime friend of the WATV prexy.

"Pioneer" means a tv'er on the air prior to 1950, WATV making it with two years to spare.

WATV (Channel 13) is the low station in location on the Empire State Bldg. totem pole that totes the tv transmitters in the New York market. But on the coin end, it has just grossed the biggest quarter in its six years. Move of the Newark (N.J.) station's program pump from the Orange Mts. to the world's tallest edifice last November more than tripled coverage. Billings, ratings and response have matched audience increase. First quarter ran at a weekly gait of some $31,000, against last year's $17,000 average over the span. And sales director Bill Crawford says April and May are running ahead of the previous three months.

Ratings, which were hampered by "heavy snow" before the transmitter shifted to the big stick, are up 49% on the overall. Some programs, such as "Junior Frolics," are breaking into and staying on the Telepulse multi-weekly ratings despite heavy web competition.

National Accounts

Bulk of the new business in the pacemaking first quarter stems from some 22 new national accounts, using spots and participations. Another segment comes from Seidenberg Cigar sponsorship of 15 minutes of UP facsimile news at 7 p.m. plus the 7:15-30 crossboarder with Acme Super Markets, a regional, bankrolling. Liggett-Rexall, also a regional, is picking up the tab for an hour of feature films at 10 p.m. Tuesdays and Thursdays. Balance of the income comes from local and retails accounts.

Station execs figure there are two basic reasons for the hike in Three R's (revenue, ratings and response). One stems from the program pattern of the station, emphasizing feature films, westerns and a block of kid shows. Second is the geographical split in

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Sid Caesar Show Already SRO And Four Months Off

About four months away from his preem in a new format, Sid Caesar's 8 to 9 p.m. NBC-TV show next season already is SRO. Speidel Watchbands pacted for a third of the pie, previous signatories having been American Chicle and RCA.

Caesar stanza will be on a three-for-four basis, with Leland Hayward 8 to 9:30 spectaculars in color every fourth week in the Monday string. RCA is also in with the coin on the specials, sharing the burden with Ford Motor Co., which has come through with a contract.

Meantime, Max Liebman's 1954-55 spec tinters (Saturday and Sunday) will have at least four femmes in the lineup. Betty Hutton had already been signed for the Sunday, Sept. 12, opening in the 7:30 to 9 slot, as had Nanette Fabray and Janet Blair for two appearances each during the span. Fourth is Judy Holliday, who's also down for a pair of outings. It's not determined whether they'll go Saturday or Sunday (Saturday's slotting is 9 to 10:30).

Hiken to Script, Prod. Phil Silvers

Nat Hiken will script and direct the new half-hour show that CBS-TV has had in view for some time for comedian Phil Silvers. Hiken, who did the double chore for Martha Raye this season on her Saturday nighter, has been credited for a good part of the comedienne's click. Under the terms of a Columbia pact—in a switchover from NBC—Hiken will receive a royalty on properties he creates.

He will probably also be assigned to whip up a format for Betty & Jane Kean, whose pilot for NBC apparently didn't meet with approval of programming brass, with the sister team reportedly getting a new try at CBS. Billy Friedberg, Hiken's collaborator on the Raye show, will work on Max Liebman's Saturday-Sunday coloraculars at NBC.

Miss Raye is understood to be burning at NBC's failure to hold on to Hiken.

WNBT's $6,200 Highest in U.S.

WNBT, the NBC tv key in N. Y., which has usually managed to stay behind WCBS-TV, the CBS flagship, on rates, took the bull by the horns last week and put through a hypoed card, effective June 1. The Columbia anchor had posted its new scale as of May 15, going from $4,800 to $6,000, highest in town—and country. WNBT countered with a rise from $5,500 to $6,200 for an hour of its blue chips AA time.

Hikes were made down the line by general manager Hamilton Shea, except for some of the lower classes, such as C-time station breaks, which remain the same and are extended three hours to 6 p.m. and B program time, also status quo.

Class A full hours go from $4,250 to $4,500; C from $1,850 to $2,650. The cushy AA 20-seconders rise from $1,095 (net) to $1,575 (net) and A from $750 to $1,095. Likewise, the 10-second A-time plugs go from $350 to $565, and B from $260 to $295.

New WCBS-TV 20-second rates specify $1,500 for its Class A-Group 1, up from $1,075, and corresponding increases in other classes, notably one-minute spots.

Newport Picks Radioite As Pubrelations Boss

Newport, R. I., May 25.

WADK news director Jack Stewart has been appointed public relations director for the city of Newport. He'll remain with the station in his news post while handling the municipal job.

City manager William A. Gildea also appointed Milton A. Mitler, president of Aquidneck Broadcasting Corp. and general manager of WADK, as a member of the city's publicity advisory committee.

WJR's 10c Divvy

Detroit, May 25.

Prexy John F. Patt announced that the directors of WJR have voted a dividend of 10c. per share.

This is to be paid June 11 to shareholders of record at the close of business June 2.

SECOND AFTRA COAST FROLICS DUE JUNE 23

Hollywood, May 25.

Second annual frolics of the American Federation of Television and Radio Artists will be held the night of June 23 at the Hollywood Palladium, it's announced by prexy Olan Soule. Coin derived from the annual affair goes to AFTRA's welfare fund.

Invites have been sent to more than 3,000 members of the radio-tv union to attend the dinner and show. Lee Hogan and Joe Michiche have been named co-chairmen of the committee to stage the party.

A Good Past Is Worth Repeating

Quite a number of television shows of late have been going back to the files for their season's windup presentations. Eddie Cantor retired from the Colgate "Comedy Hour" a couple of Sundays ago by reprising several of his oft-done sketches, harkbacks, one-man-showmanships, etc. A day ahead—on his Saturday nighter—Jackie Gleason did a workout on his various trademarked characters to mark his 25th anni in show biz. Max Liebman, whose Sid Caesar-Imogene Coca "Show of Shows" is about to write its obituary as far as the 9 to 10:30 Saturday night is concerned, has been digging up the "bests" over the years for the last three stanzas ending June 5.

Even a vidpix series is getting into the reprise act in a case that merely means turning on the celluloid without the necessity of re-rehearsing. Starting June 6, the Loretta Young show will make with the season's "most popular" playlets, based on mail requests.

'AMERICAN STORY,' BMI AM SERIES, BOWS IN CHI

Chicago, May 25.

Broadcast Music Inc.'s new historical radio series, "The American Story," which is being offered as a public service to radio stations and schools, was unveiled at a convention luncheon here yesterday (Mon). A pet project of BMI prexy Carl Haverlin, the series of quarter-hour scripts written by the country's top historians was assembled with the help of the Society of American Historians.

At BMI board of directors meeting Sunday (2), G. Richard Shafto, WIS, Columbia, S.C., was elected to the board to fill the vacancy left by the resignation of Judge Justin Miller, who's cutting back on his biz activities.

TV'S $68,400,000 PROFIT IN '53

TV's Meteoric Rise

Washington, May 25.

FCC's report last week on video broadcast operations in 1953 underscores tv's meteoric rise in six sensational years. In 1948, the industry's first big year, stations and networks took an aggregate loss of nearly $15,000,000. In the next year, the loss was more than $25,000,000. In 1950, half of the stations got in the black but the industry's overall deficit was $9,200,000. That was the last year in the red.

Since then, profits of $43,600,000 registered in 1951, $54,500,000 in 1952, and now $68,400,000 for 1953. In those same six years, revenues from sale of time and talent have risen from $8,700,000 to $431,000,000.

Rainbow Hue At Chi Engineering Gabfests As Tint TV Holds Spot

Chicago, May 25.

The engineering gabfests running concurrently with the National Assn. of Radio-TV Broadcasters management powwows are casting a rainbow hue over the Palmer House convention site. The dominant phrase on the lips of the slide-rule guys is color television, both in the formal "paper" reading sessions and the corridor chitchat.

Exactly half—or 13 of the 26 technical reports being delivered during the three-day kickaround of broadcasting electronics—deal with tinted tv and its impact on the lads who really are responsible for putting the tele show on the road.

In the words of A. Prose Walker, NARTB engineering topper who opened the confabs this morning (Tues.), the program at this first gathering of technical clan since the FCC approved the compatible tint standards might well be called a color television seminar. While such new scientific razzledazzle as magnetic tape and FM multiplexing are due for their innings, it's the hows and whys of color telecasting that are getting the big play.

And the priority that color was given on the engineer's agenda was no accident but, according to Walker, was a reflection of the keen interest in the subject recorded by his committee when it polled the technicians on what they wanted to discuss and hear discussed at this year's convention. He pointed out that there are some 42 stations already equipped for color and predicted that by year's end there will be 130 outlets geared to tint.

Color TV Schedule

CBS-TV

New Revue — May 28, 5:30 p.m.

NBC-TV

Bride and Groom — May 24-26; May 31-June 2, 12 noon.

WNBT, N. Y.

Here's Looking At You — May 24-28; May 31-June 4, 1:30 p.m.

FCC Revises Giveaway Rule

Washington, May 25.

In conformity with a recent Supreme Court decision knocking out its ban on certain giveaway programs, the FCC yesterday (Mon.) revised its lottery rules to include only prize programs where participation requires payment of money or purchase of a sponsor's product.

Agency ban originally included programs which required only listening or viewing to obtain a prize. Commission maintaining this was a consideration equivalent to payment of money, which is prohibited by lottery laws. High Court disagreed with the Commission on this contention.

Under its revised rules, Commission will refuse to license a radio or tv station which broadcasts programs offering a prize through lot or chance "if as a condition of winning or competing for such prize, such winner or winners are required to furnish any money or thing of value or are required to have in their possession any product sold, manufactured, furnished or distributed by a sponsor of a program broadcast on the station in question."

Laws prohibiting use of mails to disseminate lottery information are also applied to radio and tv.

Hartman Lopoff Looms at ABC-TV; 3-Web 'Dollar' Trip

First major casualty of ABC-TV's post-merger big programming guns appears to be Paul Hartman, with Mogen David set to move into his Friday at 9 time with its Jan Murray quizzer, "Dollar a Second." Mogen David is moving the show over from DuMont after a year there for an Oct. 2 start on ABC.

With the time occupied, it doesn't appear as if the Hartman segment will be back in the fall. Both Bristol-Myers and Armour, the alternate bankrollers, have failed to renew, which is tantamount to a cancellation. ABC has a sales option on the Hartman situationer (title's "Pride of the Family"), but it's not too optimistic about selling it. Show, produced by Revue, will probably revert to MCA.

ABC fall lineup for Friday now looks like this: Stu Erwin and Ozzie & Harriet back in their regular 7:30 and 8 p.m. slots; Ray Bolger follows (with an alternate bankroller still to be found); "Dollar a Second" wraps it up commercially. "Who' the Boss?" may stay in the 9:30 spot as a sustainer, and the network shows no signs of attempting to retrieve the 0 p.m. half-hour from the stations for network time.

Intramural Jockeying

Chicago, May 25.

Thanks to some intramural ac-

(Continued on page 52)

EASE 'TOMMY GUN' TAX; CRIME SHOWS CHEAPER

Washington, May 25.

Attention all tv networks. Crime shows can now come a little cheaper. You don't have to worry about that $200 transfer tax every time you rent a Tommy gun for a bang-bang sequence. One payment a year is sufficient.

Uncle Sam's Bureau of Internal Revenue has just handed down the following pronouncement: "Partially deactivated submachine guns may be rented to various television networks without payment of the transfer tax of $200 covering each such transfer, provided the television networks and the person from whom the machine guns are rented qualify as firearms dealers and pay a special occupational tax of $200 per year."

The partial deactivation of the tommy guns means they will fire only blanks.

SEEN CATCHING UP WITH RADIO

Washington, May 25.

Despite losses of over $10,000,000 by the new post-freeze stations, television broadcasting industry racked up a fat $68,400,000 (before taxes) last year and probably exceeded radio earnings for the first time in history (profits of the AM-FM industry in 1952 totaled $60,100,000).

Television's 1953 profits, a 23% increase over 1952, were revealed in a report issued by the FCC last week in conjunction with testimony by Chairman Rosel Hyde before Senate Interstate Commerce Committee on UHF problems. The report, the first to show the impact of the lifting of the freeze on the industry's financial operations, disclosed that about one-fourth of the post-freeze stations are now in the black.

The competition of the new stations had not sufficiently set in to affect operations of the original 108 pre-freeze outlets in 1953, was conclusively shown by the report. Profits of the pre-freeze stations and the networks hit the fabulous figure of $78,500,000 for a 41% gain over 1952. The networks (apparently benefitting from new affiliates) and their 16 owned-and-operated outlets amassed earnings of $18,600,000, or nearly double those of the previous year.

Although 215 new stations were covered in the FCC report, the newcomers accounted for less than 6% of the industry's total revenues (sale of time and talent) of $430,800,000, which represented an increase of 33% over 1952 business.

UHF Problems

Few of the new stations, the report showed, had been in operation the full year (their average age now is only nine months), and most had not gotten on the air until the latter part of the year. Also, the majority are in areas where it had been necessary to build up audiences through purchase of sets or conversion to UHF.

Nevertheless, of 175 new stations which were in operation on Nov. 1 last, 46 registered profits in the first quarter of 1954, 30 others reported a profit in one or two months of the quarter, and 23 others were approaching a break-even point. Another 67 new stations were still taking "substantial losses" on May 1 and nine others had ceased operations.

Underscoring the difficulties of UHF stations, the report showed that about 37% of the new VHF stations reached the black in the first quarter of 1954, while only 15% of the UHF outlets registered profits. The average monthly earnings of the profitable outlets was about the same for the V's and the U's—between $10,000 and $11,000—but the losing U's were losing over $10,000 a month while the losing V's were losing $7,000 monthly.

Similarly, about 25% of the new V's were taking substantial losses as of May 1 while the proportion of U's in this situation was 60%.

Lifting of the freeze, report revealed, resulted in an aggregate investment by 209 stations in broadcast property of more than $71,000,000. Some stations were built for less than $100,000 and some cost over $1,000,000. The average cost of the new VHF stations was $376,000. The average for the U's was $300,000.

The Commission's annual report on radio operations is due in a few weeks.

Socony Eyes TV

Socony-Vacuum, which had sponsored Arturo Toscanini's NBC Symphony Orchestra on radio for a number of years up to the maestro's retirement a few weeks ago, is looking for a tv program for next season.

Ted Bates is the agency.

Army Hearings Resume On Fewer Stations; 5 Sponsors Lined Up

The Army-McCarthy hearings resumed Monday (24) with fewer stations carrying the proceedings and a smaller total coverage of the country. ABC-TV reported a total of 54 outlets in 49 markets carrying its feed, with a coverage factor of 60%, well below the initial U. S. coverage four weeks ago. However, DuMont kept the same 10 stations it started with.

Fact that the hearings are open for sponsorship hasn't appeared to impress the outlets either. Only four ABC outlets were reported carrying the hearings commercially, WTVP-TV, Decatur, Ill.; WARM-TV, Scranton, Pa., WILK-TV, Wilkes-Barre, Pa., and WENS-TV, Pittsburgh. Four non-ABC affiliates, however, are continuing to reject NBC and CBS daytime biz to carry the ABC feed—WSTV, Steubenville (the CBS basic covering Pittsburgh); WLW-C, Columbus (NBC); WLW-T, Cincinnatti (NBC); and WSYR-TV, Syracuse (NBC).

Hearings are being duplicated in five markets on the ABC line. They are Pittsburgh (with WENS-TV and Steubenville's WSTV); Providence (WJAR-TV and WNET); Columbus (WLW-C and WTVN); Syracuse (WSYR-TV and WHEN-TV); and Ames-Des Moines (WOI-TV and KGTV). All told, 29 UHF stations are carrying the feed, as compared with 25 VHF's.

Of the 10 DuMont stations lined up for the hearings, only two of the web's three o&o are picking them up—WABD, N. Y., and WTTG, Washington. WDTV, Pittsburgh, has other commitments. Other stations are WTVI, St. Louis (bearing the only DuMont sponsor); WCPO-TV, Cincinnati; WARD, Johnstown, Pa.; WKJG, Fort Wayne; WNOW, York, Pa.; WRTV, Asbury Park, N. J.; WATR, Waterbury, Conn., and WGN-TV, Chicago. Lone sponsor is St. Louis Post Dispatch, which owns KSD-TV, but is backing hearings on the rival station.

Coast Non-Live TV Sought

Los Angeles, May 25.

City Councilman Ed Royball prepared a resolution today (Tues.) asking seven local telestations to meet and work out a method for bring the Army-McCarthy hearings to Coast viewers on a non-live basis. He points out that other major cities have it live but Los Angeles has only live audio on KTLA, accompanied by still pix.

Royball stressed that the Council has no control, and that he's introducing the resolution merely in effort to induce some arrangements, since he considers it to be of "grave significance and importance."

Regusted Winnie

Edmonton, Alta., May 25.

Noting that "Amos 'n' Andy" are now on BBC-TV, the Edmonton Journal remarks editorially:

"Britons probably won't realize how insidious their influence is until Winston Churchill announces that he is regusted with Aneurin Bevan."

ABC-TV to Carry Hour Sustainers Despite 30G Nut

ABC-TV appears ready to sustain its house-packaged alternate to U. S. Steel through the summer, with no summer client yet signed to replace Motorola, which bowed off after last Tuesday's (18) segment. Tipoff is the fact that the web has retitled the series "Center Stage," in contrast to "TV Hour" when it started sustaining and "Motorola TV Hour" when the radio-tv outfit sponsored.

Title will change to "Elgin Hour" starting Oct. 5, when Elgin moves in for its first major tele effort. But that hot prospect that the web was reported wooing for the summer appears to have disappeared. It's a big nut the web will face, with nine of the hour-long shows to sustain, and each show budgeted at about $30,000. Web must keep the show in the Tuesday 9:30-10:30 slot as part of its deal with U. S. Steel, which requires a suitable dramatic alternate to its skip-a-week Theatre Guild-produced "U. S. Steel Hour." Web has no worries in the case of the latter, with Steel having renewed last week through October, 1955.

PEEPERS BESTS BENNY; SULLIVAN TOPS A&C

Wally Cox's "Mister Peepers" (NBC-TV) gave a Sunday (23) drubbing to Jack Benny (with Bob Hope as his CBS guestar) in the overnight Trendex. Score was 19.9 to 13.9. Cox, as Robinson J. Peepers, marked his tv marriage to Nancy Remington (Patricia Benoit) in a national buildup to the holy wedlock. "Peepers" has beaten Benny only once before, and then by a slight margin.

Columbia got back, however, via Ed Sullivan's "Toast of the Town," which rated 25.1 against NBC-TV's 18.5 for "Comedy Hour," starring Abbott & Costello in their final fling of the season.

16-Hour Galveston Telethon for Palsy

Galveston, May 25.

KGUL-TV will stage its first telethon here June 5-6 to raise funds for the Galveston Cerebral Palsy Foundation. The telethon will begin at 10 p.m. June 5 and end at 2 a.m. June 6.

Tom Moorehead, producer for the National Telethon Assn., is now here making arrangements for the 16-hour telethon. A number of tv and motion pic stars are expected.

San Antone's Third

San Antonio, May 25.

The third annual Cerebral Palsy Telethon will be held here June 5-6. The 16-hour marathon will be telecast over KGBS-TV from the stage of the Municipal Auditorium.

More than $138,000 was raised during the 1953 telethon, which was m.c.'d by Dennis James.

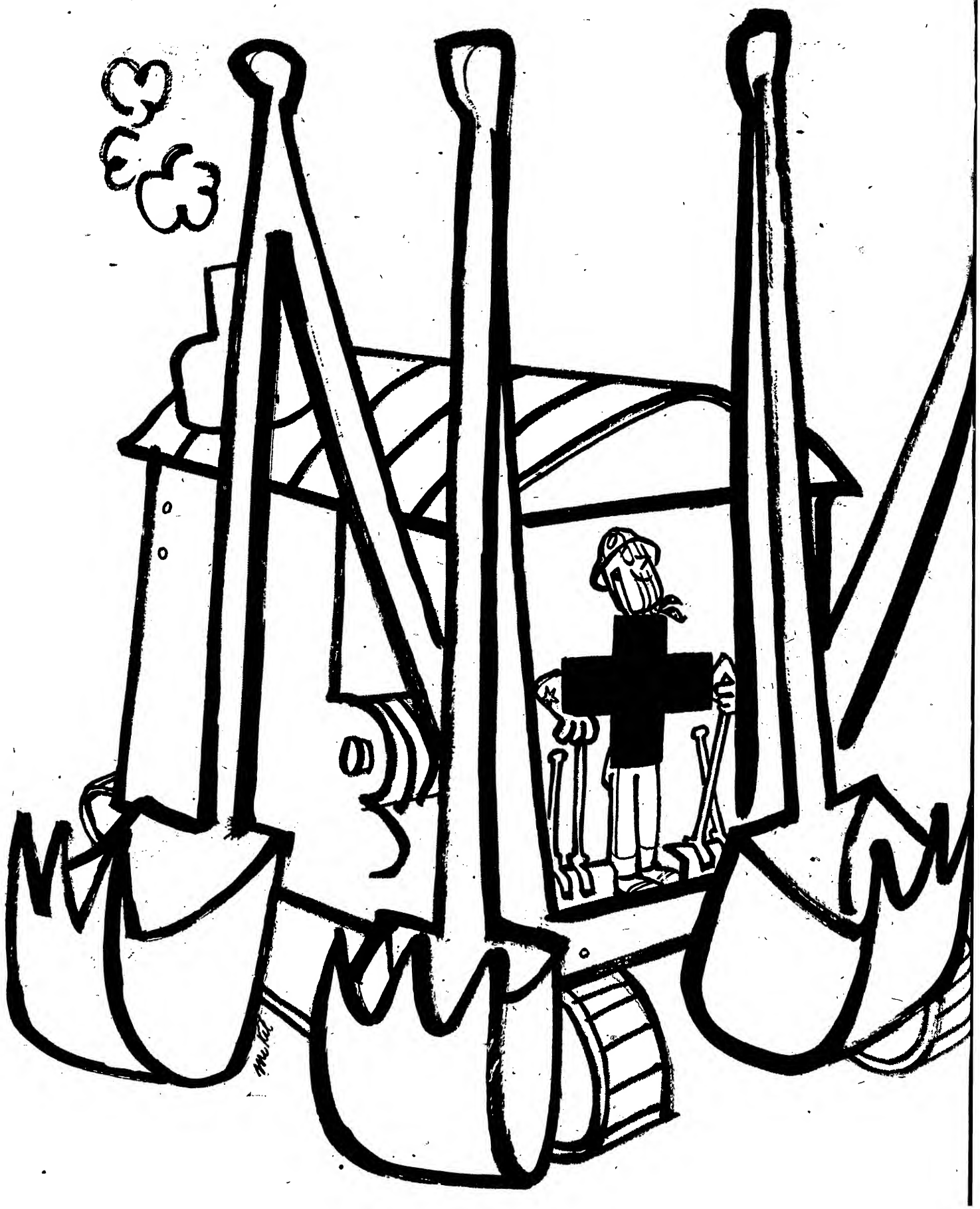
Lovefest Brings ABC-TV Fight Sub

Newest development in the Monday night fight situation is on the talent end, with ABC-TV having replaced Barney Ross and Jay Owen as fightcasters after the very first program from Eastern Parkway Arena. Web brought in Fred Sayles from WATV, Newark, where he handles special events telecasts, to do the commentary this Monday (24), and ex-legit heavy champ Tommy Loughran to do color.

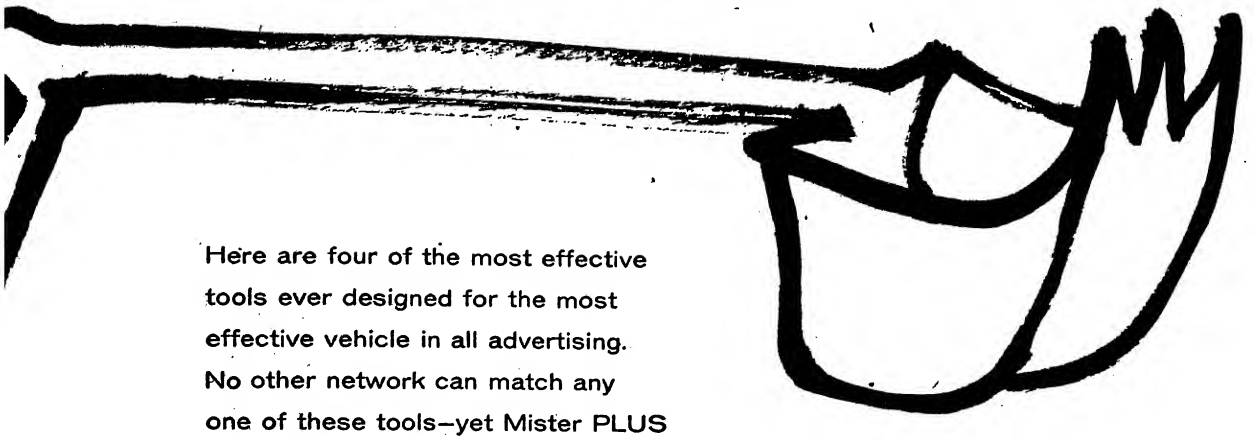
Web was reported satisfied with ex-welterweight champ Ross' ringside coverage, but a post-fight session among Ross, Owen and fighter-turned-restaurateur Bob Olin was what annoyed web execs. Seems the interview turned into a mutual admiration society, with plenty of plugs for Olin's Central Park West restaurant.

Cincinnati—Ronald J. Born of Chicago is new radio producer for WLW, Cincinnati. He formerly was a nightclub emcee and musician, and previous to joining WLW, was television director at WCPO-TV, Cincinnati, for one year.

FOUR BIG PLUSSES—TO OPEN



LL AMERICA TO YOUR SALES



Here are four of the most effective tools ever designed for the most effective vehicle in all advertising. No other network can match any one of these tools—yet Mister PLUS operates all four of them for clients of the MUTUAL Network.

STATION-PLUS

A network of 570 radio stations, far and away the largest of all —to bring your sales voice closest to the most people in the most markets in all the 48 states.

MARKET-PLUS

A total of 328 markets where no other network has a station, where other media penetrate but sparsely— and where Mutual is a home-town neighbor to 8,000,000 radio families.

SPONSOR-PLUS

A steady rise in client endorsement— more and more stations per hookup (up 34%, '54 vs. '51), more and more dollars in program-time billings (up 10%, '53 vs. '52).

VALUE-PLUS

A steady decline in cost-per-thousand (lowest of all networks in average evening commercial)—with actual delivery of more radio homes than Top-Ten programs reach.

MUTUAL

the network for radio . . . . PLUS

NEW YORK . . . . . LO 4-8000
CHICAGO . . . . . WH 4-5060
LOS ANGELES . . . . . HO 2-2133

Had Suit—Did Travel

By ED KIRBY

(Public relations counsel for Greater National Capitol Committee, Washington, D. C.)

Those efficient, driving Universal field men (exploiteers-publicity agents, flacks, if you will) booked me on over 200 radio stations, 40 video shows, sandwiched in between some 50 newspaper visits and interviews in over 30 cities in seven weeks.

It was gruelling and grand. Talked to teenage groups, critics, sob sisters, appeared on disk jockey shows morning and midnight, kid shows, farm programs, forum broadcasts, women's programs, newscasts, on stations large and small.

My first and foremost impression is that radio—local and regional, that is—is not dead. Only network radio is lifeless. And I think I now know why.

Local disk jockeys and newscasters are the workhorses of radio. They believe in their media and their own slogan: wherever and whenever you go, there's radio. They sell it. They program it. The network boys somehow have never recovered from the first shock of sight with sound. They are listless in programming, in salesmanship. You can't sell what you don't believe.

Even the smallest of so-called coffeepots are grinding out plenty of copy before sundown. Every deejay I talked to—I'd say that's about 150—was fairly well loaded with commercials, a tribute to the boys' ingenuity in developing local identification and a loyal local following. They're the station's best salesmen; it's not unusual to see them start down the street with a tear-sheet of VARIETY's Top Ten Tunes in one pocket, and a rate card in the other.

Further, with but one or two exceptions, very station's newscasts were sponsored. This includes weather reports, as well. Local sportscasts were in similar popular demand. And both news and sportscasters have widened the range of their coverage by nimble-footed use of the tape recorder to develop what this industry too long has misnamed "remote pickups." (If you're there, you ain't remote). Every town has visiting firemen worth two or three minutes; every town has affairs of local importance that are not scheduled with regard to the station's schedule . . . every town has fast-breaking news developments—fires, floods, crime outbreaks . . . and I'm happy to report that the quality and quantity of radio news reporting has improved measurably. In most towns I visited, radio spot news reporting is still far ahead of tv news reporting. And I think this relationship will always exist, paralleling the early experience of radio news, which spearheaded interest in later documented newspaper reports of the same story. There's a place for all three, a new dimension of news coverage; news in depth.

All of this indicates the soundness of the American Newspaper Publishers Assn.'s selling slogan: *All business is local.*

Need That Main St. Flavor

The loyal following of local disk jockeys, news and sportscasters is something you can't develop on Madison Avenue. You gotta do it on Main Street. And the smart agency buyer looking for bargains would do well to pack his suitcase now, and hit the road and see for himself.

In local and regional television there are three types of programming going on that deserve hosanahs: kid shows, women's programs and those intriguing the teenagers . . . the most significant and important of the lot.

Local teevee kid shows have grown up. We've passed beyond the days of those patronizing "Uncle" type show that plagued early radio. Our kid-masters evidently have kids of their own and have taken a few belts on the shins from their own kids when they were ignored, or talked down to. They treat the kids with a certain dignity, tied in with fun and incentive that can only come from personal parental experience. I've talked to dozens of proud parents who had taken a morning or afternoon off to bring Junior or Sister down to the studio. This is a big moment for the youngster— it may come as a reward for the brushing of teeth, the drinking of milk, the doing of a neighborly deed, etc. But the basic social values are there, wrapped up with peppermint and red, white and blue, too. The kids love it; the parents are pleased as punch. I think it's swell. (Some of our more rowdy network kid shows should take a peek at what's going on in Cleveland and Omaha, to name just two towns.)

Women's programs—particularly through the midwest—are uniformly excellent and indigenous to the community served. They are basically the "home-maker" type, an they supplement, rather than duplicate the network offerings in the same field. While you might say they are primarily the functional or how-to-do type of program—cooking, sewing, decorating —they also exude a fine sense of American neighborliness and kindliness, a reflection, if you please, of the smile that came to grandmother's face as she stirred a pot of soup for a sick neighbor down the street. In such an atmosphere there is no place for the vulgar, shouting, canned commercial. I've heard no sounder nor more persuasive copy than that phrased in the own words of these intelligent and educated ladies who conduct these programs. They have what every commercial seeks and many fail to capture: believability.

The most significant development noticed is that in teevee teenage programming. Its significance is at once social and economic. Where teenage programming has worked, it has worked wonderfully; where it has failed, it has failed miserably and almost irrevocably—and the pity of it is, it didn't have to fail.

I've seen one station attract 3,000 teenagers in a ballroom on a Saturday afternoon, dancing to records, having a loud and lusty time . . . but at all times under control. The policing was done by the kids themselves.

But right here in Washington, a similar idea had to be abandoned because a bunch of wouldbe rowdies charged into the studios and nearby drugstores and restaurants, tearing seat-covers, deliberately spilling mustard on the upholstery, etc. There is always this element in any crowd, at any age level. Don't blame the teenagers as a group for this. They can be handled by the fierce look of a local policeman. But the majority of the kids will submit to their own self-discipline.

I've seen the same idea successfully done in a dozen or so tv studios—late afternoons or Saturday where student delegates from each high school in the city were on the floor at all times. The key to its success is again the deejay himself. He has to know more than the current high school lingo or the labels of the latest releases—he has to know what makes these kids tick, their problems, their ambitions and interests. Either he knows or he doesn't. There is no Mr. In-between. If he has it, that station, that community has a prize asset for community and commercial welfare. If none is to be found, skip it till someone with it comes around.

Deejays Shall Lead Them

Here is the market for soda pop, candy bars, cookies and school and community pride. Here is the place where both community and commercial attitudes are first formed. Here is a place that siphons kids off the streets, away from this juvenile delinquency we hear so much about. When you see these youngsters dancing and chewing their gum, and laughing, you get a new respect for the role of jive or jump-music, or what you will, in the American scheme of things.

These teenagers will generally do what the deejay asks them to do: they'll buy the product, a Red Cross membership, or embark on a clothing collecting mission at the drop of the "commercial—if they believe in the deejay. He may not know it, but he's really a Very Important Person in your present and future. Look him over carefully. There's room for more and age is not the governing factor: it's the guy and what's in his heart that counts; nothing else.

One disturbing observation about some tv operations is the unnecessary confusion and last-minute chaos with which some programs are brought before the cameras—and even lack of preparation in the handling of guests.

At the risk of appearing ungrateful, let me pass along some friendly recollections that may prove helpful to my hosts.

A third of the people conducting an interview apparently never bother to read the advance biog of the guest. They were filled with apologies and misinformation. Many times you were asked to enter the set with no direction that would keep you clear of cameras. There were too few details worked out in advance . . . "We'll pick you up." Well, that's a nice trick to do, especially when you are seated between a man and a woman each asking questions. You have the feeling of being the referee at a Forest Hills tennis match.

But my chief worry is the lack of preparation and the ease with which anyone with a shirt and coat on can get access to an open microphone and a live camera. Certainly no newspaper would permit this carelessness, much less access to their presses. Had I a little touch of those Puerto Rican zealots in me, there would be nothing to prevent me from dropping some incendiary language that would send people running to the hills.

Cuba's del Caribe Bought For 250G By Tele-Mundo

Havana, May 18.

Tele-Mundo has purchased Television del Caribe, tv station owned by the Storer Broadcasting Co. Television del Caribe stopped broadcasting April 30 after heavy losses. Tele-Mundo reportedly paid $250,000 for the station, which Storer built last year at a cost of approximately $500,000. Over $200,000 was invested after the station began telecasting (on Nov. 11, 1953).

Tele-Mundo has been telecasting since February, 1953. It's the property of Amadeo Barletta, industrialist who also owns the daily El Mundo,, a bank and an office building, among other things. Barletta reportedly has already lost over $1,000,000 in his Tele-Mundo, but is said to feel he has a better chance to turn a profit with two stations.

Particularly, he feels that he will be in a better position to compete with Goar Mestre, who with his two brothers own the CMQ-TV network and CMBF-TV.

Barletta plans to transfer the Television del Caribe equipment to his Ambar Motors building, which also houses Tele-Mundo (in addition to a Cadillac showroom, the Canadian embassy and numerous offices, including Barletta's). Both tv stations will use the same transmitter. (The Mestre and Barletta stations are located but five blocks apart.)

There have been five tv stations (the fifth is Television Nacional) operating in Havana. With only 100,000 sets in the city, the stations have been losing about $87,000 monthly. Since the first station (Television Nacional) began telecasting in October of 1950, it is estimated that about $2,000,000 has been lost by Cuban telecasters on investments totalling $7,700,000.

In view of its heavy losses, and economy moves including program and personnel cuts, Tele-Mundo's purchase of Television del Caribe was a major surprise. Said Barletta's son, Amadeo, Jr., to VARIETY, "Yes, we just don't have any sense at all, do we?"

Crosley Strengthens Its Hillbilly, Western Staff

Cincinnati, May 25.

Crosley's talent staff has 14 additions, vocalists and instrumentalists for hillbilly and western programs on WLW and the tri-city video web, WLW-T, here; WLW-D, Dayton, and WLW-C, Columbus, O.

Newcomers are the Rainboe Trio, Chuck Raue, Eddie Teves and Bob Johnson; Circle C Boys, Curley Coldiron, Joe Francis, Don Walls and Connie Street; Buddy & Marion Durham, Hal Thorsen, Skeeter Benn, Jimmie Haynie and the Prairie Songbirds, Mary and Margie Humes.

There's Even a Senoj

A libel action against CBS, Inc., brought by a bill collector, has been decided in favor of the defendant in N. Y. Supreme Court, but the whole case would have passed into obscurity were it not for a number of interesting, lively and perhaps precedental points made by Judge Martin M. Frank and published in the N. Y. Law Journal.

Litigation revolved around the Feb. 28, 1952, telecast of "Crime Photographer" on the web. Specific script was "The Easy Way," dealing with the work of lensman Casey of "The Daily Express" in attempting to annihilate a bookmaking ring headed by "Sam Henderson." Said the court: "Casey must perforce deliver the outlaws to justice not only without benefit of police assistance and within the limits of a given half hour, but even in the face of Henderson's scheme for his murder. Needless to say, at the scheduled climax, the redoubtable Casey thwarted the evil machinations of Henderson and his henchmen, who were themselves shot and killed.

"The presentation took 29 minutes 21 seconds, including commercials. One of the sets depicted the receptionist's room of Henderson's office. One the glass panel of a door leading to Henderson's private room was the legend, 'Credit Consultant, Inc." In the entire half hour showing the legend appeared on two occasions for a total of 10 and three-quarter seconds. It is upon these two flashes of this title that the claim for very substantial damages is based.

"The plaintiff, Harry Landau, is a bill collector. On Aug. 17, 1948. he filed a certificate of doing business under the name 'Credit Consultants.'

"The program would have slipped into the limbo of all such chefs-d'oeuvre of crime detection, had not Arthur A. Cohen, plaintiff's certified public accountant, telephoned him to report that he had seen a television show in which Landau's trade name had been used.

"Plaintiff contends that the use of the legend 'Credit Consultant, Inc.' in the play and its similarity to his trade name . . . identified him with the fictional character Sam Henderson delineated as a villain, a criminal and a gangster. It is charged that such a portrayal was a libel and that the plaintiff was thereby held up as an object of scorn, shame, contempt and obloquy among his neighbors, friends, business clientele, acquaintances, and his credit standing, and his reputation has been most seriously damaged and impaired.

"Our state courts have not heretofore been called upon to determine whether the publication of defamatory matter through the medium of television constitutes libel. It has, however, been held that libel was the proper cause of action where the instrumentality was a motion picture. So, too, was it decided that a defamatory radio broadcast from a script was libel.

"To paraphrase decisional language, the test to be applied is whether the legend employed and the pictorial images exposed import *naturally* to the mind of a man of ordinary intelligence, a criminal or disgraceful charge. Not all discomfort, embarrassment, notoriety or even ridicule that may follow a badly conceived or careless publication is enough to establish libel. It is actionable only when the words used encompass appreciable injury to reputation or business.

"The script from which the performance was dramatized was wholly fictional. The plot, settings, characters and dialog were entirely the product of imagination. It was, therefore, completely within the framework of 'The species of literature which is concerned with the narration of imaginary events and the portraiture of imaginary characters' defined as fiction.

"Certainly no normal adult could mistake the play under discussion for anything but an imaginary event involving fictional characters. Moreover, there was no attempt by the defendants, directly or inferentially, to create any other impression. For the plaintiff to succeed requires a finding that the monetary use of the legend similar to his trade name was defamatory. To make such accidental or coincidental use of a name a libel would impose a prohibitive burden upon authors, publishers and those who distribute the fruits of creative fancy, in whatever form presented.

"To avoid the charge of libel would compel the need to scan thousands of telephone directories and business indices, to comb voting lists and city rosters, to rake the census rolls and a myriad of listings of names, individual, trade and corporate. With our population stemming from every national origin, bearing names of infinite variety, even to anagrammatize a name like Jones or to spell it backwards would be little protection, for somewhere in this wondrous land there must be someone named Senoj.

"By this the thought is not intended that merely to cloak a defamatory publication in the guise of fiction would extend immunity to one responsible therefor. Our courts give no sanction to subterfuge. The line of demarcation is not obscure. The difference between coincidental use and consciously disguised defamation is one of proof.

"In addition to plaintiff's account, the only other witness who saw the performance was James A. Morano, assistant manager of the bank where plaintiff maintained an account. These witnesses were amused by the coincidence. The accountant inspired the thought that an action might lie. The banker inquired whether the plaintiff had been compensated for the use of his trade name. Neither of them was misled into the belief that the portrayal was intended to be 'of or concerning the plaintiff.'

"It is significant . . . that the mythical character, whose portrayal plaintiff contends defamed him, was killed at the play's end. This situation clearly distinguishes the plaintiff from identify with the claimed counterpart.

"In fine, it is determined that the plaintiff has failed to establish that the fictitious Sam Henderson was or was likely to be indentified as or with him, and has therefore failed to establish that the alleged defamation is of or concerning him.

"While not essential to the decision herein, and quite apart from the presumptions of law, rebuttable or not, the record establishes and it is found: (1) that none of the defendants knew the plaintiff or were aware of the existence of his business, its nature or trade name; (2) there was no intention to libel plaintiff; (3) there was no express malice; (4) plaintiff was not scorned, shamed, held in contempt or obloquy by his neighbors, friends or business clientele."

Pa. Towns Change Name To Jim Thorpe; Credit Big Assist to WPTZ

Philadelphia, May 25.

WPTZ is claiming a victory at the polls last week. Two Pennsylvania communities with a total population of 6,000 voted in the Pennsylvania primary (18) to merge and change their town name to "Jim Thorpe, Pa." The action was due to a telecast by Dick McCutcheon on his nightly news show, last February, when he reported a fund being raised out of payroll contributions by the residents of Mauch Chunk and East Mauch Chunk, Pa., to attract industry to the area. The communities faced increasing unemployment because of the decline in anthracite mining.

One of McCutcheon's viewers was Mrs. Jim Thorpe, widow of the Carlisle Indian athlete, who suggested her husband's body be taken there and interred to focus national interest on the towns. Mauch Chunk officials promptly accepted; stated they would rename their communities, and erect a monument to Thorpe.

By the count of 2,203 to 199—a margin of 10 to 1—the towns voted to amalgamate and take the name of Jim Thorpe. McCutcheon will be guest of honor at the ceremonies marking the official change of name and a plaque will be given the telecaster by the citizens of the community.

EARN YOUR VACATION
With Johnny Carson, others
Producer: Bill Brennan
Director: John Claar
30 Mins., Sun., 7 p.m.
CBS-TV, Hollywood

CBS-TV, banking on the tired but evidently widely-attractive theory of "something for nothing," has evolved "Earn Your Vacation" as an early hot-spell sub for axed "Life With Father." However timely the basic theme, in its preem (23) it was a flashily reconditioned quizzery with sound effects, leggy girls, glittering props, music, carefully chosen participants and handsome emcee.

It's one of those deals in which everybody wins. A loser got a three-day respite at a nearby California resort. A winner is shortly going to make it to West Germany, via Pan Am, to study folk dancing. A venerable lady, who came west in a covered wagon, goes back to Oklahoma to see kinfolk by a more modern conveyance supplied through the good offices of CBS.

As for the stanza's format, a gal, with legs the web wasn't afraid to show, escorted each guest up to emcee Johnny Carson's lectern, where each in turn told him where they'd like to go and why. (The last guy wanted to make it home to some Michigan hamlet "to get my mother's permission to get married," before admitting he was married three weeks ago). Then Carson, in charming fashion, asked a series of geographical not-so-puzzlers.

If contestant didn't get the junket this way, there was another chance—to place the "lucky state" on a monster map of the U. S. The lady from Oklahoma, with a gigantic assist from Carson, got hers this way. Between all, there was the sound of racing engines, Lud Gluskin's musical background, bell-toned lassies who spieled the travel time table, etc. Then another pretty femme, attired accordingly, squired happy visitors offstage. *Tone.*

MEET ME AT MANNING'S
With Wanda Ramey, guests
Producer: Miss Ramey
Director: Jim Baker
15 Mins., Sun., 5:30 p.m.
MANNING'S RESTAURANTS
KGO-TV, San Francisco
(Knollin)

This interview bit is a refreshing deviation from the usual dial-worn yack program. In this case hostess Wanda Ramey reverses common interview procedure by inviting the "woman behind the man" to give the lowdown on her particular male celebrity's personal life.

Detailed effort goes into this project. Miss Ramey contacts guest before showtime, enabling her to establish a social friendship with femme as well as obtaining choice info about personality's background, education, career and home life. By air time Miss Ramey and her guest have sifted pertinent facts into a fast-paced, 15-minute mood of snappy recollections spiced with homey family album photos.

Visiting wives (and/or mothers, daughters) represent varied professions. On past shows Miss Ramey has hosted the wife of a singer, boxer, baseball manager, author and elephant trainer.

Her interviews are warm and chockfull of human interest. Quality lensing by director Jim Baker deserves kudos. *Tone.*

LIVE ATLANTA WRESTLING
Producer-Director: Ray McKay
75 mins., Wed., 10:15 p.m.
Sustaining
WLW-A, Atlanta

Purported to be the first live telecasting of grunt-groan activities in the Hot Biscuit Belt, this stanza stacks up well with the myriad of wrestling shows seen each week in the area served by Atlanta's three tv stations.

Brainchild of Ray McKay, who is "host," matches are staged in WLW-A's spacious Studio One, which permits of 200 seats for spectators as well as a regulation-size portable ring. In addition to his producer-director stint, McKay does ringside announcing and interviews between matches.

Don McIntyre, ex-heavyweight wrestling champ of the South, describes the action from ringside and he's a capable spieler, since he knows what's going on in the ring and can let televiewers have the inside dope about various holds, strategy and tactics.

Admission to bouts is free, but spectators have to reserve their seats via application to station.

Paul Jones, who promotes weekly wrestling matches at Atlanta's 5,500-seat Muny Aud., is matchmaker. Through his connections he is able to provide outstanding name talent for WLW-A's "Live Atlanta Wrestling." *Lucc.*

Tele Follow-Up Comment

Jack Benny's finale on CBS Sunday (23) featured a rapid exchange of quips between him and guestar Bob Hope—these plus a safari howler called "Road to Nairobi" that registered in the high brackets. A viewer had to be on the alert to keep up with the badinage, some of it obviously in the ad lib class. Even such a cornhusk motif as Benny and Don Wilson being obliged to exchange trousers because of a ruse pulled by Hope, had laughs built in. To further the jungle theme, the Sportsmen Quartet latched on to Dig-a-Dig-a-Doo," slipping in the Lucky Strike plug for one of the funniest commercials in a series that's boffo in this regard.

Martin & Lewis came on in a surprise snapper that sent Benny and the show off to the summer pastures with an overall season masterminded by Ralph Levy and Hillard Marks; scripted by Sam Perrin, George Balzer, Milt Josefsberg and John Tackaberry, and batoned by Mahlon Merrick. *Trau.*

Milton Berle's writers took the path of least resistance on their trip west for the first Coast-originated "Buick-Berle" show on NBC-TV last Tuesray (18). They probably figured that when in Hollywood do as the natives do and milk the yocks from the standard "rain, Crosby-Hope, Hollywood parties, Crosby's money" gag routines. It didn't work. The hour came to life only when oldtime vaudier Owen McGiveney came on for his quick-change workover of an "Oliver Twist" scene and when Berle followed with a burlesque carbon that showed the comic off in rare slapstick form.

After Berle tucked away the California patter, ably assisted by stooges Ruth Gilbert (Max) and Arnold Stang (Francis, the NBC stagehand), the plot line emerged, which was Berle's attempts to get guestar Phil Harris to take him to a star-studded, or rather starfillied, party. Berle finally got to the party, a "real Hollywood party" as Harris put it. The reality about it was that it was a kiddie party, one of the moppets courtesy of Betty Hutton. It was a maudlin closer that even had Berle crooning a chorus of "Young At Heart."

Despite the hokey plot-thread, Harris came across as a slick guestar. His delivery was sure and his manner easygoing and he got a nice zing into a straight and then parodied treatment (in a duet with Berle) of Irving Berlin's "I Got the Sun in the Morning." The parody was about Hollywood, of course.

McGiveney quick-change handling of the Dickens' fave was artful vaude magic. Camera followed him behind the set to pick up his two aides (garbed in black from top to toe) helping the costume switches from Bill Sykes to Fagin to Nancy. Every movement was precise and at times it seemed like a ballet.

The Berle carbon of McGiveney's act was surefire. Using Miss Gilbert and Stang as his costume-change helpers, Berle built solid sight yocks all the way to a sock blackout with the Ritz Bros. in nightcaps and nightgowns and non-speaking parts.

Session was produced with plenty of vitality. Opening number with the boys and girls of the chorus working with Berle was a breezy special - material item tagged "Here in Hollywood." Midshow they all had a lively time with a "Gypsy in My Soul" backing. *Gros.*

"Toast of the Town" made amends to David O. Selznick Sunday (23) for having failed to give the producer what he considered proper credit on "Gone With the Wind" when the program saluted Metro's 30th anniversary three months ago. Selznick was spotlighted in an interview with Ed Sullivan, with latter back-slapping him for his film achievements. Showing of a brief clip from "GWTW" was a surefire trailer for the pic, which has been put into general re-release. An interesting sidelight was the showing of moppet Cammie King in a shot from the film, followed by tv camera focusing on a 15-year-older Miss King in the studio audience.

Variety turns on the bill were satisfactory, with British comedian Richard Hearne copping top honors. His stint of getting loaded on champagne while twirling between two chairs in a sitting position was a strong laugh-getter. In the opening slot, the Ghezzis, a male acro trio were proficient in their tumbling and teetering routines. Act, however, leans too heavily on slapstick comedics.

A medley of vintage tunes was nicely essayed by Mindy Carson, who followed up with a showmanly takeoff on Bert Williams. Also in the singing vein, British crooner Dickie Valentine made his initial American appearance on the show. Valentine, who's been making some noise in the U. S. via his London recordings, did an okay job on "Secret Love," following up with a neat takeoff on Mario Lanza delivering "Because You're Mine" and a sock carbon of Johnnie Ray doing "Glad Rag Doll." Incidentally, if he's to continue commercial video along U. S. lines a little tooth-capping would help the otherwise personable singing juve.

Holding down the windup slot with some below-par material were Betty and Jane Kean. Duo were spotted in a production number built around the latter's RCA Victor recording of "Cargo." Loudness of orch tended to drown out Jane's piping, while comic aspects of the sequence, located in a South Seas setting, fell flat. *Jess.*

There's undeniable strength and appeal in the oldtime burley and blackout bits when well done. And Abbott & Costello, when they are in form, can virtually do no wrong when essaying these bits upon which, at one time, an entire industry was built. These comics had such a session on their finale for the season on the "Colgate Comedy Hour" on NBC-TV Sunday (23). Virtually everything went over well, especially with Ricky Vera on hand to give a somewhat different twist to these venerable bits.

The show also had a fine assortment of guesters. Peggy Lee was at her best in "Bewitched, Bothered and Bewildered," but her triste "Johnny Guitar" was too radical a change of pace for her. However, it does seem a shame that many of the guests and headliners are requisitioned to sing the "Halo" commercial. It's so cheapening for those that have some stature in the field.

Hoagy Carmichael has a nice informal air in his singing. He got his tunes over and in dialog with Vera similarly chalked up some laughs. The Sauter-Finegan orchestra constituted one of the few big bands that worked out well in a guest spot. Their two tunes, "Midnight Sleigh Ride" and "Holiday," showed some excellent arrangements, along with a lot of visual interest. The camera gave the impression of a big organization with seemingly overworked percussionist to add interest to the picture.

The various comedy bits included the hokey barnuming Lou Costello out of some loot, and the comic pulling a switch on his partner. Costello also distinguished himself with a comedy terping with an Amazon. It was a fitting seasonal finale for this twosome. *Jose.*

For its regulars, "Mr. Peepers" apparently has a foothold comparable to the early days of radio when "Amos 'n' Andy" caused a virtual cessation of activity at 7 p.m. The wedding of Robinson Peepers and Nancy Remington on Sunday's (23) segment on NBC-TV had whipped up considerable prior interest. It proved a climax sufficiently rewarding for those that have followed this saga.

The adventures of this couple on their wedding day made for a warming, charming show. There were some exaggerated bits as a conscious concession to comedy, but it made little difference in the computation of the overall values. Wally Cox, as Peepers, and Patricia Benoit, as Nancy, most frequently radiated a genteel kind of humor. Assisting cast, with Marian Lore as Mrs. Gurney, Tony Randall and Georgiann Johnson as Mr. and Mrs. Harvey Weskit, Ernest Truex, as the father of the bride, and Sylvia Field as the bride's mother, contributed to one of the most delightful shows this season. *Jose.*

Ed Murrow must have come out of his "Person to Person" last Friday (21) on CBS-TV with the conviction that the best interviewers don't necessarily make the best subjects for an interview. Show was a study in contrasts—columnist Earl Wilson, who makes his living interviewing celebrities, turned out a rather dull subject, while Jacqueline Cochran and hubby Floyd Odlum were voluble and fascinating guests.

Perhaps it was Wilson's "I'm just a smalltown boy looking at the big city" approach, sincere as it might have been, that made the interview so prosaic. He introduced "the b.w." (Mrs. Wilson), his mother-in-law and son Slugger, stopping to play catch with Slugger (a Yankee fan and second baseman) in the corridor. A fine, friendly family group. But strangely, Wilson didn't have too much to say. He still views Gotham from an Ohio smalltown viewpoint, he wants to write a novel about his hometown, and the nitery beat shocked him at first.

The Odlums, on the other hand, let loose with a welter of interesting miscellany, ranging from how it feels to fly through the supersonic barrier (Miss Cochran was the first women to do so) to the financial arrangements involved in making rain in Spain (one of Odlum's Atlas Corp. investment activities at the present time). Miss Cochran dominated the interview, reeling off in gracious fashion a long line of aviation firsts she's achieved and demonstrating some of the more outstanding mementos she's collected over 20 years of flying.

Odlum, a bit more retiring, nonetheless was fluent in his advice to youth (look less for security; take more chances; don't lose a sense of initiative), and in his description of the activities of the Atlas Corp. (The rainmaking deal is for Spanish hydro-electric outfits, with the firm getting paid on a contingent basis for the electricity produced from the rainfall created over the normal reservoir level.) A gracious and entertaining couple. *Chan.*

"Turnabout," heralded as a brand new programming idea for nighttime tv, had a half-hour test in the course of the "Tex & Jinx" show Thursday afternoon (20) via WNBT, N. Y. As devised by "Tex & Jinx" staffers Bill Adler and Al Perlmutter, their brainchild occasionally had its moments of interest, but for the most part merely added up to another means or excuse for bringing celebrities and/or quasi-celebrities to guest before the cameras.

"Haven't you at one time or another wanted to be someone else?" asked emcee Adler. "Well this is your chance to step out of character . . ." Conveniently on hand for this personality switching, among others, were a top male photographer and his femme model, plus writer-director Abe Burrows and "Can-Can's" Li'l. When the model succeeded in snapping the photog in the correct emotional pose she elicited the following from Adler: "Congratulations, you've just turned about."

The Lilo-Burrows exchange, of course, had the Broadway star shifting places with director Burrows. Going through the motions of a mock rehearsal, the pair contributed some innocuous banter and an occasional witticism. Studio cameramen, polled as to who did the best "turnabout," voted a tie between contestants. On the whole, this test showed "Turnabout" possessing possibilities for an afternoon airer, but much too lightweight for an evening spot. A name emcee, plus use of newsworthy guests, however, may punch the show up to some extent. *Gilb.*

With Phyllis Thaxter starred, the "Motorola TV Hour" on ABC-TV last week (18) presented "Atomic Attack," a fictionalized documentary concerning the dropping of a hydrogen bomb on New York and effects of the destructive blast on a Westchester family. It was a frightening reminder of what might be in store for us but, for all its educational values, the show failed to come alive, and it never went beyond the limited boundaries of standard — and rather trite—tv melodrama.

The fault, such as it was, could be traced to an attempt by scripter David Davidson to cram into one-hour program all the horror, heartbreak, fear and desperate frustrations that would follow in the wake of the bomb. And as if this were not enough, he added for good measure some sketches of people's behavior under stress and a dose of philosophy, i.e. the fellow who didn't want to fight but realized where the line had to be drawn, and the oldster with faith in the future.

To be sure, Davidson's job wasn't an easy one, since he had to serve so many purposes. There is no question that "Atomic Attack" must have pleased the Civil Defense people if for no other reason than that it shocked folks into realization that such an attack could occur. More importantly, perhaps, it integrated certain vital pointers on behavior should the bomb fall. From that view, "Attack" went over great.

Obviously, Davidson considered

(Continued on page 52)

TRUTH OR CONSEQUENCES
With Jack Bailey
Producer: Ed Bailey
Director: Irving Lambrecht
Writers: Phil Davis, Mort Lach, Cal Howard
30 Mins., Tues., 10 p.m.
P. LORILLARD
NBC-TV, from Hollywood
(Lennen & Newell)

That Ralph Edwards goldmine, "Truth or Consequences," has landed on NBC-TV again, this time for a summer ride for Lorillard in place of Fred Allen's "Judge for Yourself." Show is being done live from the Coast, and this time it appears to have caught a sense of spontaneity (perhaps from the fact that it is live) that projects it as a solid summer entry for NBC and a possibility for the fall.

Show, of course, rests upon the ingenuity of the scripters and production staff to dream up funny enough stunts for the contestants. By and large, the initialler succeded in that respect, kicking off with a woman balancing a pan of water on a pole, then taking a male contestant, putting him into a darkened room to kiss what he thought was a model but what turned out to be his wife (could have been embarrassing, but wasn't). Third was a reunion of a mother with her three service sons, and finale was giving a man two sheep and ordering him to come up with a suit from their wool within two weeks.

Jack Bailey's the emcee here, with Edwards maintaining a supervisory role only because of his other commitments, and Bailey, while high-pressure at times, does more than a satisfactory job, keeping things moving at a fast clip and clowning without looking silly. He handles contestants easily and relaxes 'em quickly. If Bailey can keep up the clowning and informality without straining and the trio of writers can provide situations as good as the initialler, "Truth" should have no trouble keeping and building an audience. *Chan.*

PERSPECTIVES
With L. H. Kirkpatrick, others
Writer: Fred Goerner
Producer: Keith M. Engar
Director: Alan Frank
30 Mins., Mon., 10 p.m.
Sustaining
KDYL-TV, Salt Lake City

Made possible by a Ford Foundation grant to the U. of Utah Library, "Perspectives" sets out to make history palatable to the average viewer. Technique used to accomplish this goal is the brainchild of L. H. Kirkpatrick, university librarian, who narrates the show.

Approach is to take a single date important in Utah history and then examine it as it relates to what was going on in the world at the time. For example, date chosen on stanza caught was 1869, the year the coast-to-coast railroad was completed in Utah, and the kickoff of the growth of the U. of Utah. These two events tied in with such events as Tweed's New York activities, Mark Twain's book, "Innocents Abroad," the first college football game, Mexican revolution and the opening of the Suez Canal.

Kirpatrick tied them all into a neat, interesting package through narration and brief dramatic scenes with collegians as actors. He received a healthy assist from a sharply-written script by Fred Goerner, which combined good humor, irony and clean dialog. Direction was smooth and well-paced. *Berl.*

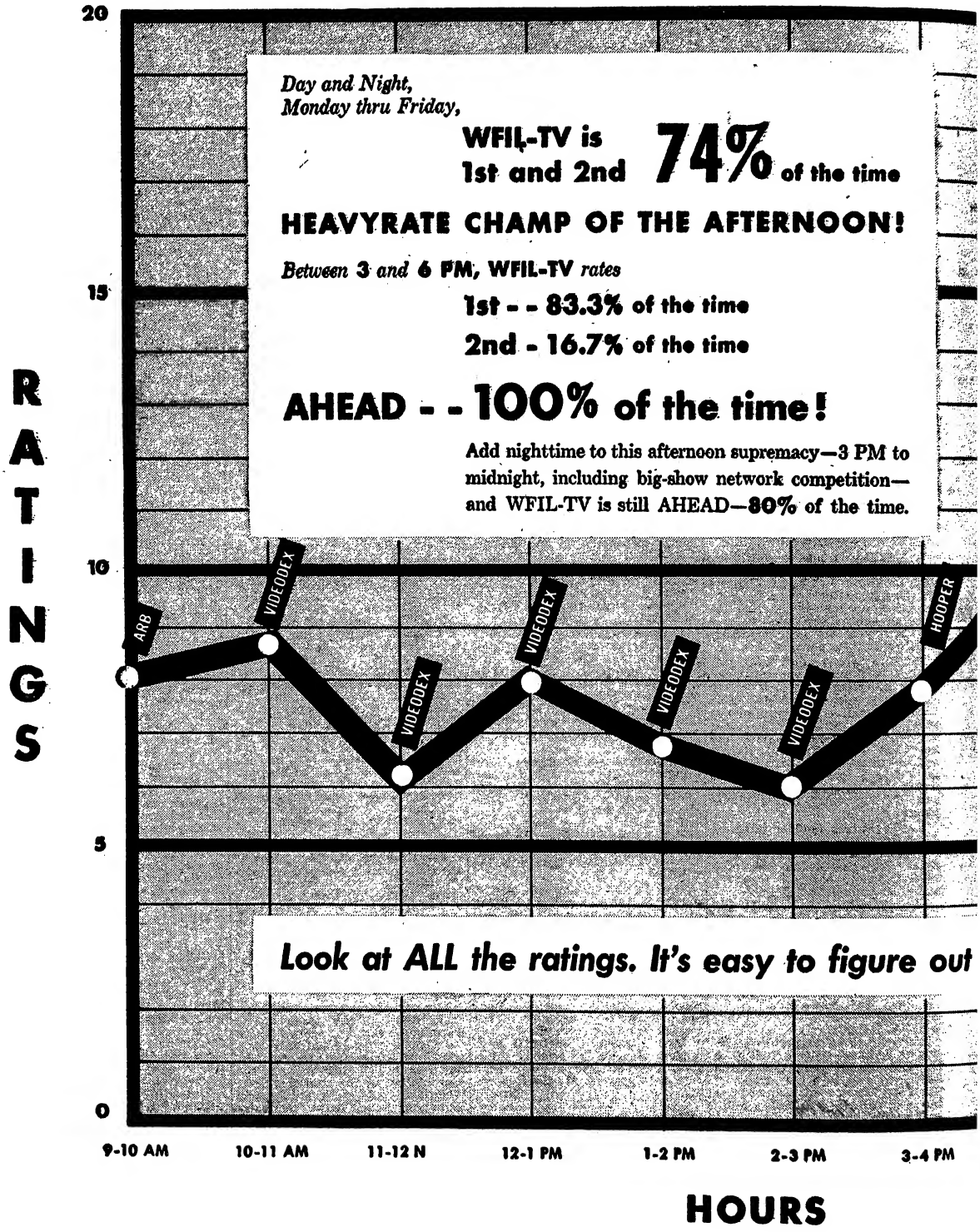
TIME FOR UNCLE WIN
With Win Stracke
Writer: Bob Hartman
Director: Dick Locher
30 Mins.; Mon.-thru-Fri., 2:30 p.m.
Sustaining
WBKB, Chicago

When WNBQ dropped Win Stracke's moppet-beamed "Animal Playtime" to make room for "Home," it touched off one of the biggest mail barrages from the putout moms in the NBC station's history. With such active backing, including petitions from PTA and similar groups, it was natural that WBKB should grab off the hot property.

Except for the title, it's the same show that won favor on WNBQ. And it's easy to see why Uncle Win registers so firmly with the preschoolers and their mothers with his bag of songs and stories, his guitar and his animal pets. There's no slambang play for kiddie attention. It's just a genial gent, with an obvious fondness for kids and life in general, unreeling his little yarns and dittles directly at the setside youngsters. Also aside from the fact that he's proved an expert tv babysitter, capable of keeping the tykes occupied for at least a half-hour daily, the conscientious moms obviously appreciate the small but meaningful lessons on kindness and fair play he weaves into his patter and songs. *Dave.*

If You Go By

PHILADELPHIA RATINGS



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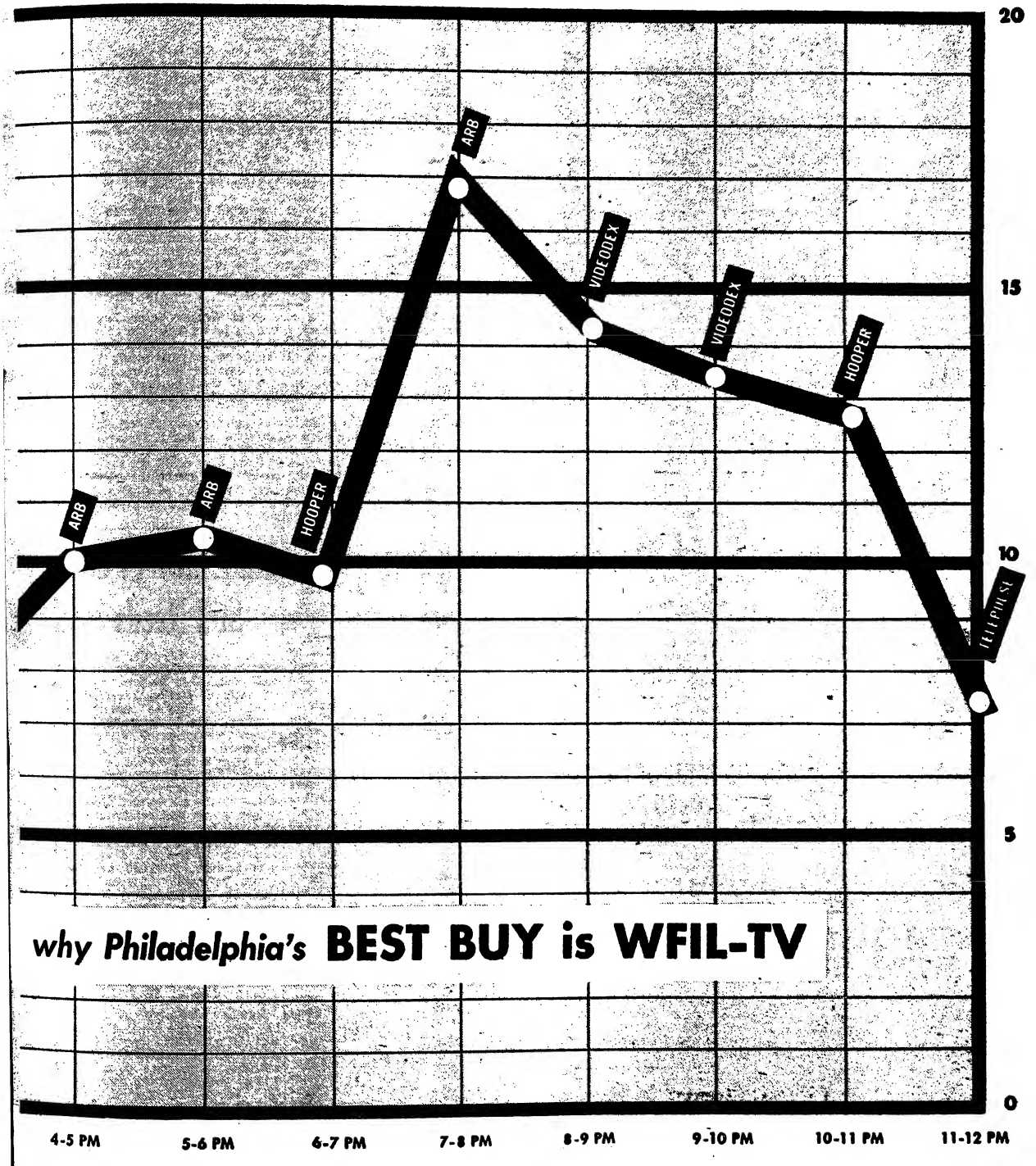

why Philadelphia's BEST BUY is WFIL-TV

WFIL-TV 6

The Philadelphia Inquirer Station

Channel

TV: Where-Do-We-Go-From-Here?

Continued from page 1

that it will have a vital bearing on their own future in television.

The Ultra High Frequency stations are in a quandary for choice affiliations and choice audiences, and this spells not-so-choice advertising revenue. The technical problems of converting loom large.

The VHF stations are also in a quandary because it is a case of too many stations in some cities, and also the problem of having expanded too fast.

It used to be a radio show, first and always, but now the AM boys, having for the most part charted their own future pattern and having levelled off their economic structures, are now sitting by in the background ast he tv operators inherit their problems.

And the problems seem to be mounting, with a lot of the target shooting emanating from the D. C. Congressional halls. Even NARTB prexy-board chairman Harold E. Fellows' annual message to the convention carried the ominous ring of a "beware of Congress" as he cautioned the nation's broadcasters to guard their every move in the future and not leave themselves open to the Congressional sharpshooters. His tribute to the Federal Communications Commission was revealing in itself—suggestive of an eraw hen the FCC and the broadcasters are united in a common bondan d fighting together to stave off the attacks from Congress.

The NARTB agenda itself is indicative of the tenseness pervading the confines of the Palmer House —strictly an all-business-no-pleasure round of meetings and huddles, with the traditional crap-shooting-poker dealing extra-curricular sessions tossed into the discard. For perhaps more so than any previous year, there is so much unpredictability and "where do we go from here?" surrounding the '54 conclave.

The FCC, for example, will turn out enmasse on Thursday for a roundtable discussion with the broadcasters in which all the major issues confronting a television industry will be tossed back and forth. This in itself shapes up as one of the most rewarding of the convention segments. Commr. Frieda Hennock, it's reported, is coming on loaded for bear to reprise her tear-stained blast at the pressure boys responsible for the UHF fiasco, as the standout next-to-closing act on the convention agenda.

"Freedom of Information'

Interest is high, too, in the upcoming "freedom of information" pnel session, with its Senator Joe McCarthy overtones and undertones, with Ed Kobak serving as panel chairman.

Participants will include Lawrence Spivak, of "Meet the Press"; Gerald W. Johnson, of WAAM-TV, Baltimore; Victor A. Sholis, of WHAS. Louisville; P. A. Sugg, of WKY-TV, Oklahoma City; Richard Harkness. of NBC; Sig Mickelson, of CBS-TV, and Basil L. Walters, of the Chicago Daily News.

Importance of Vidpix

Not surprising is the fact that tv film occupies such a prominent place in the scheme of things here (see tv film section). Some of the nation's standout telecasters are booked for participation in tv film workshop sessions and the vidpix exhibits are so predominant as to suggest that perhaps in the future they will have to set up their own convention to prevent the present unwieldiness at the Palmer House.

In his convention message, Fellows expressed deep concern over an era when "we are turning our guns on each other," portraying the FCC—"one of the best in the history of broadcasting" — as aligned with the broadcasters, while "our major industry problems seem to spring from two other sources; namely, Congress and legislative bodies, and ourselves."

"There's talk that we will be charged a license fee," he added.

Constant Sniping

"There's a hearing in the U. S. Senate devoted to determining whether men whose cameras and microphones preserve freedom would condemn (through influence) that most precious commodity which they now protect.

"There's a proposal by a man of high character and long public service that networks should be regulated.

"There's the continuing, petulant cry of those who would eliminate advertising on American radio and television stations and networks; cries uttered by persons who are truly strangers to the American system—through their lives and their fathers' lives have been spent here.

"There's the sincere and intelligent plea of sincere and intelligent observers that broadcasting keep its own house in order.

"There's the constant rumbling of differences between networks and affiliates — of AM pitted against FM — of UHF pitted against VHF. Gentlemen, we multiply our problem as rabbits multiply their progeny — arithmetically.

"We are still prone, as radio and television broadcasters, to fight each other for business—which is perfectly all right, if we remember that there are other forms of competition.

"Today, it seems, we have a Commission which is seeking only to get on with the job—and curious only, insofar as broadcasters are concerned, about our capacity to assist in this process.

Gunning At Each Other

"Gentlemen, we've lost our target. We are turning our guns on each other.

"The Langer and Bryson bills, directed toward restricting certain types of advertising over radio and television facilities—class legislation which is discriminatory, to say the least—have been introduced as the result of a well-organized lobby against the wet interests by the dry interests. We, as broadcasters, have given force to that campaign by failing, in some instances, to exercise sensible restraints.

"It's inconceivable to me that a television broadcaster would not subscribe to a television code and a radio broadcaster to the standards of practice. It is equally disturbing that some stations which do observe fine programming standards, have not yet realized the importance of certifying such ethics with a seal on the screen or a word on the air.

It is the failure of some to live up to such basic tenets that inevitably leads to criticism, and even to economic losses artificially induced by class legislation.

"The present hearing on multiple ownership in broadcasting is not the Machiavellian scheme of some legislator or group of legislators to arrest the orderly development of the art. It results from pressures brought to bear upon legislators by broadcasters themselves.

"The various baseball bills that have been introduced might never have seen the light of day if broadcasters would have begun much earlier the organized campaign of promotion and public relations which now has been undertaken by the NARTB's sports committee under the able leadership of George Higgins.

"In these and other respects, we are demonstrating an extraordinary talent for self-flagellation."

SEATTLE FM'ER PREZ IN APPEAL FOR HELP

Seattle, May 25.

Elwood W. Lippincott, owner of Seattle's lone frequency modulation station, KISW-FM, appealed to the station's public last week for "more advertisers—more listeners —more publicity—more help."

Lippincott, in a signed editorial in the station's printed monthly schedule, disclosed that he had put into the station (in addition to his original investment) $25,000 from his personal funds during the past four years.

of fine music, and plays popular music weekdays for a grocery firm during store hours.

Lippincott paid tribute to his employees, asserting they "are probably the lowest paid in this area . . . but they have had the

The station operates on a policy faith to keep KISW on the air."

Charleston, S. C.—WUSN-TV, Charleston, has signed an affiliation agreement with NBC. The tv outlet, currently under construction, is scheduled to go on the air Sept. 25, 1954. It will operate on Channel 2. J. Drayton Hastie is president of Southern Broadcasting Company, which owns the tv affiliate and radio station WUSN.

Be Careful

An around-the-clock six-day safety campaign will be conducted by WCBS, N. Y., during the long Memorial Day weekend. Beginning today (Wed.) and continuing through May 31, station talent will hammer home one thought—be careful.

Highlight of the campaign will be the rebroadcast tomorrow (Thurs.) of the award-winning CBS Radio network shocker on traffic fatalities, "Dead Stop," narrated by Red Barber.

Labor Balked On Brit. Com'l TV

London, May 25.

Standing pat on its original intentions, the Churchill government is pursuing its policy of speeding the Television Bill through Parliament and has rejected most of the amendments initiated from Labor opposition benches.

The introduction of the Parliamentary move, which is designed to limit the time spent in debate, has annoyed the opposition, but will probably guarantee the passing of the bill through all its stages before Parliament for summer recesses. If the time table is adhered to, it would give the tv industry a full year in which to get the service started in time for the first commercial transmissions to begin next summer.

During last week's debates in committee, the Labor opposition made abortive attempts to preclude from the Independent Television Authority persons with an interest in program companies, and advertising from ad agencies; to deny the ITA the power to equip studios, and to insure that news broadcasts should be the sole responsibility of the Authority and should not be transmitted by program companies or advertisers.

Eyeing Tint TV

The British government has ordered an immediate investigation into the introduction of colored tv. News was given by Asst. Postmaster-General L. D. Gammans in the House of Commons last week.

In reply to a Labor questioner, the Minister said the industry had been doing a great deal of research into color television and the BBC were cooperating closely, but it was bound to take some considerable time because there were several difficult technical and other problems to be solved before a reliable and economic color service could be provided.

NO TAINT OF POLITICS TO TOUCH BRITISH SHOW

London, May 18.

Because one member of the cast of "The Archers," a BBC radio family feature, had opened a Conservative Party garden fete, new rules are to be established forbidding artists to participate in political gatherings.

Sir Alexander Cadogan, BBC chairman, has advised a protesting M.P. that he sees "there is a danger that appearances at fetes might appear to associate the program with party politics. The cast," he added, "has therefore been told that further engagements of this nature would do harm to the program."

'Comment' In 'Firestone' Slot Starting June 14

A couple of changes in summer slottings were made by NBC-TV last week as a result of termination of "Voice of Firestone" effective after June 7 simulcast. "Comment," originally carded to pinchhit for "Ethel & Albert," will take Firestone's 8:30 slot. "E & A" most likely will get "TV Recital Hall," reprise of a filmed series.

"Comment" will assemble NBCommentators in a discussion of major issues, with each analyst given up to about 10 minutes solo before the cameras. It will be launched June 14.

Houston — Clifton Smith has been appointed publicity director for KCOH. Smith will continue to air his disk jockey shows on which he's known as "The King Bee."

Inside Stuff—Radio-TV

Chicago Television Council is making available to the industry a fresh-off-the-press tv bibliography. Fifty-page booklet is a compilation of all major books and pamphlets dealing with tv, covering the period between 1940 and 1954. The Council sponsored the publication, which was put together under the supervision of Dr. Charles L. Allen, director of research at Northwestern U.'s Medill School of Journalism Copies may be obtained at cost price of $1 from the Chi Council's secretary, Pat Banks, American Broadcasting Co., Chicago.

Sale of home and auto radio sets combined in 14 of the largest markets exceeded that of tv receivers 164% in 1953, according to Sherril W. Taylor, sales promotion manager of CBS Radio spot sales. His presentation, entitled "Keeping Tabs on 14 Markets," also notes that in the six years, 1947-1953, radio homes (as differentiated from set circulation) increased 25% in these same areas. The home set circulation has increased 63%. Stations and markets covered are: KCBS, San Francisco; KMOX, St. Louis; KNX, Los Angeles; KSL, Salt Lake City; WAPI, Birmingham; WBBM, Chicago; WBT, Charlotte; WCAU, Philadelphia; WCBS, New York; WCCO, Minneapolis-St. Paul; WEEI, Boston; WMBR, Jacksonville; WRVA, Richmond and WTOP, Washington.

NBC's Delbert Mann has been working the last couple of Mondays with an American Theatre Wing group in New York on the actor's adjustment of a legit theatre performance to tv requirements. Before Mann's entry, Bobby Clark put in an intensive session on comedy scenes. Activity is part of a pro course called "'Acting Is a Business" which, under Arthur Hanna's guidance, "copes with the actor's need to be at home in all the media of employment—theatre, radio, tv and films," according to Louis Dropkin, of ATW's video administration.

The breadth of foreign language broadcasting in the U.S. is pointed up in a small way by a "tentative list" of 26 broadcasters handling such material in New York alone. Compiled by the Common Council for American Unity, with headquarters in N.Y., it includes 25 commercial stations and one college-run FM operation, which broadcast in almost every conceivable "civilized" tongue from Serbo-Croatian to Gaelic. In an attempt to get complete info on foreign broadcasts, the Common Council, headed by prexy Earl G. Harrison, has sent lists to each state seeking verification of the "tentative" listings.

National headquarters of the League of Women Voters has issued a brochure to its local branches called "Tips on Television," advising the branches to get in on video as a valuable assist in the job of getting out the women voters. It suggests as particularly valuable such things as panel shows, women's daytime programs and local giveaway shows. Manual emphasis that tv must be used in addition to other media and not as a substitute for the others.

A complete sound effects library of gunshot sounds, ranging from a .22 to a .405 Sharps, has been established by Ray Kemper and Tom Hanley of the CBS sound department on the Coast. They spent two days out in Mint Canyon, firing everything they could get their hands on, while soundman Jack Sixsmith stood by with tape recorder. Whodunit and western producers now have their pick of sounds tailored to fit their scripts instead of having "the pop of a cork substituting for what should have been a blasting gun."

Return to Selling Radio, BAB Tells AM Owners; Deplores Exec Sluffs

Chicago, May 25.

When owners of radio stations will give their complete attention to their AM operations and return to selling, that will be the time they can turn deficits into profits.

That's the pitch Broadcast Advertising Bureau will be making to the NARTB delegates tomorrow (Thurs.). BAB exec V. P. Kevin Sweeney and board chairman Charles C. Caley will tell AM operators that they've got to return to selling radio, that they must hire more salesmen, pay them better and devote less time to their other interests and more to radio.

BAB participation in the convention got underway yesterday (Mon.) with a board meeting which accepted the resignations of John F. Meagher (KSYM, Mankato, Minn.), v.p. in charge of radio; Arch L. Maden (KOVO, Provo), who's joining the BAB staff as director of member service; and Herb Hollister of KCOL, Fort Collins, Col. Meeting also set up a nominating committee under WJR's (Detroit) John L. Patt to set three replacements and also a new board chairman to replace Caley.

Sweeney told the BAB board that BAB'S goal of $750,000 by November will be realized and the $800,000 mark set for March looks promising. He also reported BAB had swung 12 Canadian stations into membership.

Two Tele Renewals For ABC-TV; Daly's Loner

ABC-TV picked up two tele renewals last week, bringing in Brown Shoes to continue its "Smilin' Ed McConnell" telepix series and repacting ReaLemon as its "John Daly & the News" twice-a-week bankroller.

Brown wants ABC to find an alternate week bankroller for the Saturday morning (10:30) kidpix, but if this can't be done, it's willing to go along on an every-week basis. ReaLemon is keeping its Tuesday-Thursday half-sponsorship of Daly, the only sponsor left to the newscaster.

Chi Educ'l TV'er Still Needs 300G

Chicago, May 25.

Still short $300,000 of their original goal, civic backers of Chi's educational station revealed last week that they've moved their starting date back another year. When the non-profit organization launched its fund-raising drive last year it had hoped to get the station, which is to occupy Channel 11, Chi's remaining VHF franchise, on the air by next October.

The group had set up a target of $1,200,000, which was calculated to be enough to launch the station and operate it for two years. Of this amount, $884,000 has been raised by public contributions to date, so the promoters have decided to hold off starting the operation until "late in 1955."

Another All-Spanish Outlet In Southwest

Another all-Spanish radio outlet has come on the air in the southwest. It's KCCT in Corpus Christi, which with a 1,000-watt signal is reaching a primary area of 50 miles. Officers of the new station are Aroldo O. Lerma, prexy; Gabriel Lozano, v.p., and Nestor Cueste Jr., general manager.

Richard O'Connell, the N. Y. station rep who handles six other all-Spanish outlets in the southwest, is handling national representation for the station. O'Connell also grabbed off representation for KTXN, Austin's Spanish-language station.

ReaLemon's 'B'fast' Buy

ReaLemon, over the past several months an increasingly prolific radio and tv spender, stepped into the "Breakfast Club" breach created by the ankling of Toni from the ABC stanza, to pick up the two quarter-hours, for a firm 52 weeks starting June 1. Juice and sirup outfit will bankroll the Tuesday and Thursday 9-9:15 segments, with one-shots on May 26 and 28 as a pre-sponsorship promotion.

Announcing a new **BMI** *program series*

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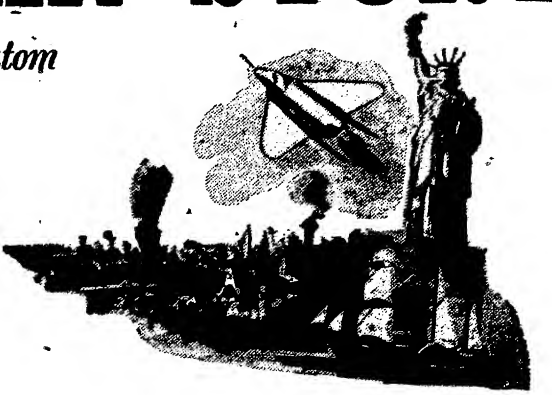

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Sixty scripts are already in work and other programs in this continuing series are being scheduled.

These programs are designed for presentation by one voice. The music cue sheets, to be supplied with each mailing, list the currently available recordings and published music to be used to emphasize and highlight each story.

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The staff of BMI can think of no more satisfying work, in the midst of a troubled world, than to play a part in the restatement, in words and music, of the fascinating story of our country's origin and growth.

Sample scripts and full details of "The American Story" are displayed at our headquarters in the Palmer House, Suite 802-803, during the NARTB Convention.

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From the Production Centres

IN NEW YORK CITY . . .

Jacquelyn Dumbald, winner of the Mutual-Old Gold "College Queen of America" trials, to appear on the Martin & Lewis show May 30. Gal was chosen by several hundred ex-"Queen For a Day" winners . . . WMGM broadcast the first Benjamin Franklin mag awards presentations, under the auspices of the U. of Illinois, last night (Tues.). Major writers, including **Allan Nevins, Jim Poling** and **Leon Pearson** (NBC critic), were on hand to speak . . . **Leonard F. Erikson**, recently returned to McCann-Erickson from VOA, was honored at a luncheon given by former Voice of America colleagues.

CBS newscaster-analyst **Larry LeSueur** to speak at 4th Infantry Division's national reunion June 5 at Hotel Statler. He landed in Normandy with advance elements of the division on D-Day . . . CBS doorman **Mike Donovan's** sonnet to **Leo Durocher**, "Leo's Lament," was given to The Lip during his recent visit to the web . . . WNBC's **Sandy Stewart**, teenage thrush, to appear at highschool fashion show given June 1 by Seventeen mag . . . CBS sales manager **Eldon Hazard** and ad-sales promotionist **Charles Oppenheim** to Cleveland for Monday's (24) special **Arthur Godfrey** airing opening new Pick-N-Pay Supermarket . . . **Gene Hamilton** replaced **Fleetwood** on WNBC's "Music of America." Station's news and special events chief, **Bill Berns** to be interviewed on UN Radio this week re his recent global trip . . . **James Fassett**, CBS music director, spoke before Grand Rapids Music Society last week . . . **Bob Wilson** and **John Wingate** subbing for **Kenneth Banghart** on WNBC and WNBT, respectively, as Banghart took a week off to vacation in Honolulu.

Hugh M. Beville, NBC's director of research and planning, to preside at press gathering June 7 at RCA's Johnny Victor Theatre, to deliver his study of daytime audiences and characteristics . . . Mother-daughter team of **Adele** and **Nancy Ronson** (Nancy is seven) into running parts on "Brighter Day," CBS radio and tv . . . **Harry Sosnick** tapped as guest conductor for several NBC Summer Symphony shows . . . **Robert Meeker's** station rep staff expanded with the addition of **Dave Grimm** (ex-Shaw-Walker Co.) to the sales staff and **Gayenelle Jackson** to the promotion department.

WMCA resumed round-the-clock broadcasting with the premiere of "Night Watch" yesterday (Tues.) morning from 2 to 6 a.m., originating from the station's studios with **Ray Carroll** as host. Program is being aired six mornings weekly, Tuesday through Sunday, and features music, talk, news, weather, time checks, sports and fishing reports.

Robert Hyland, sales manager for KMOX, CBS-owned outlet in St. Louis, in town on biz . . . Dodgers' **Roy Campanella** participating in WCBS' Memorial Day safety campaign . . . **Mrs. Edgar Bergen** guested on hubby's CBS Radiocast Sunday (23) . . . **Patsy Campbell**, contract star on "Second Mrs. Burton" for General Foods (via Y&R), just signed for another year . . . **James Fassett**, CBS director of music, will be given an honorary degree of Doctor of Music by Cedar Crest College, Allentown, Pa., May 30 at commencement exercises . . . **Two & One Trio** formed by **Rosa Rio, Eddie Litvin** and **Bobby Christian.**

Donald Buka added to cast of "Helen Trent" . . . **Mildred Clinton** new to "Stella Dallas" . . . **Harold Huber** into "Just Plain Bill" . . . **Ralph Norman** will take over as musical director of "American Music Hall" beginning with Sunday's (30) broadcast over ABC. Norman replaces **Paul Whiteman**, who begins his new ABC-TV network show, "On The Boardwalk" same night.

Kay McMahon, formerly casting director for Ruthrauff & Ryan and later with the Carl Eastman talent agency, just appointed casting director at Young & Rubicam . . . **Patt Barnes**, after 25 years in radio, is quitting WOR end of month to set up a video packaging office. He's prepping a crime panel stanza for an old sponsor, with detective **Ray Schindler** as star.

IN CHICAGO . . .

Jack Pavis, ex-WBKB publicity, has joined the Fulton-Morrissey ad agency . . . NBC and Northwestern U. are joining forces for the 13th annual radio-tv institute starting June 18. Co-directors will be **Don Fedderson**, chairman of the school's radio-tv department, and **Judith Waller**, Chi NBC public affairs and education director. Instructors from NBC include **George Heinemann, Don Meier, Ben Park** and **Dave Parker** . . . **Cecil Barger, Robert Nord** and **Arthur Kleven** added to the Aubrey, Finlay, Marley & Hodgson ad agency copy staff . . . BMI prexy **Carl Haverlin** handed a citation by the Radio Council of the Chi board of education for BMI's "Book Parade" series . . . **Henry Cook** slated to take over **Bill Ray's** 7:55 a.m. newscast on WMAQ for Talman Savings & Loan while the latter junkets to Europe for three months . . . **Leonard Stone** and **Don McCarty** co-emceeing new "30 Seconds to Go" quizzer nightly on WCFL for Bulk Petroleum.

IN SAN FRANCISCO . . .

Bob Hope aired in (26) to host a benefit for the scholarship fund of the Calif. Dairy Industry at Berkeley's high school aud. Also on tap —**Margaret Whiting, Jerry Colonna, Les Brown, Rusty Draper** . . . **Preston Foster** and **Lois Moran**, of ABC's "Waterfront" series, participated in the Menlo Circus Club's Little House benefit in San Mateo (22) . . . KFRC's "Breakfast Gang" trekked to Willows, Cal., for city's 1954 lamb derby (23) . . . **Rosemary Clooney** in (25) for a 10-day air romp with local deejays . . . **Nita & Peppi**, the two young dancers who signed with **Jack Benny's** summer troupe, brightened local teevee scenes during appearance at Bimbo's . . . Plans are ahead for a television version of **Dean Maddox'** "Amateur Hour." Program has aired over 1,000 radio shows via KFRC . . . **Bill Dempsey**, KPIX educational director, father of a boy. And **Russ Coglin** and **Jack Grant**, Oakland KROWmen, are expectant dads.

New appointments: **Joseph G. Fisher** named general sales manager of Stockton's new teevee station, KHOF; **Al J. Madden** will head the newly created national sales org for local Sportsvision Inc.; **H. G. (Jock) Fearnhead**, general manager of KYA, named veep of KYA Inc. Station is affiliated in ownership with WINS, N.Y., and KONA-TV, Honolulu . . . **Mrs. M. C. Sloss** retired (23) after 10 years of voicing KNBC's "Know Your Symphony." **Clarence Leisure** is the new host of station's "Lucky Lagar Dance Time" jamboree, Monday through Saturday.

IN PITTSBURGH . . .

Dave Murray, WENS program director and newscaster, and **Mimi Cooper**, of the Wasser, Kay and Phillips agency, will be married in September . . . **Ray Jenkins**, news exec sales assistant to President Bob Cox of WMCK, is the choirmaster at the St. Stephens Episcopal Church in McKeesport . . . **Russell Arms** and his wife, **Lisa Palmer**, are coming on from New York to costar on the final Duquesne "Show Time" program of the season over WDTV on June 2 . . . **Joe Jekins**, until recently commercial manager of WKJF-TV, has joined WEST-TV in Steubenville and will be that station's business rep in Pittsburgh . . . **Dick Nason**, late of defunct Battle Creek, Mich., UHF station, is new general manager of WKJF-TV . . . **Jim Hughes**, WJAS program manager, celebrated 27th anniversary with the same call letters . . . **Jerry McCarthy** and **Paul Ralph**, both from Brooklyn, have been added to the Channel 2 engineering staff . . . **Kathryn Kuhlman**, radio evangelist on KQV since 1950, has signed with station for another year of her half-hour morning broadcasts . . . **Jack Tolen**, ex-WDTV director, new unit manager of "One Man's Family" in Hollywood under its producer, **Gino Conte**, former production chief at Pitt Playhouse . . . **Ray Lehman** latest addition to the WENS announcing staff. He also teaches speech at the Griffith Charm School . . . KDKA's **Rainbow Jackson** off the critical list at Allegheny General Hospital . . . **Wm Fanning**, radio-tv editor of Post-Gazette, and his wife back from a Block Island, R. I., vacation.

Rege Cordic, of WWSW, will receive the 1954 award of Junior Achievement of Pittsburgh . . . Model **Eleanor Schano**, who is marrying **Barry Kaye**, WJAS deejay in June, just been picked as local "Miss Cover Lovely" for this year . . . **Ray Jenkins** has resigned from KQV staff to become executive sales assistant to **Bob Cox**, general manager of WMCK, McKeesport . . . **Bob McKee**, former WCAE announcer, now working for a Norfolk, Va., station, after several years in Chicago radio, and has moved the family to Virginia Beach . . . **Mary Jane Mueller**, head of traffic at KQV, has a song-and-dance specialty in variety show being put on by the Chartiers Heights Council of the Knights of Columbus . . . **Jim Shannon**, radio and tv announcer, and his wife celebrated their sixth wedding anniversary . . . WDTV has already moved its business offices from Chamber of Commerce Building to Gateway Center, but studios won't be ready until around the end of August . . . **Ricki Wertz, Joe Deane's** assistant on his Coca Cola "Bandwagon" on WENS, has a featured role in Charlie Gaynor's new revue, "Between Friends," at the Playhouse.

IN PHILADELPHIA . . .

Jack Creamer, former video "Handy Man," has joined the Al Paul Lefton Agency as copywriter . . . **Ralph Collyer** took over the 4 to 4:30 segment, "Hi Neighbor," on WCAU, succeeding **Ed Harvey** . . . **Eddie Newman**, WDAS disk jockey, is staging a benefit show for songstress **Dodie O'Neil**, now in a Lakeland, N.J., sanitarium, at the Broadwood, June 6 . . . **Dick Cohill**, WIP's late-night record librarian, has enlisted in the U.S. Marine Corps . . . **George E. Costello**, producer of the Grady & Hurst 950 Club (WPEN matinee juve participator), has resigned to open his own promotion agency. **Gilbert S. Faggen** replaces him.

Alan Rusten, former news director at WDEL-TV, Wilmington, Del., has joined WPTZ staff as a news writer . . . **Franklin A. Tooke**, general manager of KYW, has been named to the DePauw U. alumni fund-raising committee . . . **Bill Givens**, KYW staffer, has taped a series of 15-minute interviews with top sports personalities for use on radio stations in 162 veterans hospitals. Series is being recorded every Monday at Philadelphia Veterans Hospital . . . **Robert N. Pryor**, v.p. in charge of public relations at WCAU, has been named chairman of the publicity committee for the Philadelphia Chamber of Commerce . . . **Phil Sheridan**, star of "Rise and Shine," WFIL's 6 to 9 a.m. (Mon.-Sat.) wakeup program, has been signed to a new two-year contract.

IN MINNEAPOLIS . . .

WMIN-TV, starting last week (Tues.), increased programming schedule, going on air daily at noon. It shares a channel with WTCN-TV . . . WDGY in new and larger quarters . . . U. of Minnesota's radio station KUOM offering four 15-minute Thursday broadcasts, "Darkness at Dawn," to acquaint public fully with impending sun eclipse June 30 . . . Sportscaster **Dick Enrotir**, recent WCCO tv and radio acquisition after seven years with WLOL, launching radio 15 minutes sports review show nightly Monday through Friday at 6:15 p.m.

Latest "expose" of **John Ford**, WTCN-TV newscaster, on his late-night show concerns alleged necessity of U. of Minnesota minor civil service employees having to pay fees to private employment agencies to get jobs . . . WCCO radio offering new public service highway program to promote safer auto driving . . . **Stuart Lindman**, WMIN-TV news director, emceed Veterans Administration show here . . . **Irving Smith**, former WCCO producer, joined WLOL as announcer . . . **Jim Bormann**, WCCO radio news department head, lectured at U. of Montana . . . **Ed Viehman**, WCCO producer-writer, passing cigars. It's an 11 pound boy . . . WMIN-TV starting new series of full-length films, never shown before on tv in this territory, at 8:30 p.m. Sundays.

Stew MacPherson, WCCO radio newscaster and special events broadcaster, touring Alaska and Canada to gather material for series of documentary programs on the continental air defense system . . . KROC-TV, Rochester, Minn., holding telethon this week to raise funds for mental health . . . New and novel **Bee Baxter** KSTP-TV show, "Bring the Baby," exhibits a different Twin Cities' baby daily. The baby just acts naturally, there being no rehearsal.

IN CLEVELAND . . .

Brooke Taylor, ex-NBC program director, planning "Results, Inc." with public relations exec **Pat O'Toole** . . . **Mort Fleischmann**, Johnny Andrews production staff, to New York . . . WGAR's novel "Mother's Day," in which 11 spouses had counterpart taking station's chores, received CBS kudoes and will be annual affair . . . WEWS' **Jim Breslin** elected radio-tv bowling league prexy with NBC's **Joan Illingworth** and **Alice Soula** to repeat as treasurer and secretary respectively . . . La Riche Olds bought into **Bob Smiley's** WGAR "Journey into Melody" . . . **Todd Purse**, WJW disker, getting extended spiel time . . . WERE's **Bill Randle** mending after auto mishap . . . WTAM's 19-piece house orchestra split into morning Dixieland and upcoming concert units with **Henry Levine** batoning . . . WGAR's **Glenn Baummann** doing "Do-It-Yourself" Sunday pitch.

Lee Sullivan resigned from WERE . . . NBC's **Barry Wood** in local color talks . . . **Red Buttons** in for "Big Brother" supper . . . **Ed Sullivan** skedded for Rotary talks (27) . . . WXEL's **Bob Neal** in fishing equipment contest . . . **Sid Andorn** to emcee WXEL's premiere of "Full Face," with proceeds for cancer . . . WGAR's kiddie contest attracted 23,000 entries.

IN OMAHA . . .

Liberace visited KMTV here last Tuesday (18) to make a personal appearance on his own tv stint. It was a plug for his own show at Ak-Sar-Ben Collseum the next night . . . KMTV sport announcer **Dick Charles** doubling on the p.a. system for **Abe Slusky's** Playland Park stock car races . . . **Bill King** named new sports director of KOLN and KOLN-TV at Lincoln. He succeeds **Bud Shaner**, who quit to devote full time to obtaining his master's degree at the U. of Nebraska. King, formerly at WSIV, Pekin, Ill.; WTAD, Quincy, Ill., and WIRL, Peoria, Ill., will play-by-play Lincoln Chiefs Western League games this summer, with **Jack Hyland** doing relief chores.

Buffalo NBC Affil WBEN Switching to CBS June 1

Buffalo, May 25.

WBEN, local NBC affiliate since 1930, will become a basic CBS affiliate on June 1, according to an announcement made here this week. Although the NBC-WBEN contract still has a year to run, switch was updated by mutual agreement. WGR will become NBC's Buffalo outlet, at the same time telecasting over Channel 2 on a new NBC-TV franchise.

WBEN-TV continues to carry programs of four networks, including ABC-TV and DuMont.

New Sales Director For Hawaii Regional Web

Honolulu, May 25.

George Mansfield has been upped to commercial manager of KGU and director of sales for All-Islands Network, four-station regional web. Radio vet, who joined NBC affiliate in 1952, was an account executive with Hawaiian Broadcasting System from 1936 to 1946.

George P. Zimmerman, formerly with WTMJ-TV, Milwaukee, and Leonard R. Engstrom, formerly of Lincoln, Neb., have been named to KGU and All-Islands sales staff.

Philco 1st Qtr. Sales Off 12%

Philadelphia, May 25.

Philco Corp. sales and earnings declined during the first quarter of 1954, according to William Balderston, president, who reported a 12% drop from the $129,058,000 of the first quarter of 1953, to $113,777,000 for the same period this year.

Earnings dipped to $2,438,000, or 62c a share, from $3,401,000, or 88c a share. The company also announced a regular quarterly dividend of 40c a share on the common stock, payable June 12 to stockholders of record June 1, and 93¾c on the preferred, payable July 1 to stockholders of record June 15.

"As Philco anticipated," Balderston said, "highly competitive conditions have prevailed in the television industry and it has been necessary so far this year to produce a larger quantity of the lower-priced sets to meet the competitive situation. By following this policy, the company has increased its share of the available business, strengthened its trade position and maintained employment at the highest possible level."

Commenting on the strike at the Philadelphia and Sandusky, O., plants, Balderston added: "We very much regret the present interruption of production and the company looks forward to its early resumption."

Factory 'Electric Brain' Unveiled to Sales Meet Via Close-Circuit Tele

A new advancement in closed-circuit tv business meetings was registered Monday (24) when the Tele-Sessions division of Theatre Network Television relayed to a sales convention at the Waldorf-Astoria, N. Y., a program direct from the participating company's factory. Occasion was the unveiling of the International Business Machines Corp.'s newest "electric brain," a high-powered electronic automation said to be the "fastest and most flexible commercial data processing system ever devised."

The new machine was shown to 1,300 IBM salesmen and to the press for the first time via the closed-circuit medium, with the program originating from the company engineering annex in Poughkeepsie, N. Y. Produced by TNT and employing IBM employees for the demonstration, the closed-circuit telecast proved an effective method to introduce the new product. The picture was sharp and clear, the sound clearly audible. Overall effect made a sharp impression on the Waldorf assemblage, frequently resulting in bursts of applause. The telecast was presented on a 20x30 foot screen, resulting in the largest tv picture yet obtained indoors. The picture was shown via a special mobile tv projector, one of a pool maintained by TNT for its closed-circuit work. A mobile unit of four cameras was employed at the IBM factory.

Entire telecast revealed production knowhow and skill. Special script was prepared by TNT staffer Frank Seaver. Bob Daniels directed and Richard Romney supervised the production.

This was the 68th closed-circuit event handled by TNT over a period of five years. In addition to boxoffice events, such as fights and opera, TNT has staged business meetings for Sealtest, Dodge, N. Y. Dress Institute, National Assn. of Manufacturers, Lee & Disney Hats, Smith, Kline & French Laboratories and Lees Carpets. A kinescope of the IBM telecast will be employed by the company's sales staffers in pitching the new "702" electronic office. *Holl.*

Settle 'Song' Suit

Los Angeles, May 25.

Breach of contract suit for $1,350,000, filed by Bill Anson and Don L. Davis against CBS over the "Songs for Sale" show, was dismissed by Federal Judge Harry C. Westover after a private settlement for an undisclosed sum.

Plaintiffs claimed "Songs for Sale" was copied from their own "Song Jury" on KFWB and "Music Is My Business" on KTTV.

Television Chatter

New York

Irene Manning costars with **Anthony Ross** in "Dodsworth" on ABC's "Kraft TV Theatre" tomorrow (Thurs.) . . . **Helene Parker** agency set **Kenneth Martines** for "You Are There," **Susan Zeller** for Amm-i-dent on "Danger," **Nancy Reynolds** for Noxzema on "Person to Person" (all CBS); **Judith Lowry** on Campbell "Soundstage" (NBC) and **Rosemary Prinz** again for Holidays Cigs on "Plainclothesman" (DuMont) . . . **Virginia Vincent**, busy gravitating between legit and video, will appear on NBC's "Big Story" Friday (28) . . . **Ed Burke** joined WNBT as supervisor of studios . . . **Gabriel Bayz**, ex-script ed and film supervisor of BBD&O's tv department, to Robert Lawrence Productions as creative chief.

Clancy Worden, public affairs chief of WCBS-TV, N. Y., ran into Mrs. **Eleanor Roosevelt** the other day and had a fast chitchat with her in—of all places—an elevator. After a bit of prodding, Mrs. FDR remembered vividly that Worden, then an Army major, escorted her to San Juan, P. R., when he was with the Caribbean Defense Command during the war.

Clifton Fadiman subbing for vacationing **Robert Q. Lewis** on ABC-TV's "Name's the Same," while **Jack Paar** dittoes on Lewis' cross-the-board CBS-TV daytimer . . . Moppet **Charles Lee Saari** forced out of the **Red Buttons** show last week by a case of measles . . . Actor **Robert Emmett** (**Kim Hunter's** hubby) set his first tele script, "Good for You," on ABC-TV's "U. S. Steel Hour" for June 8, with **Diana Lynn** starring . . . **Stan Lee**, whose last assignment for CBS-TV was as associate producer on the kinescope of "Twenty First Precinct," is now producer on "Woman With A Past." **Richard Brill** left "Woman" to be co-producer on "CBS Morning Show."

Gilbert Fall has joined NBC Film Division's Los Angeles office as salesman . . . "Johnny Blue," **Douglas Fairbanks Jr.'s** film this week on WNBT, entered in Venice Film Festival. It stars **Sam Levene** . . . **George Blake** on auto trip with **Groucho Marx** in Europe to shoot DeSoto commercials for "Bet Your Life."

Bob Finnegan into the Sunday and Monday segments of WPIX's "Sports Spotlight" . . . **Lillian Roth** to headline tonight's (Wed.) **Walter Woolf King** stanza via DuMont . . . **Werner Michel**, DuMont exec producer, scripted last night's (Tues.) edition of "Love Story."

Packagers **Gross & Baer** prepping two soapoperas scripted by **John Haggart**, "A Woman to Remember" and "Look for the Woman" . . . **Bill Laffey** to WATV, Newark, sales staff from Forjoe rep outfit . . . **Pamela FitzMaurice**, nine-year-old, to make fourth appearance on Kraft's ABC-TV edition June 3.

Chicago

Bill Bailey, w.k. country and western singer-emcee, departing the Chi scene to take over next week as program director at WLW-D, Dayton. He'll also host a daily hour show on the Crosley station . . . **Norm Barry** set to call the shots on WNBQ's late-night golf remote teeing off next Tuesday (1) from the Tam O'Shanter country club under the bankrolling auspices of DeMet Pontiac . . . **Ed Sullivan** here last week to help launch annual Poppy Day sales . . . **Jack Brickhouse** describing the bumps and grinds on WGN-TV's Wednesday night stock car telecasts from Sante Fe park . . **Frances Horwich**, NBC-TV's "Ding Dong School" hostess, to be guest of honor and featured speaker at the annual gathering of alumni of the Ottawa, O., public schools Saturday (29) . . . Sarra is shooting a series of blurbs for Toni's new Viv lipstick.

Dick Noble subbing for **Len O'Connor** on WNBQ's local news inserts on "Today" while the latter is in England on a BOAC junket. O'Connor, in turn, to sub for **Bill Ray** on WNBQ's "City Desk" this summer while Ray spends a three-month leave of absence traveling on the Continent . . . **Elsa Aylward** joins Filmaek Studios as assistant ad manager working on theatre and tv accounts . . . **Bob Murphy**, co-host on WNBQ's "Bob and Kay" show and emcee of WBKB's "Amateur Hour," to deliver the commencement address Sunday (30) at his alma mater in Bismarck, N. D.

FCC Picks Asst. Counsel Down Deep in Arkansas

Washington, May 25.

Passing up various career candidates, FCC went down into Arkansas last week to fill a staff vacancy. Agency appointed J. Smith Henley of Harrison, Ark., as Asst. General Counsel in Charge of Litigation, succeeding J. Roger Wollenberg, who resigned recently to enter private practice.

Henley, 37, has been practicing law in Harrison where he served as city attorney for three years. He studied law at the U. of Arkansas.

Loss of Traffic on Buses Caused By TV Inroads, N.Y. State Survey Shows

Albany, May 25.

"Loss of traffic due to growing use of television for home entertainment" was given as one of the "main grounds for deterioration in riding habits," in a 50-page report filed by a five-man special committee which Gov. Thomas E. Dewey appointed last August for the study of the problems of the privately-owned motor bus industry.

The report, dealing with the plight of bus companies serving communities in New York State, listed—thought not necessarily in that order of importance—the impact of television second among the causes of loss of patronage.

"Home television entertainment has reduced off-peak and therefore more profitable evening travel to the detriment of the bus companies as well as motion picture theatres and other places of amusement," the report commented.

N.Y. Dock Unions Take To Air (Radio-TV) in Vote Fight; Over 40G in Time

During the sixmonth labor dispute on the N. Y. dockfronts between the old International Longshoremen's Assn. and AFL's new ILA, an estimated $40,000-plus has been brought into New York radio and tv coffers. Heaviest spending, almost all of which has been done by AFL in the hope of insuring itself a victory in the second secret-ballot, to be cast today (Wed.), was noted during the last 10 days.

Intensified part of the campaign, as mapped out by Morris S. Novik, AFL radio director, was teed off by George Meany, AFL prexy, via WABC, N. Y., on May 17. WLIB, another local outlet, rebroadcast Meany's speech later. The final shot was made by Meany last night (Tues.) on a simulcast over WABD and WMGM.

AFL-ILA stressed sponsorship of early-morning news shows in order to catch longshoremen before shapeup. WABC has been carrying two such shows. Another news show was done on WMGM nights to catch the homecoming dockers. Sunday (23) the labor outfit did an all-out spot campaign on seven English-language stations in New York, and wherever possible they were placed near or in newscasts.

Foreign-language programming has been done of this nature also. Several shows were piped to Polish and Italian listeners via WLIB and WHOM.

In the past, free time was made available to Meany on CBS and NBC. There were further shows before the first election on WOR-TV and other stations.

HELP—I'M STIFLING

Former actor, young, diversified background, excellent knowledge personnel, statistics, correspondence, bookkeeping, wishes position affiliated with theatre, films, TV, or music. Have been working in other fields and am suffocating. Need contact of show business, my first love. VV 51754, Variety, 154 W. 46th St New York 36, N. Y.

BRONXVILLE—Split Level
30 MINUTES TO BROADWAY

Music Room, Balcony, fireplace 30x35 ft., 16 feet ceiling; 4 bedrooms with walk-in closets; den with fireplace; 4½ baths; maids rooms; modern kitchen; butler's pantry with bar; newly decorated piazza. Now $34,500. 16 Prescott Avenue, Bronxville 2-4648.

Custom Shirt Makers
to Stage, TV & Screen Stars
SPECIALIZING IN
DRESS and SPORT SHIRTS
Fred Sanders, Inc.
77 W. 47th St., NYC, Plaza 7-5865

PARK AVENUE—70'S
3½ ROOM APARTMENT

Exquisite antique furnishings. Interior decorator leaving for Europe will sublease or sell at sacrifice. Telephone owner. REgent 4-8962. Plaza 8-0148

MEXICO $90 PER MONTH

Daily rates, too. Includes Amer. style meals, room service. Semi-tropical yet cool lakeside Am.-Eng. colony on Lake Chapala near Guadalajara. Peace and economy in sunny year-round AJIJIC INN to do what you like... water ski paint, write, have fun, or just sit in the sun. DINER'S CLUB MEMBER.

Write Bob Thayer, Posada Ajijic, Ajijic, Jalisco, Mexico

We're proud of our Variety Award, proud that our efforts in the public interest are worthy of recognition.

In serving the public interest, WKY-TV is serving the advertiser, too!

The public believes in WKY-TV. We've earned their confidence through service. They look to WKY-TV for leadership.

They buy products advertised on WKY-TV. If you want *your* product in the public eye, advertise it on the station that's first in public service—WKY-TV.

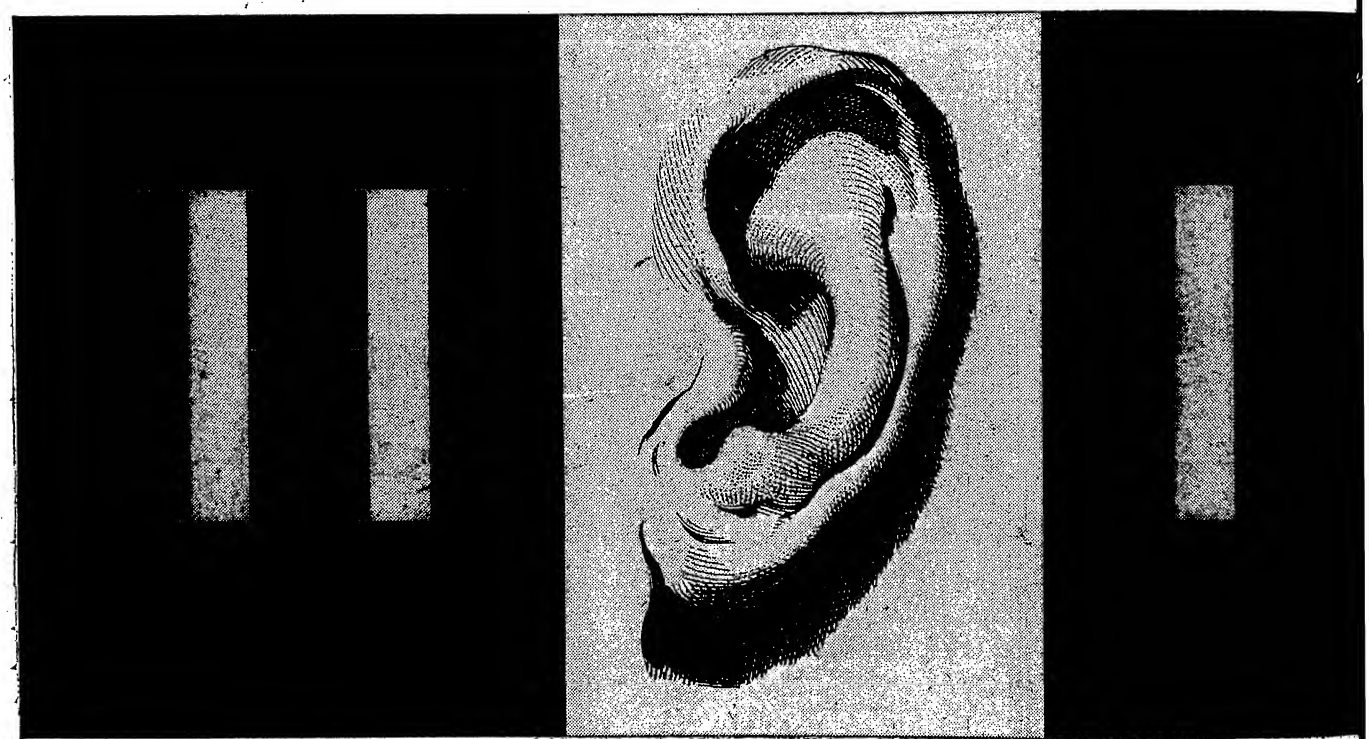
WKY-TV CHANNEL 4
OKLAHOMA CITY

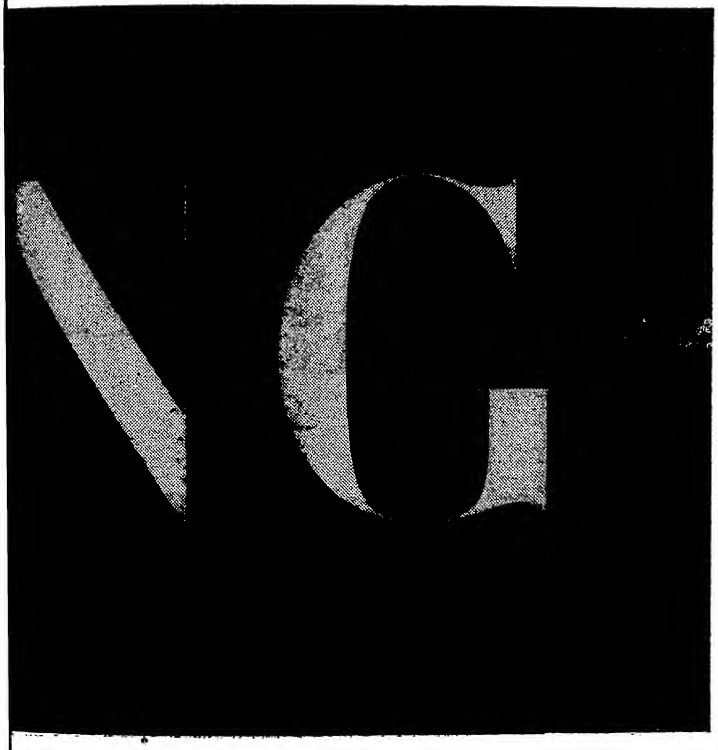
THE NATION'S FIRST COLOR TELEVISION STATION
FIRST IN OKLAHOMA WITH MAXIMUM POWER ON LOW-BAND VHF

...read as they will

(or can) most people

still find it easier to listen...





Once upon a time, the world was a much smaller place. And whenever someone had something to say, all he did was speak up.

But soon people began to get out of earshot. And Communication became more and more difficult.

Till one day one man sat down on his stone, and chipped out something called writing. Then someone else passed along, decoded this sculpture, and reading came into the world. Lo! The primitive one-step process of talking and listening had been replaced with something more complex.

But it wasn't replaced after all. For read as they will (or can) most people still find it *easier* to listen. And people who want to get a message across still find it easier, and more *effective,* to talk.

Especially now that one medium of communication can carry a message to everyone: Radio. In 115 million places. The easiest, yet most forceful means of selling everybody that's ever been devised.

Radio is intimate, personal, persuasive. And when it's the voice of an old friend, people respect what they hear.

Radio is rhythm, music, sound effects—all the things that are fun to hear over and over. Things that are hard to forget.

Radio, in short, is *sound.* And being sound, radio moves one

step

at

a

time. As soon as the entertainment comes to a stop, the sales message immediately begins. The message is hard to miss. And since radio moves one group of *words* at a time, the sales points can't be skipped over.

Today, there's one place in radio where sound sells best, and that is CBS Radio. Presenting more of America's top programs . . . over more of the nation's best stations . . . CBS Radio is heard by bigger audiences than anywhere else in radio.

And offering the lowest cost for every sales message delivered, it's CBS Radio where more of the top national *advertisers* are heard. So many, with so much to say, that CBS Radio leads all other networks in billings for the fifth consecutive year.

RADIO

INDO-CHINA
(Feature Project No. 12)
With Lowell Thomas, Lyman Bryson, others
Supervisor: Stuart Novins
Producer: Ralph Backlund
60 Mins., Wed. (19), 9 p.m.
CBS, from New York

Rounding out a Golden Dozen in its Feature Project series under public affair factotum Stuart Novins, CBS, came through last week (19) with a solid sizeup of the situation in Indo-China. Following the fall of Dienbienphu to the Commies and with only a week or so available for the tape measurement (unlike the more leisurely staffer pace of previous stanzas in the skein), the web's global-minded subdivision brought forth what is perhaps the most comprehensive view to date of the political and economic conditions of Asian countries with Indo-China as the vortex.

With Lowell Thomas operating on the narrative bridges and Lyman Bryson the central actor of a panel, it was a mammoth hour's spread that included roundtable and opinions by educators, diplomats, authorities on Asia and key members of both houses of Congress. Main theme was fourfold: History of the crisis, how the U. S. became involved, this country's stake in the conflagrated country as well as southeast Asia, and what the U. S. can do about straightening out the situation.

There were no pat answers, but for the listener it meant a new slant on that vast, faroff area. Threaded into a good part of the survey was one statement which everyone seemed to echo—that French colonialism is about ready to write its obit and that Indo-China must be guaranteed freedom or the nation would be throttled by the Commies.

Trau.

LET'S MAKE MUSIC
With John Knight, Evelyn Gould; Albert Pratz, conductor
Producer: Jackie Rae
Writer: Rod Coneybeare
30 Mins., Tues., 2:30 p.m.
CBC, from Toronto

With a 31-piece orch, plus principal vocalists and instrumentalists, Jackie Rae has whipped up a new summer sustainer that is in for an initial 13-weeks' segment in a choice slot to 48 coast-to-coast stations of the Canadian Broadcasting Corp. And the purse strings are loose. Opener, a George Gershwin story, in narrative and music, is a happy forerunner of the Rae idea, in which the series will also feature music themes from motion pictures and such immediate musicomedy package derivatives as "South Pacific," "Kiss Me, Kate," "Me and Juliet" and "The King and I," all with narrative tieins for complete synopsis.

The tribute to Gershwin was a fine example of the proposed packaged summaries of American composers' careers. Teeoff dialog dealt with Gershwin's early days as a song plugger; his association with Sigmund Romberg, and Gershwin's third phase as a composer-producer until his sudden death in '37. On the wham "I've Got Rhythm" opening by the Albert Pratz orch, Gershwin theme segued into "Summertime," sung by Evelyn Gould with fine voice and her trademarked sotto voce trick interludes; then a neat "Embraceable You" and "Love Is Sweeping the Country."

The big finish, taking 17 minutes, was "Rhapsody in Blue," with John Knight at the piano for stirring keyboard effects. All arrangements were by Jack Kane, except for the standard arrangement of "Rhapsody." Orch was rich on quality and tone throughout. Narration breaks of Rod Coneybeare and Alan McFee were fine, with whole series idea shaping up for hefty audience appeal on the spirited and creative production values of Rae.

McStay.

NAACP PRESS CONFERENCE
With Dr. Channing Tobias, Arthur Spingarn, Walter White, Thurgood Marshall, Dr. Ralph Bunche, others; Nat Rudick, announcer
Producer-Director: Harry Novik
15 Mins., Mon. (17), 7 p.m.
NEW YORK TIMES
WLIB, N. Y.
(Arnold Cohan Co.)

Shortly after the momentous Supreme Court decision against school segregation, N. Y. indie WLIB rushed a tape recorder to the N. Y. offices of the National Assn. for Advancement of Colored People, where an excited throng had gathered, with this program as the result. Actually the stanza was a pre-press session, since the outlet's Nat Rudick intercepted dignitaries and office hands alike as they moved into the news conference room. There was little time for analyses and deep reflections, but the exhilaration evidenced was significant.

Rudick hustled around to garner several brief statements. "We're all deeply gratified," said Thurgood Marshall, chief legal brain in the appeal to the Supreme Court. "American Democracy has been justified," observed Dr. Channing Tobias, NAACP board chairman. "We're all very happy," said another dignitary, and so on. The most incisive statement was made by Walter White, NAACP exec secretary, who said of the decision that it was "the one thing that would help democracy throughout the world."

The N. Y. Times sponsored this pubservice special to plug its own section, out the following day, on the wide-reaching import of the Court edict.

Greensboro, N. C. — A graduate program in radio, television and motion pictures leading to the degree of Master of Arts in Communication has been approved by the Administrative Board of the U. of North Carolina Graduate School.

SMALL TYPES CLUB
With Byng Whitteker
20 Mins.; Mon.-Fri., 12:40 p..
GENERAL FOODS
CJBC, Toronto
(Baker)

Teeing off on a 52-week contract, Byng Whitteker's "Small Types Club" sees its first sponsorship on its fifth year on the air. A hitherto Canadian Broadcasting Corp. sustainer, Whitteker has nixed any commercial pickup on three counts —he didn't want to huckster any product toward the kid market; he refused to submit to any agency supervision, and his price was set stiff enough to discourage a sponsor. Latter two stipulations have now been met by the Jello division of General Foods. (As Canada's highest-income announcer, with many longtime topname clients — plus Canadian networks cut-ins on American program imports—Whitteker, on his hefty parent and juvenile audience, could afford to be independent on his favorite brainchild and turn down commercial offers.)

Success secret of "Small Types Club" is Whitteker's sincerity in talking to his juve listeners, notably lacking in the usual cute and condescending "uncle" style, with Whitteker treating the little people as if they were adults. This is also borne out in conversation with his vis-a-vis, "Baby Bee" (Barbara Shuttleworth), nine-year-old, who has been on his payroll for past four seasons.

Stanza opens with "Teddybears' Picnic" signature and then into birthday announcements, with moppets told when and where they can find their presents. Then a recorded song-story ("Peter and the Wolf," when caught); gifts of puppies, kittens, badges etc., on telephoned requests—but only with the parents' consent; another juve recording ("Mickey Mouse & the Beanstalk"); and the signoff — "Scoot, off to school or off to bed; and if you're ill, stay in bed until your parents say you can get up." Whitteker never uses the terms mom or pop it's always father or mother; and this dignified nomenclature and program treatment is the keynote of the series' success with parents. On the new Jello commercials, Whitteker uses no highpitched pressure spiel but only unobtrusive health hints on quiet and well-mannered delivery, these directed at parent listeners; and no boxtop offers!

McStay.

ROMANCE
(Frenchman's Creek)
With Whitfield Connor, Betty Lou Gerson, William Johnstone, Ben Wright, John Dodsworth, Herb Rutterfield, Jack Drueschen; Roy Rowan, announcer
Producer: Hal Mansheim
Director: Fred MacKaye
25 Mins., Sat., 12:05 p.m.
CBS, Hollywood

"Romance," CBS version of derring-do and love, returned to the air last Saturday (22) after an absence from the web, offering a fluffy adaptation of Daphne DuMaurier's "Frenchman's Creek." Show was competent in all respects, and though superficially flavored (intentionally so), is highly saleable. Edition dealt with frustrated ladies, faithful servants, bumbling husbands, villains and laughing pirates, idea being that "this is the stuff that dreams are made on." Except for shifts in titles and actors, all sessions are expected to follow this general formula.

The servant who doubled as narrator (William Johnstone) mused on the inevitability of the lady (Betty Lou Gerson) meeting the pirate. She did in short order, after being dashingly kidnapped from her perch. And from there it was a series of clandestine meetings aboard ship, fighting the baddies and loving. The hero (Whitfield Conner) said: "It was foolhardy; it was daring; it was magnificent." Well, not quite; but it was fun.

Columbus—Martha Brian, former reporter on the Virginia-Tennesseean of Bristol, Va., has taken over as continuity director of WLW-C. Another new continuity chief here is Caleb Moore at WRFD, who formerly was employed in similar posts at WHIZ, Zanesville, and WTRL, Bradenton, Fla.

CBS Radio

Continued from page 29

iates, said Brown, since most of them have already adjusted local rates downward. At the same time, outlets want an increase in daytime rates, since there's more traffic on the web in the afternoon.

Meetings this week between the affiliates group and the CBS hierarchy will determine the final figures, which will be adjusted on a discount basis, with lowered (nighttime) compensations to stations.

Reports had the nighttime cut varying from 8% to 20%, but Brown said no final figure had been decided. First session broke up Monday afternoon, and another resumed today (Tues.). Brown said attached to the cuts were certain contract provisions which would prove "highly pleasing" to the affiliates, but refused to discuss them.

Privately, affiliates expressed concern over the future of CBS nighttime, pointing out that the web had achieved its topdog status because it corraled the best available talent. Not only is this talent leaving for tv, they pointed out, but video itself is taking over the type of program that's been the mainstay of nighttime radio and is doing it better. Affiliates were hoping for more than a rate adjustment on the part of CBS—they want an entire reappraisal of programming and a modus viviendi for the television age.

Toni Grabs 'Jukebox'

"Jukebox Jury," which preems Sunday (30), on CBS Radio, grabbed a client several days before the first show. Toni will sponsor the 7:30-7:45 p.m. segment starting with the initial airer.

Series will be at 7:30-8 for the first two weeks, after which it expands to a full hour (7 to 8) on June 13.

Dallas—Charles F. Payne, general manager of KIXL and KIXL-FM, has been elected to the board of directors, as secretary-treasurer.

Effective June 1

WBEN

will become basic

CBS RADIO

in Buffalo

Buffalo's No. 1 radio station, WBEN, proudly joins the nation's No. 1 radio network, CBS, to serve and sell New York State's second largest market.

GET THE FULL STORY from HENRY I. CHRISTAL

New York • Detroit • Chicago • Boston • San Francisco

BUFFALO EVENING NEWS RADIO STATION
HOTEL STATLER • BUFFALO 2, N. Y.

HOLD THE PHONE!

Before you complete your summer ad plans, get the facts about...

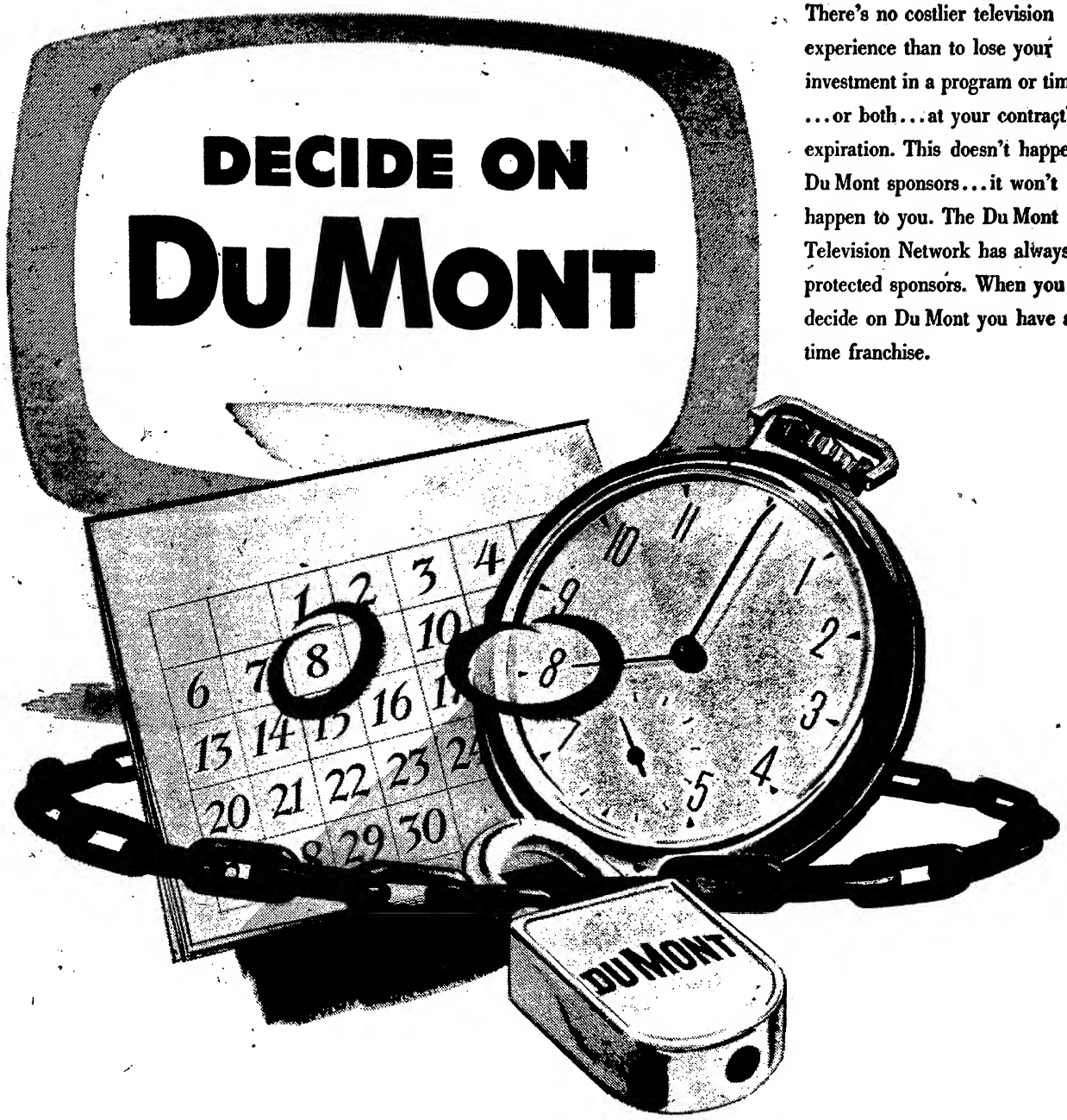
Operation Sunburst

Dynamic $100,000 summer sales promotion for Crosley Group Advertisers

WATCH FOR THE BIG ANNOUNCEMENT!

SPECIAL WEEKLY rates
FROM $17.50
TRANSIENT ROOMS ALSO AVAILABLE
HOTEL Winslow
A KNOTT HOTEL
Madison Ave. & 55th St.
Ralph Hamrick, Mgr. • New York City

Decide on the Network that Protects Your Time



There's no costlier television experience than to lose your investment in a program or time ...or both...at your contract's expiration. This doesn't happen to Du Mont sponsors...it won't happen to you. The Du Mont Television Network has always protected sponsors. When you decide on Du Mont you have a time franchise.

● LOWER TIME COSTS
You save regionally or nationally on the Du Mont Network. For example, in the 5 largest U. S. markets alone, other networks cost as much as 12% to 41.5% more!

● LOWER PRODUCTION COSTS
Your savings at Du Mont on production facilities result in more money available for time buys.

● NO "MUST-BUY" PROGRAMS
Du Mont availabilities let you "buy" or build and become the sole sponsor of a program that meets your selling needs.

IT'S TIME TO DECIDE ON THE DU MONT TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y. MUrray Hill 8-2600
435 N. Michigan Avenue, Chicago 11, Ill. MO 4-6262
A Division of The Allen B. Du Mont Laboratories, Inc.

D.C. Hearings No Aid To UHF

Continued from page 31

a highly unlikely prospect—the DuMont plan seemed doubtful of consideration, at least for the immediate future.

What seemed more likely to get serious consideration by the Committee were suggestions by various small UHF broadcasters that the Small Business Administration be required to make longterm loans to UHF stations to enable them to sweat out losses.

Ease Excise Tax?

Committee members also appeared impressed by proposals to remove the 10% excise tax from receivers which include UHF, but this decision is in the hands of the Senate Finance Committee which won't be easy to sell on the idea.

One recommendation which the Committee will probably make is that manufacturers include UHF tuning in color sets. But this suggestion, which has the unanimous blessing of the FCC members, would have only longrange value.

Comr. Frieda Hennock's recommendation, which was backed up by the UHF TV Assn., for an immediate freeze on further VHF authorizations pending a study of reallocation of channels to abolish intermixture of UHF and VHF stations in the same areas, seemed to arouse interest, but the prospects of anything so drastic as another "freeze" appeared hardly likely. Since the plan would mean withdrawal of VHF applications and, apparently, ultimate surrender by many stations of valuable VHF channels, the hue and cry against the proposal could easily be foreseen.

Besides, as various witnesses pointed out, the VHF pioneers took risks which were as great at the time as those faced by UHF today. That senators would vote to require them to relinquish their properties, even on an amortization basis, seemed unrealistic.

The subcommittee meets this week in executive session for a preliminary exploration of recommendations it might make in behalf of UHF. Open hearings will resume next Wednesday (2).

Tearful Frieda

Continued from page 31

vision service in our communities and give it to us tomorrow and tell us in the most disreputable manner known to man . . ." She was too overwrought to finish the sentence. Then she said, reaching for her handkerchief, "I am ready to cry and give up." There was no response from the Committee members.

Later, Miss Hennock told reporters she wept because she was "fed up" after fighting, often single-handed, against her fellow commissioners to assure a better break for UHF stations. Frequently, she said, she was the only dissenter against "quickie" grants for VHF stations in areas where UHF was just getting started, against high power authorizations for VHF stations desiring to expand their coverage beyond the reach of UHF competitors, and against mergers of VHF applicants contesting for a channel which involved payoffs to weaker applicants to withdraw.

She's Fed Up

In her prepared testimony before the Interstate Commerce Committee, Miss Hennock had asserted that "drop-outs" of applications to permit mergers and "drop-ins" of additional VHF channels in intermixed areas, particularly in small communities adjacent to large cities, have aggravated the UHF problem. Unless these "drop-outs" and "drop-ins" are stopped immediately, she said, the whole problem of survival of ultra high stations in intermixed areas and maintenance of tv competition in these markets will be "academic."

"I cried because I have voted against all of these things . . . . and was fed up," she said.

Comr. Hennock, who had been in constant attendance at the Senate inquiry, which ran three days with morning and afternoon sessions, described the hearings as "the most historic" ever held in the communications field. "This is D-Day" for television, she added. The question is whether we have 200 big stations in two networks or 2,000 big UHF stations."

The hearings were attended by overflow crowds, necessitating a shift for the second session to the Senate Caucus Room, scene of the McCarthy-Army hearings, strewn with television cable and sundry apparatus. They were then returned to the Interstate Commerce Committee hearing room in the Capitol.

Eileen BARTON
Currently
FLAMINGO HOTEL
LAS VEGAS
CORAL RECORDS
Dir.: William Morris Agency

5th TV Station For Twin Cities

Minneapolis, May 25.

Twin Cities will have their fourth tv channel and fifth station as a result of a FCC examiner recommendation that channel 9 be granted to the Family Broadcasting Corp., operators of local radio station KEYD. Proposal takes effect in 40 days unless objections cause FCC to order further hearings.

Lee L. Whiting KEYD vice-president and general manager, announced plans for starting operations about next Jan. 1 under a $700,000 remodeling and equipment program. Station probably will affiliate with the DuMont network, have a minimum 50,000 and maximum 316,000 watts radiated power and be on the air from 3 p.m. to midnight weekdays and noon to 12 p.m. Saturdays and Sundays, he said.

KEYD recommendation followed withdrawals last month of competing applications by two other Twin Cities' radio stations, WDGY and WLOL, which explained they believed the tv potential here had been exhausted. KEYD has no radio network affiliation.

Dutch Masters Readies Peak TV Programming Next Month Via McKay

Dutch Masters Cigars is understood ready to go into peak tv programming next month by latching on to Jim McKay for his 6:10 p.m. capsule of "Six O'Clock Report" over WCBS-TV, N. Y. The head company, Consolidated Cigar, via Erwin Wasey, will take Monday, Wednesday and Friday for 13-weeks starting June 14, if plans jell. N. Y. Chevrolet Dealers will switch from Monday and Wednesday to Tuesday and Thursday.

DuJur Cameras, on the station's "Report" for a year, has been persuaded to take the 6:55 to 7 slot in a renewal starting Saturday (29). Switch was effected by transatlantic phone to Germany in a three-way conversation hooking up the station; Ed Rattner, of the Friend-Reiss agency, and Ralph DuJur, who's looking after his interests in Europe.

LONE APPLICANT FOR KANS. CAPITOL CHANNEL

Kansas City, May 25.

Channel 13, as yet unassigned in Jefferson City, Mo., the state capitol, now has but one applicant following withdrawal of a petition for that channel by Capitol Television Corp. before the FCC in Washington last week.

The Jefferson Television Co., backed by the Jefferson City News-Tribune Co. and radio station KWOS, is now unopposed for the channel. Capitol Television withdrew its request because its principal stockholder is a member of the board of curators of the U. of Missouri, sponsor of tv Station KOMU-TV in nearby Columbia.

Pacific Northeast Sees Color Due by Aug. 15

Seattle, May 25.

Color television will reach Seattle and the rest of the Pacific Northwest on Aug. 15, the Pacific Telephone & Telegraph Co. announced last week.

KOMO-TV (NBC) officials expect delivery of color equipment by June. KTNT-TV (CBS and DuMont) said they would carry color programs as soon as their networks make them available to them.

Otto Brandt, general manager of KING Broadcasting Co., said his firm did not anticipate that ABC would feed any color telecasts by that time.

Schenectady—A gain of 95,700 sets, from 265,900 to 361,600, in the 12-month period from April, 1953, to April, 1954, was reported by WRGB in its primary area.

CIRCLING THE KILOCYCLES

San Francisco — C. A. Cisler, owner of San Mateo's classical music station KEAR, received FCC approval to increase station's power from 1,000 to 10,000 watts.

San Angelo, Tex. — David P. Pinkston, doing biz as Concho Broadcasting Co., has filed with the FCC for a broadcast outlet here. He would operate on 1,260 kilocycles with 1,000 watts, daytime hours. The outlet would be built at a cost of $15,450. Pinkston is general manager and 40 percent stockholder in KDAV, Lubbock, and 30 percent partner in the Panhandle Broadcasting Co., which has an application for a new AM outlet at Amarillo.

Oklahoma City—Harold Dedrick has been named farm director of Oklahoma City's WKY and WKY-TV, where he has been associate farm director for the last two years. He succeeds Sandy Saunders, who resigned, effective May 1. Saunders, who resigned to become manager of the American Dairy Assn, in Oklahoma.

Fort Stockton, Tex.—V. T. Anderson, E. W. Anderson, Clyde E. Thomas and George T. Thomas, operating as the Fort Stockton Broadcasting Co., licensee of KFST here, have sought FCC approval of assignment of the construction permit of the outlet to Clyde E. and George T. Thomas. Each would have a 50% interest. Sales price is said to be $3,000. Outlet would operate on 860 kilocycles.

Detroit — WXYZ-TV last week boosted its power from 112,000 to 200,000 watts. Later this year it expects to reach maximum of 316,000 watts. Increase was made possible by a new 500-foot tower costing $68,000.

Cincinnati — Paul Arnold, folksinger, is the latest addition to Crosley's talent staff. Pending the setting up of his own radio and tv shows, Arnold is appearing on WLW's Ruth Lyons "Fifty-Fifty" show, "Midwestern Hayride" on AM and tv, "Everybody's Farm" and the Bill Thall show.

Houston — "Sportfolio," with Lloyd Gregory, Houston Post sportswriter, has returned to the schedule of KPRC-TV, to be telecast each Saturday afternoon. A portion of the program is devoted to interviews with sports personalities and a question-and-answer session. Gene Lewis directs and Lee Gordon announces the series.

Columbus — Recent personnel changes here: Jo Smart, WLW-C continuity director, to WHKC as director of women's activities re-count executive; Sandy Davis, for-added to the talent staff of WVKO. Byer & Bowman ad agency; Barto WCOL as disk jockey and acbara Foley switched from WLW-C

Amarillo, Tex.—The FCC has granted a license for a new AM outlet to the Panhandle Broadcasting Co. here, to operate on 1,310 kilocycles with a power of 1,000-watts, daytime hours. David P. Pinkston, David R. Worley, Leroy Elmore and W. J. Duncan are principals in the company. Outlet will be built at an estimated cost of $25,950.

Shamrock, Tex.—The Shamrock Broadcasting Co. has applied to the FCC, seeking assignment of the license of KEVA here to Albert Cooper, Clark and Merita Bumpers and Robert J. Beller. They would purchase the 60% interest now held by James D. Abbott for $18,000.

Beaumont, Tex.—John Rossiter has been named general manager for KMBT-TV here and Frank Browne has been named commercial manager. The duo come here from similar positions with WJTV-TV, Jackson, Miss.

St. Louis—P. H. Wire, president and general manager of the East St. Louis, Ill., Journal, has been appointed president of Broadcast House Inc., owner-operator of KSTM-TV, Channel 36, St. Louis.

Fort Worth—There were 372,500 tv sets in the Fort Worth-Dallas area as of May 1, according to announcement by Harold Hough, WBAP-TV director.

Texarkana, Tex.—C. E. Palmer, prez of KCMC, Inc., has announced a complete separation of the physical plants and personnel of KCMC-AM and KCMC-TV. Walter M. Windsor has been named general manager of KCMC-TV. He was formerly with WGBA, Columbus, Ga. Frank O. Myers will continue to be in charge of KGBS-AM radio properties.

Oklahoma City—Gordon E. Sanders, former actor and announcer for KJAY, Topeka, has joined the announcing staff of WKY, Oklahoma City.

Sharon, Pa.—The adjoining communities of Sharon and Farrell, Pa., located near the Ohio-Pennsylvania border, will soon have a new television and radio station, being built by two brothers, Leonard and Sanford Schafitz. Sanford Schafitz has FCC approval for radio station WFAR, Farrell, while Leonard has a certificate for a UHF television station on Channel 39, to be erected in Hickory Township, near Sharon. Contracts for the buildings have recently been awarded.

Akron—Radio station WAKR has moved its offices from the First National Tower downtown to the Radio-Television Centre, combining operations with WAKR-TV. The centre, formerly the Copley Theater Bldg., has parking space for 250 cars. The building has three radio studios and two large studios which can be used either for radio or tv.

Los Angeles — Walter Kingson, KFAC announcer and associate professor in the Theatre Arts Dept. of UCLA, has been set to supervise a television workshop at the State College of Washington, at Pullman, Wash., June 14-July 24.

Seattle — Milo Ryan has been appointed program director of educational television Channel 9 here by Loren Stone, station manager. John Boor, director of engineering and vice president of KMO-TV, Tacoma, has been named chief engineer of the new station, which is set to go on the air this fall from studios at the U. of Washington.

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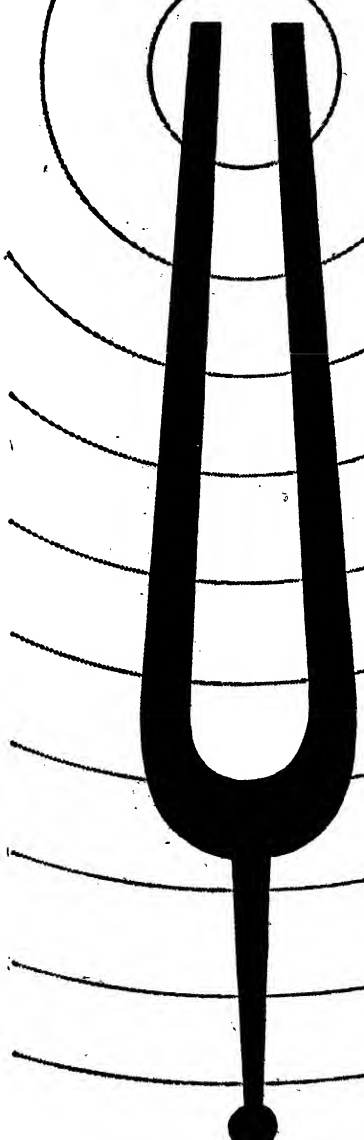

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575 MADISON AVENUE, NEW YORK 22, N.Y.

TVAB Looms As Hypo

Continued from page 30

eligible to join), has caused the NARTB official family to play it strictly neutral, with no official blessings or support forthcoming as was the case with AM's BAB, which came into being under the parent outfit's umbrella. NARTB's position is that with the networks bypassed, the all-industry group is precluded from lending aid and comfort to an operation comprised of only one section of the industry.

Beefs in Private

Actually, there's more than a little private recrimination between TVAB promoters and some of the NARTB "elder statesmen." Many NARTB kingpins, however, have enthusiastically climbed aboard the TVAB bandwagon. But some NARTB boys argue that maybe TVAB sparkplugs are jumping the gun and are using only part of the tv team. TVAB backers rebut that the storm warnings are up and the time for action is now and that NARTB "has missed the boat."

This NARTB-TVAB split over the network issue is reflected in the thinking of some of the station owners. They recognize they'll be carrying most of the financial load, with the exception of the income from associate membership from allied fields, such as station reps, film and ad agencies. And some are wondering whether the webs won't indirectly, at least, cash in on some of the increased interest in the medium which TVAB hopes to create.

The door is not finally closed to the networks, since the proposed modus operandum is subject to change by membership when the outfit gets rolling formally in 30-60 days.

In any event, TVAB is definitely underway and plans to be a factor in fall biz. And much of its spontaneous support, leaving aside the questions on the network matter, is a reflection of many telecasters' understanding that all is not rosy with the erstwhile glamor baby, whether it be the newest UHF'er still in the red, or the supposedly entrenched VHF'er seeing the caution signal for the first time. Station execs know that it's time they have all the sale weapons at their command greased and ready for action. As Richard P. Doherty, ex-NARTB exec serving as an organizing consultant to TVAB, points out, 60% of all post-freeze stations are losing money, and for the industry as a whole, 40% are operating in the red.

He further points out in defending his position that individual stations must have their own ad bureau to complement the networks' push of co-ax tv, and that for the average telecaster 60-70% of his tele sales must be racked up either locally or via national spot.

The station reps are the one group more than happy to see TVAB sticking strictly to the station level. Practically all major tv rep firms have been active lobbyists for the outfit, with Tom Flanagan, prexy of the Reps Assn., playing a major role. All of which has not been missed by the network observers, who remain interested but reserved watchers so far as giving the TVAB a green-light to their owned stations.

'Defeatist'

Continued from page 29

deaf ear to the siren call of "mermaids sitting on the rocks beckoning you to eternal prosperity through lower prices."

He warns that if radio has nothing left to sell but price, the industry is in for more trouble. The wave of red ink may spread even further next year unless broadcasters devote more time and energy to better programming and exploiting the true worth of their product.

"Certainly if some of the schemes I hear talked about to surrender spot sales at your present rates to networks at a take-home pay of one-third the money you now get, is true, it doesn't take a wizard to predict trouble."

He prods the AM'er to "get out of the numerical jungle of program ratings which buyer and seller alike have been unhappy with, and consider selling based on the great qualitative values now documented by research.

"Radio's opportunity for the future lies—not in debating how much cheaper you can offer your medium—but from learning all you can about radio, building your programming to capitalize on its great strengths and selling it on the basis of how effectively it serves the public."

MBS Unveils

Continued from page 29

tied in with the Mutual program.

Each station would contact a minimum number of retailers and manufacturer's reps monthly to assure that stores install special promotion displays. Smallest station would guarantee a minimum 10 displays monthly, the largest station 50. Mutual would then be able to go to a sponsor with merchandising coverage figures, especially in hard-to reach spots where Mutual outlets exist.

Foodmakers As Target

Mutual would send to stations information kits on current promotions, plus open-ends plugging the network with a blurb for stores agreeing to display promotions added. Stations with existing merchandizing setups would continue those, as long as they meet minimum requirements. Web emphasized to affils that contacts with stores would get them local and national spot business over and above added network business sold by the plan.

Chief target of the plan initially is to be food manufacturers, who number 39 of the top 100 advertisers and who will spend $360,000,000 in all media this year. Of last year's $300,000,000 only $6,000,000 was spent on Mutual. Web feels that it alone can offer this type of merchandising, with 572 affiliates, most of them in small towns.

The expanded participations setup would enable them to allot two more half-hour strips, morning and afternoon. Compensation would be on the full half-hour rate if all four spots were sold. First spot would involve no compensation to cover program nut. Second, third and fourth would be pro-rated in 10-minute schedules to cover the full half-hour rate. Once a strip was more than half-sold, the network could install a second strip. Stations can sell available spots locally, with 28-day recapture clause by the net, with no talent payment.

No affiliate voting was held at the session, but the proposals, especially the merchandising scheme, appeared to meet with approval. Both require contract amendments, with new contracts to be mailed out for approval by October, when the plan would go into effect. Presenting the case for the network were O'Neil, Taylor, v.p. Bob Schmid, and v.p. Earl M. Johnson.

Hartman

Continued from page 35

count jockeying at the Weiss & Geller agency, the "Dollar a Second" quizzer hosted by Jan Murray will have touched three web bases by the time the new season starts next fall. The quizzer is due shortly to wind its run on DuMont for Mogen David, a W&G account. But it's slated almost immediately for summer duty on NBC-TV in the Sunday night at 9 slot for Toni, also shared by the Chi ad shop.

Then in the fall it's understood Mogen David will again pick up the show, but this time it's headed for ABC-TV, tentatively booked into a Friday night period.

Channel 13

Continued from page 34

the WATV sales staff which went into operation with the arrival of Crawford. Unusual setup has a local tv sales crew working out of the homeoffice in Newark and concentrating on local and retail revenue. Other sales crew functions out of a Manhattan office and hits the national accounts and ad agencies along Madison Ave.

Cumulative quarter-hour ratings from noon to 6 p.m. put Channel 13 into the third slot in this seven-station market. If WATV can hold this pace it will, as one sideliner put it, be the first time 13 has been associated with anything fortuitous. "At this rate," said the wag, "WATV will be known as 13, the 'new natural'."

Mpls. Highschool First To Have All Classrooms Wired to Send, Receive TV

Minneapolis, May 25.

U. of Minnesota's highschool, an adjunct to the college and located on the campus, claims to be the first highschool in the nation to have all its classrooms wired for sending and receiving tv. The innovation will enable teacher trainees at the university to carry on their "classroom technique observations" on a tv projected screen.

As a result, university educators believe, the new method will give the future teachers a classroom view they'd rarely get otherwise and thus be aided greatly in their training and, perhaps, increase their efficiency and valtie. As they watch the classroom they'll see on the screen from the teacher's angle.

In usual practice-teaching observations, the student teacher sits in an empty seat in the room's rear. Students now must become accustomed to the novelty of observing via tv.

Under the new and novel setup, each of the highschool classrooms has a video plug and two mike plugs. Teacher trainees up to 200 thus will be able to view a classroom in action in tv closeups. Few teachers sitting in a classroom could do this before, it's pointed out.

A tv camera in a highschool classroom will train its lenses on either closeups of students or wideangle shots of the whole group. In another and much larger room, the future teachers from the educational college will watch the entire scene as it's projected on a large screen.

Toledo — Edward C. Kutz has been promoted to program director for radio station WSPD, Toledo, which he joined 10 years ago as staff announcer and newscaster.

Tele Followups

Continued from page 30

this but a logical framework for a dramatic offering that had to have other ingredients. There was no attempt at any point to represent the program as something that might be happening that very evening, and in this "Atomic Attack" differed radically from its radio predecessor, Orson Welles' gruesome version of a Martian attack on the world.

Nor did producer Herbert Brodkin attempt to establish for his audience the vast devastation wrought in Manhattan by the falling of the bomb. All this was implied with words alone, and that isn't enough to create sufficient impact. Davidson's intent appeared to be to reduce the attack to a personal level, and in this he succeeded despite a thin script.

Miss Thaxter gave an excellent performance, resisting the temptation to overplay and being effective for that very reason. She represented Mrs. Suburbia at her best, a shining example to her refugee boarders who, with one exception didn't stand up to the occasion. There was in Miss Thaxter's voice just the right note of hysteria that faded when she was faced with the facts of theh emergency which saw her husband killed and her daughter exposed in atomic radiation.

As her elder daughter, Patsy Bruder seemed miscast. Either that, or director Ralph Nelson had a peculiar notion of how she should act. Patty McCormick, as the younger daughter, was cute and competent. Robert Keith as the idealist scientist who is hidden by the Thaxter family because he thinks the cops are after him for voicing "pacifist" views, had trouble with his lines, but made out well.

Rest of the cast created routine characters. Walter Matthau played the doctor in a pleasantly quiet manner. Audrey Christie struggled with an unrealistic role as the divorcee who assumed dignity only when she knew she was going to die of radiation. Elizabeth Ross and Jennie Gary as well as Bill Kemp did well in minor roles, and Daniel Reed had appeal as Mr. Flood, the eternal optimist.

Nelson's overall direction had merit and pulled the play together as much as possible. There were moments when he extracted from the Davidson script some of the desperation of people faced with the unknown. Idea of having John Daly give the Civil defense reports over the radio registered fine and Nelson did a good job integrating practical info into the drama. From that point of view, "Attack" did more good than thousands of Civil Defense leaflets and boklets.

Apart from the latter purpose, viewers must have asked themselves the purpose of such a show. It must have alarmed an already alarmed people, but it didn't point in any clear direction other than the obvious one that there would be retaliation against any enemy attacking the U. S. All it accomplished, was to accent the terror ahead. Message of hope and victory was woven in by Davidson, but it sounded a little hollow in the face of the facts he presented.

Hift.

Mich. Chain Buys Jackson Station For $115,000

Detroit, May 25.

Booth Radio & Television Stations Inc. has purchased WIBM, Jackson, Mich., for $115,000 from Herman and Roy Radner, subject to FCC approval, it was announced by John L. Booth, prexy.

A fortnight ago Booth suspended operation of Channel 64, WBKZ-TV Battle Creek (UHF), because of economic losses and in order to file for Channel 10 at Parma-Onandago, Mich.

WIBM, which is to dismiss its own bid for Channel 10 at Parma, earlier turned back to the FCC the permit it held at Channel 48 at Jackson. WIBM-TV never has been on the air.

There are two other applications for Channel 10 at Parma. They were filed by Triad Television Corp. and WKHM, Jackson. At the time the Channel 10 allocation was proposed, Booth protested the assignment, citing the added economic burden that any new VHF channel would put on existing UHF stations in the area. When he suspended WBKZ-TV, Booth told the FCC the station had lost about $10,000 a month since commencement a year ago.

WNBC Buildup Set for LaDelle

With Faye Emerson vacationing from her WNBC (N. Y.) show June 11, the 12:05-1 p.m. crossboarder will be used to build up Jack LaDelle as part of the station's "Operation Search Warrant" talent hunt. He's a multi-instrumentalist who'll be supported by pianist Johnny Guarnieri, guitarist Billy Bauer, drummer Bob Rosengarden and bassist Dave Walter in "Musical Scrapbook." It'll be a combo of live and waxed music. LaDelle is the son of oldtime vaudevillian Billy LaDelle.

WNBC's tv sister, WNBT, will also kick off a three-week showcase of new and established entertainers on May 31 titled "Channel 4 Spotlight." Formats will be those chosen by talent. Time is 1 to 1:30 p.m., Monday through Friday, which is being vacated by Morey Amsterdam. Included in the old and new string, each appearing for one or two days, will be Sandy Stewart, Ray McKinley, Tex Antoine, Allyn Edwards, Louis Nye, Toni Southern, Lanny Ross, Walter Kiernan, Joe (ex-Red Buttons) Silver, Jack De Leon, Dannis Patrick and Kirby Stone Quartet.

ABC Tele Outlets To Plug Champ Bout on AM

Some 57 ABC dual affiliates will be using their tele outlets to plug ABC Radio's coverage of the Rocky Marciano-Ezzard Charles heavyweight championship fight on June 17. Gillette is sponsoring on ABC, with television blacked out because of Theatre Network Television's theatre tv deal.

ABC is sending out promotional material for tele outlets to plug the fight on radio, plus of course radio brochures for the AM outlets. Gillette has ordered the full ABC net of 346 stations, plus 44 Canadian stations and eight non-ABC U. S. stations.

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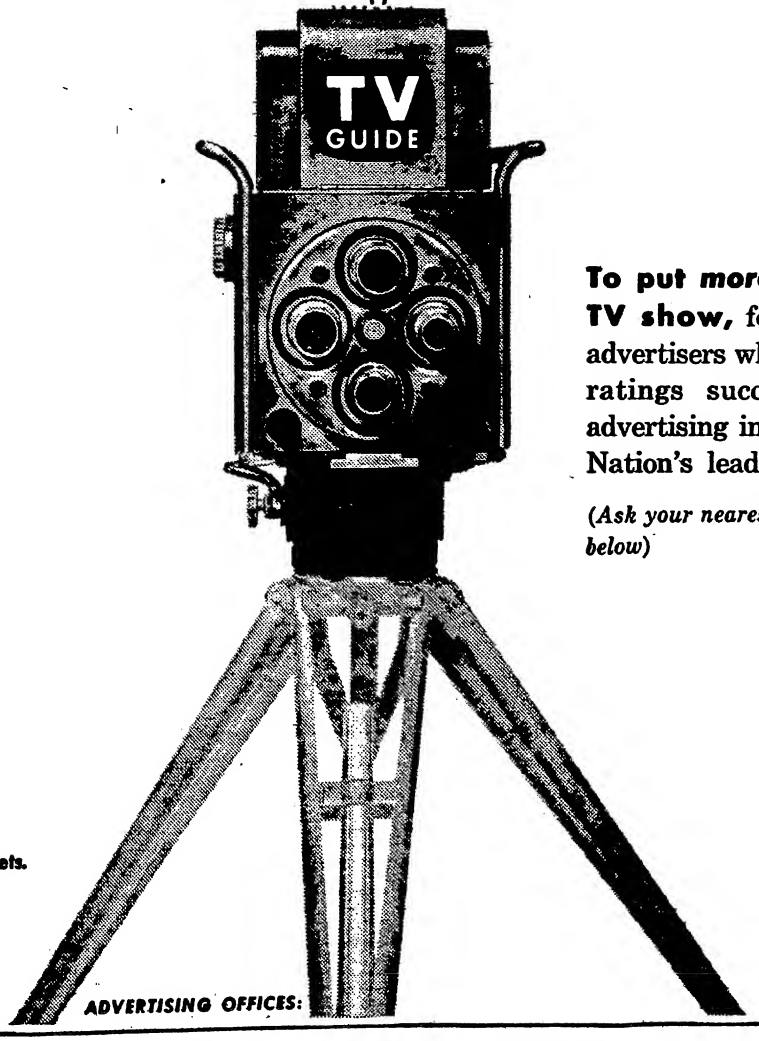

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VARIETY City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This **VARIETY** *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors handle the national spot for which the film is aired.*

CHICAGO — *Approx. Set Count*—1,800,000 — *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	APRIL RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Superman (Adv)	WBKB	Leo Burnett	Sat. 5:00-5:30	25.9	80	32.1	Mr. Wizard	WNBQ	2.5
2. Annie Oakley (W)	WBKB	CBS	Sun. 2:00-2:30	23-0	81	28.6	City Desk	WNBQ	3.3
3. Wild Bill Hickock (W)	WBKB	Leo Burnett	Sun. 1:30-2:00	21.7	82	26.4	Feature Film	WGN	2.7
4. Cisco Kid (W)	WBKB	Ziv	Sun. 5:00-5:30	20.9	65	32.2	Meet the Press	WNBQ	6.3
5. Cisco Kid (W)	WBKB	Ziv	Sat. 4:30-5:00	20.2	85	23.9	Matinee	WGN	1.7
6. Liberace (Mus)	WGN	Guild	Wed. 9:30-9:45	19.5	30	64.2	Blue Ribbon Bouts	WBBM	27.7
							Sports Spot	WBBM	20.0
7. Inner Sanctum (Myst)	WNBQ	NBC	Sat. 10:00-10:30	19.0	41	46.7	Wrestling	WGN	10.5
8. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	18.7	29	64.3	Make Room for Daddy	WBKB	22.0
9. Life of Riley (Com)	WBKB	NBC	Tues. 10:00-10:30	17.2	40	43.5	Four Leaf Clover Theatre	WGN	8.0
10. Foreign Intrigue (Dr)	WNBQ	J. Walter Thompson	Thurs. 9:30-10:00	14.5	28	52.4	Place the Face	WBBM	21.0

PHILADELPHIA — *Approx. Set Count*—1,650,000 — *Stations*—WPTZ (3), WFIL (6), WCAU (10)

1. Superman (Adv)	WCAU	Leo Burnett	Mon. 7:00-7:30	35.8	71	50.2	Dangerous Assignment	WFIL	9.5
2. I Led Three Lives (Dr)	WCAU	Ziv	Wed. 7:00-7:30	26.6	63	40.5	I Am the Law	WFIL	9.2
3. Victory at Sea (Docum)	WFIL	NBC	Tues. 7:00-7:30	24.6	62	39.8	Big Idea	WCAU	9.2
4. Boston Blackie (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	23.7	62	38.1	Hopalong Cassidy	WFIL	8.9
5. Cisco Kid (W)	WCAU	Ziv	Fri. 7:00-7:30	22.5	65	34.9	Captured	WFIL	8.8
6. Badge 714 (Myst)	WCAU	NBC	Sat. 6:30-7:00	21.2	59	35.6	Kit Carson	WPTZ	12.9
7. Annie Oakley (W)	WFIL	CBS	Sun. 6:00-6:30	15.1	46	33.2	Mr. and Mrs. North	WPTZ	14.3
8. Liberace (Mus)	WPTZ	Guild	Sun. 2:30-3:00	13.3	56	23.8	Eastern Guild Playhouse	WFIL	5.4
9. Wild Bill Hickock (W)	WPTZ	Leo Burnett	Tues. 6:30-7:00	13.2	48	27.3	Early Show	WCAU	11.0
10. Foreign Intrigue (Dr)	WCAU	J. Walter Thompson	Thurs. 10:30-11:00	13.0	35	37.4	Mystery Hour	WPTZ	19.7

SAN FRANCISCO — *Approx. Set Count*—820,000 — *Stations*—KRON (4), KPIX (5), KGO (7)

1. Victory at Sea (Docum)	KRON	NBC	Mon. 7:00-7:30	26.0	28	62.9	Studio One	KPIX	24.4
2. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	25.8	40	64.7	Kraft TV Theatre	KRON	28.6
3. I Led Three Lives (Dr)	KRON	Ziv	Thurs. 10:30-11:00	25.2	85	28.7	News	KPIX	4.7
							Don Regan Sings	KPIX	0.6
4. Life of Riley (Com)	KGO	NBC	Mon. 7:30-8:00	24.4	43	57.8	Studio One	KPIX	24.4
5. Liberace (Mus)	KPIX	Guild	Sun. 9:30-10:00	23.2	39	60.0	TV Playhouse	KRON	29.3
6. Dangerous Assignment (Adv)	KGO	NBC	Mon. 8:30-9:00	23.2	37	63.3	President Eisenhower	KPIX	25.6
7. Superman (Adv)	KGO	Leo Burnett	Wed. 6:30-7:00	21.9	48	40.4	CBS News	KPIX	8.6
							Perry Como	KPIX	12.5
8. Wild Bill Hickock (W)	KGO	Leo Burnett	Tues. 6:30-7:00	18.8	60	31.1	Adventure, Science Lab	KRON	8.1
							Shell News	KRON	8.1
9. Kit Carson (W)	KRON	MCA	Sun. 4:00-4:30	18.6	68	27.4	Dollar a Second	KPIX	8.3
10. Inner Sanctum (Myst)	KRON	NBC	Fri. 8:30-9:00	18.0	29	60.6	Topper	KPIX	28.2

COLUMBUS — *Approx. Set Count*—335,000 — *Stations*—WLW-C (4), WTVN (6), WBNS (10)

1. Death VaVlley Days (W)	WBNS	McCann-Erickson	Sun. 9:30-10:00	31.0	50	62.2	TV Playhouse	WLW-C	21.5
2. I Led Three Lives (Dr)	WBNS	Ziv	Tues. 9:30-10:00	29.9	51	59.0	Circle Theatre	WLW-C	14.3
3. Cisco Kid (W)	WBNS	Ziv	Fri. 7:00-7:30	25.3	72	35.4	TV Soundstage	WLW-C	5.7
4. Liberace (Mus)	WBNS	Guild	Wed. 7:00-7:30	24.7	80	30.8	American Wit and Humor	WLW-C	3.0
5. Cowboy G-Men (W)	WBNS	Flamingo	Sat. 6:30-7:00	24.3	62	39.5	Midwestern Hayride	WLW-C	14.2
6. Wild Bill Hockock (W)	WBNS	Leo Burnett	Sat. 6:00-6:30	23.7	80	29.5	Feature Film	WLW-C	3.2
7. All Star Theatre (Dr)	WLW-C	Screen Gems	Fri. 9:30-10:00	20.7	38	50.5	Marathon Theatre	WBNS	17.9
8. Mr. District Attorney (Myst)	WLW-C	Ziv	Wed. 10:30-11:00	18.4	40	46.0	Blue Ribbon Bouts	WBNS	23.2
9. Captured (Adv)	WBNS	NBC	Sun. 10:00-10:30	17.9	34	52.4	Loretta Young	WLW-C	25.5
10. Superman (Adv)	WBNS	Leo Burnett	Wed. 6:00-6:30	15.3	77	19.8	Early Home Theatre	WTVN	2.2

DALLAS-FT. WORTH — *Approx. Set Count*—315,000 — *Stations*—KRLD (4), WBAP (5), WFAA (8)

1. Dangerous Assignment (Adv)	WFAA	NBC	Wed. 9:30-10:00	30.0	57	52.9	Blue Ribbon Bouts	KRLD	21.4
							Greatest Fights	KRLD	19.0
2. Favorite Story (Dr)	KRLD	Ziv	Fri. 9:30-10:00	24.8	68	36.7	Barn Dance	WBAP	11.9
3. Superman (Adv)	WBAP	Leo Burnett	Tues. 6:30-7:00	22.9	77	29.6	Dinah Shore	WFAA	4.3
							News Caravan	WFAA	2.4
4. Wild Bill Hickock (W)	WBAP	Leo Burnett	Mon. 6:30-7:00	22.7	71	32.0	CBS News	KRLD	3.8
							Perry Como	KRLD	8.6
5. I Led Three Lives (Dr)	WFAA	Ziv	Sun. 9:00-9:30	20.0	32	61.9	The Web	KRLD	25.7
6. Cisco Kid (W)	WBAP	Ziv	Wed. 8:00-8:30	19.8	29	67.9	Strike It Rich	KRLD	25.2
7. Kit Carson (W)	WBAP	MCA	Wed. 6:30-7:00	19.8	63	31.5	CBS News	KRLD	3.8
							Perry Como	KRLD	11.0
8. Annie Oakley (W)	WBAP	CBS	Wed. 8:30-9:00	18.1	26	70.9	I've Got a Secret	KRLD	31.4
Foreign Intrigue (Dr)	KRLD	J. Walter Thompson	Sat. 9:30-10:00	18.1	39	46.7	Your Hit Parade	WBAP	21.9
10. Death Valley Days (W)	WBAP	McCann-Erickson	Fri. 9:00-9:30	17.6	39	44.7	My Friend Irma	KRLD	27.1

WICHITA — *Approx. Set Count*—60,000 — *Stations*—KTVH (12), KEDD (16)

1. I Led Three Lives (Dr)	KTVH	Ziv	Tues. 8:30-9:00	37.8	56	67.5	TV Hour	KEDD	29.7
2. Badge 714 (Myst)	KEDD	NBC	Sun. 6:00-6:30	36.8	67	54.7	Life With Father	KTVH	17.9
3. Racket Squad (Adv)	KEDD	ABC	Fri. 7:00-7:30	34.9	66	53.0	Dave Garroway	KTVH	18.1
4. Life of Riley (Com)	KEDD	NBC	Tues. 8:00-8:30	28.1	41	68.1	Meet Millie	KTVH	40.0
5. Dangerous Assignment (Adv)	KEDD	NBC	Sun. 9:30-10:00	27.0	56	48.1	Rocky King	KTVH	21.1
6. Liberace (Mus)	KTVH	Guild	Sun. 3:30-4:00	26.5	96	27.6	Community Vespers	KEDD	1.1
7. The Visitor (Dr)	KEDD	NBC	Wed. 8:00-8:30	24.9	36	69.8	Strike It Rich	KTVH	44.9
8. D. Fairbanks Presents (Dr)	KEDD	Interstate	Fri. 9:45-10:15	24.3	53	45.9	Person to Person	KTVH	28.1
							News Final	KTVH	15.1
9. Captured (Adv)	KEDD	NBC	Thurs. 8:00-8:30	22.2	35	63.3	Lux Video Theatre	KTVH	41.1
10. All Star Theatre (Dr)	KEDD	Screen Gems	Thurs. 9:30-10:00	20.5	39	52.4	Place the Face	KTVH	31.9

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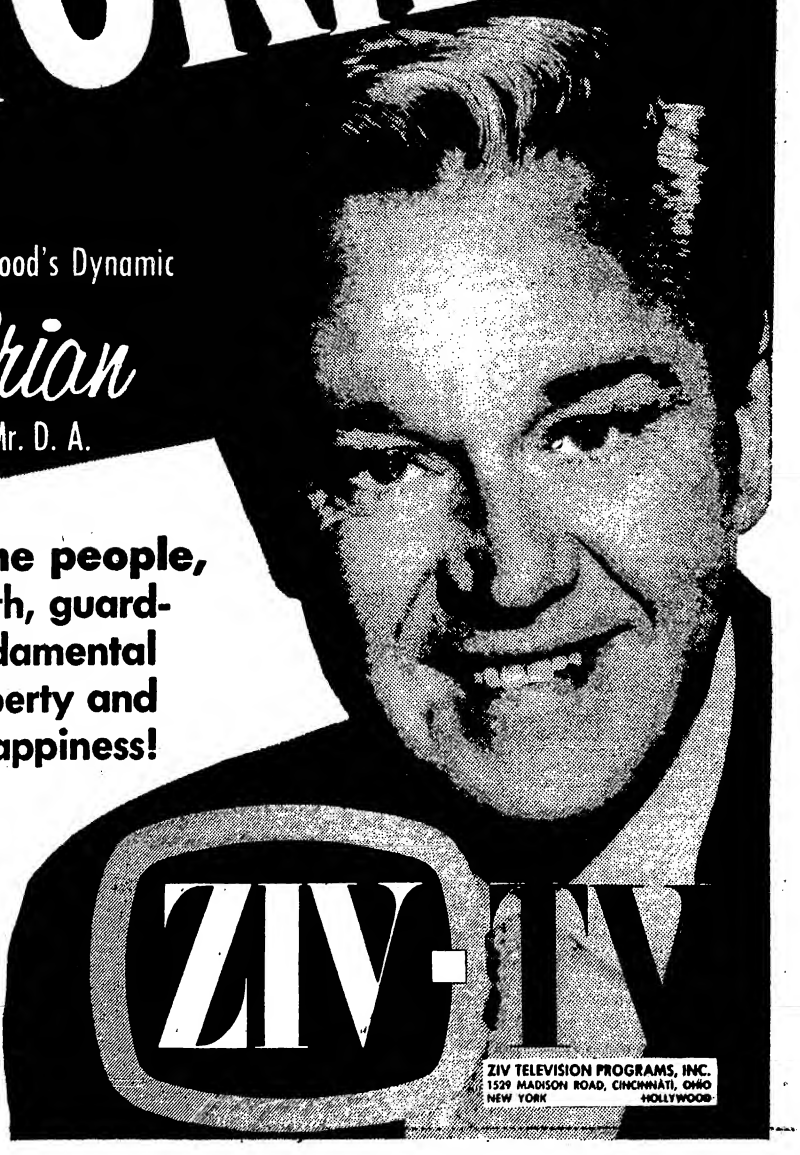

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'Scrappy' Vidpix Industry Slows Down to a Walk at Chi Powwow; Strictly a Gladhanders' Sideshow

By BOB CHANDLER

Chicago, May 25.

The youngest and most aggressive faction of the broadcasting industry proved to be its most passive bystander at the National Assn. of Radio-TV Broadcasters convention here. The fledgling telepix business failed to reach the level of maturity and self-appraisal commensurate with its new-found status as a large and vital segment of the industry.

Telepix moved into the conclave with a growing list of problems ahead of it. But the vidpix toppers contented themselves with providing merely a dull, frowsy sideshow to the serious business on hand for the remainder of the industry. It adopted strictly a do-nothing, know-nothing, gladhand stance.

If ever there was the perfect opportunity for telepix distribs to indulge in some much-needed self-appraisal, this was it. Of growing concern to indlvidual telepixers are such problems as: (1) increasing price-cutting in every type of market, for every type of show, and by nearly every type of distributor; (2) absence of a standard and comprehensible method of pricing film to eliminate the hocus-pocus methods now in use and varying with each distrib and each series; (3) vast amount of coin lost annually by distributors through misuse of prints by stations—and this was a perfect opportunity, with toppers of virtually every major station here; (4) growing list of delinquent accounts, among both UHF and VHF operators; (5) ques-

(Continued on page 64)

Just Kid Spirits

Hollywood, May 25.

Wesley Morgan, seen as Bill Bendix's son in the "Life of Riley" telepix series, is at it again.

Last year shooting was suspended, when the kid broke his arm. Now he's in the hospital, recovering from a broken leg, received when he leaped off a wall. So "Riley" has been postponed again, but resumes June 10.

CBS Film Firms Deal on 'Sheena'

Chicago, May 25.

CBS Film Sales has firmed a coproduction deal with Don Sharpe on "Sheena, Queen of the Jungle," the femme Tarzan-type segment which Sharpe has been plotting for some time. CBS Film will have a stake in production and will handle distribution of the show. Deal was disclosed at the NARTB meet here by Leslie Harris, CBS Film veep.

It's the second offbeat segment using a girl as hero of an adventure series for CBS Film. Outfit has made a strong showing with its "Annie Oakley" westerner, which Canada Dry has on an alternate-week national spot deal, with local sponsors filling in the other week. Sharpe started shooting "Sheena" a couple of weeks ago on the Coast, but production's been stalled until he finds a femme lead.

GARGAN STARS IN NEW PRIVATE EYE SERIES

Hollywood, May 25.

Revue Productions has churned out the pilot of still another new vidfilm series, "Barrie Craig," with Bill Gargan starring, in a tele adaptation of the NBC radio property.

Blake Edwards directed the pilot of the private eye series, with Fenton W. Earnshaw penning the pilot, "Death the Hard Way." Eve Miller has the femme lead, while others in the cast include Pat O'Neal, Tol Avery and Dan Tobin.

Revue is planning the series for fall programming.

35 Loretta Young Vidpix To Start Rolling in July

Hollywood, May 25.

Production on 35 Loretta Young vidpix for next season gets under way July 1 under the banner of Lewislor Enterprises, with the company moving from RKO Pathe to the Samuel Goldwyn studios.

Writers William Bruckner and Devery Freeman have been inked to pen at least five scripts each for the upcoming product, and Norbert Brodine has been re-signed as cameraman. Brodine will also lens other tv shows for Lewislor.

SWG, Col, Rep Near Precedental Pact On Vidpic Setup

Hollywood, May 25.

Screen Writers Guild and Columbia and Republic are near agreement on a precedental telefilm pact for Col's Screen Gems, and Rep's Studio City Television, with general wage hikes provided in the contract, SWG membership was told at its meeting held last Wednesday night (19). Morgan Cox, chairman of the Guild's tv negotiating committee, gave a highly optimistic progress report, in which he said the majors have agreed wholly or in part on 20 of 24 basic points involved in the discussions.

Negotiations were predicated on the Alliance of Television Film Producers pact, already signed by 114 vidfilmeries. Col and Rep have agreed on higher pay and a proportionate jump in rerun payments, but there has been no agreement on motion picture rights; definition of employment; no strike and no lockout, and rights to subscription tv.

New pact will be retroactive to last Nov. 17, when negotiations began, and will be for a two-year period.

2 LONGRUN AM SHOWS GET VIDPIX TREATMENT

Two longrun Trendle-Campbell-Meurer radio properties, "The Green Hornet" and "Sergeant Preston of the Yukon," are getting the telepix treatment. Pilots on both have been shot by Jack Chertok (who also turns out the "Lone Ranger" series for the vet Detroit packagers) and are being shown to agencies.

Pilots were turned out in black and white and color at General Service Studios on the Coast. Both were on radio for more than 15 years. Trendle-Campbell-Meurer is dickering for a national deal on the telepix. Their "Lone Ranger" is on ABC-TV for General Mills (ditto ABC Radio).

Peak ATFP Membership

Hollywood, May 25.

Alliance of Television Film Producers has peak membership of more than 15, with four more telefilmeries joining the group.

Danny Thomas' Martero Productions; Joan Davis Enterprises; Ray Bolger's company, and Mickey Rooney Enterprises have joined the ranks.

Harold Lee Shows New Tint System For Video Use

Hollywood, May 25.

A new color motion picture process, called Colorvision, intended primarily for new field of color television and claimed to be both economical and speedy, was disclosed yesterday by Harold V. Lee, prexy of Colorvision, Inc. at first demonstration of new technique at Vagabond Theatre.

Four years in development stage, kept under wraps until company was able to announce what it had to offer, rather than what it planned to accomplish. According to Lee, system will be made available immediately to tv producers.

Colorvision, as explained by Lawrence F. Brunswick, optical engineer of company, one of co-inventors, is "method of photographing in full color on ordinary black and while film with ordinary black and white processing, under ordinary black and white lighting levels, which produces a picture exceedingly well suited for full color television transmission."

It is an additive process, rather than a subtrative process, such as other color systems, Brunswick stated. Making three color separations on one frame 35m film. These colors—red, green and blue—are broken down through primaries in original photography. Their separation is maintained until final reassembly at tv home receiver.

Colorvision camera unit is in form of accessory attached to any Mitchell Camera, Brunswick reported, adding it also could be adapted to other motion picture cameras. In point of cost, only added expenditure for tv producers in leasing of camera attachment, said, repping an increase of about 5% over regular black and white versions, or around $750, for half hour program.

Colorvision may later be adapted for use by motion picture producers, engineer asserted.

New Four Star Story Ed

Hollywood, May 25.

Coles Trapnell, for 15 years associate story editor of 20th-Fox here and in N. Y., has joined Four Star Productions as story editor.

Trapnell, who's already begun ogling scripts for next season's product, was a freelancer before inking with Four Star. George Haight exited as producer following completion of last season's vidpix, and there won't be any producer replacement.

Chi IATSE Local Snarls NARTB Vidfilm Exhibs; Hotel Foots Bill

Chicago, May 25.

Telepix exhibitors at the National Assn. of Radio-TV Broadcasters found themselves with a labor problem on their hands this week when the International Alliance of Theatrical Stage Employees Projectionists' local demanded its men be used to run private 16m projectors screening distributors' product for the convention delegates. Distributors refused, with the problem finally resolved when the Palmer House management stepped in and footed the bill for union help.

Dispute started Sunday (23), when union projectionists showed up to service projectors rented by distribs and said they'd be on hand Monday to run the machines. Projectors are normally run by distrib salesmen. Distribs refused to hire unionists, and after a series of conferences, the hotel itself decided to foot the bill.

NARTB had an agreement with the union under which the latter's help would be used in two public exhibits of the NARTB itself, with proviso that the private vidpix exhibits upstairs be untouched. What apparently happened though was that a local equipment supplier who rented the projection units tipped the union to those who had machines installed, and the union went ahead and tried to install itself.

Convention has had its share of troubles from other union personnel too, with virtually every exhibit manager reporting that he had to pay off workers to get his exhibit finished in time for the convention opening. Electricians, carpenters and laborers came off $5 to $20 the richer for each exhibit they worked on.

Recruit Telepix In 'Plug TV' Drive

Chicago, May 25.

Telepix industry will be a secondary but important beneficiary of the "plug tv" campaign of the newly formed Television Advertising Bureau. Campaign to bring more advertisers into national spot and existing bankrollers into more markets can't help but benefit vidpix, which is the only medium through which a national spot sponsor can correlate his programming in all markets.

That telepix will be plugged by TVAB as the national spot medium was emphasized at the NARTB meet here by Dick Doherty, consultant to the organization. Doherty said that not only will telepix be plugged, but producers and distributors will shortly be invited to associate membership in the organization.

Eventual form the organization will take is that of an institutional selling operation, with staffers reaching the national advertisers themselves and telling them the tv story—how they can use video in smaller markets where they're now confined to newspapers. Vidpix is the programming answer to the question, according to Dougherty, and the TVAB staffers will pitch specific types of filmed shows to the individual prospect. It's noteworthy too, that the driving organizational forces behind formation of TVAB, KTTV's Dick Moore, is one of the most prolific users of syndicated telepix in the country.

O'Neil's NARTB-to-L.A. to Finalize Gen. Teleradio Major Film Venture

Chicago, May 25.

A final decision on production plans for the Film Division of General Teleradio should be forthcoming next week, when Teleradio topper Tom O'Neil, together with sales chief Peter Robeck, take off for the Coast to survey facilities and talk deals. They'll leave following sessions of the National Assn. of Radio-TV Broadcasters here, where O'Neil has been holding Mutual affiliate sessions and Robeck has been pitching the firm's Bank of America feature package at stations.

Decision must be made soon because production of several series and completion of a couple more have been held up while O'Neil decides whether to establish his own stake in production or to farm the work out. Still ready to roll but held up is the "Counterspy" property acquired from Phillips H. Lord, along with other Lord packages. Now shooting are 13 "Gangbuster" pix, of which about 10 have been completed, but a final production decision is due on the remaining 26.

Additionally, Teleradio has picked up 26 quarter-hour animated fairy tales, produced in England by Primrose Productions. Problem there is the fact that they run 10 minutes, with the other four to be filled in here in some manner. Holding up release of the series is the fact that with no production decision made, Teleradio doesn't know what to round them out with. Series, incidentally, involves a new animation technique, use of silhouet cutouts for the characters. Use of the silhouets enables the animators simply to move the cutout slightly to get each frame, instead of turning out separate drawings. Technique enables use of "full animation" at a cost equal to that of the so-called "limited animation."

GT's Film Division Adds to Sales Force

Film Division of General Teleradio has added three salesmen, besides chief pitchman Peter M. Robeck. Like Robeck, new salesmen are ex-Consolidated TV employees. William Finkeldey will be situated in the New York office, with Wade Barnes in Chi and Charles E. Morin working out of Los Angeles.

Since the Film Division was started several months ago, its only salesmen, until the recent Robeck appointment, were men employed by the parent company.

Les Harris Sets 'Whistler' Oiler In 11 Western States

Chicago, May 25.

First of CBS Television Film Sales new productions, "The Whistler," it was revealed at the NARTB meet here, has begun shooting on the Coast, and CBS Film veep Leslie Harris has already wrapped up a client for the series in 11 western states. Client is Signal Oil of California, which has been bankrolling the series regionally on CBS Radio in the west for the past 14 years.

Harris, who set the production deal and sold the show simultaneously while on the Coast last week, has pacted Lindsey Parsons to produce, with Paul Kelly set as star. Thomas Mitchell has been cast for two teleplays, as has been Dean Jagger. Series is shooting on the Paramount lot, with Charles Haas directing. It'll be available for fall release.

Another new CBS Film series, also based on a CBS Radio segment, "Man from the Islands," hasn't been cast yet, but Ed Montaigne ("Man Against Crime") has been set to produce. He'll take a crew out of New York on June 18 to shoot exteriors in Haiti. Interior shooting will probably be handled in Gotham. Series is also set for fall distribution.

ABC Syndication Gets Morgan As Shupert Aide

Richard R. Morgan, former exhibitor and lawyer, has joined ABC Syndication as assistant to prexy George T. Shupert. He'll handle all phases of administration and business affairs for the AB-PT subsid.

Morgan, who's the son of Paramount shorts and news general sales manager Oscar Morgan, formerly was exec secretary of Allied Theatre Owners of Western Pennsylvania. Prior to that, he was general manager of Consolidated Theatres in Salt Lake City and also legal advisor to General Television Enterprises, which was producing "Fireside Theatre." Morgan was with Paramount from 1939 to 1949 as a liaison between sales and legal departments, during the period when Shupert was a Par exec.

Reynolds' MPTV Tie on 'Sherlock'

Chicago, May 25.

"Foreign Intrigue" producer Sheldon Reynolds has signed as coproducer with Motion Pictures for Television syndication division to turn out a "Sherlock Holmes" telepix series which MPTV Syndication will distribute in the fall. Series stars Ronald Howard, son of the late Leslie Howard, and is being shot in England. Deal was announced at the NARTB convention by Ed Madden, MPTV Syndication veep.

First five episodes in the series have already been shot, with Madden set to start showing them, together with Reynolds, who flies to N. Y. this week, to agencies on his return from the convention. He's pitching for a national deal on the series, with release date set for fall. H. Marion Crawford is featured as Watson.

TPA UPS HOFFMAN

Television Programs of America this week upped Robert Hoffman, its Chicago sales manager, to the post of midwestern division manager.

Before joining TPA in September, he was with Ziv, Unity Television and NBC.

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NEVER BEFORE **HAS SUCH A DRAMATIC DOCUMENT APPEARED ON TV!**

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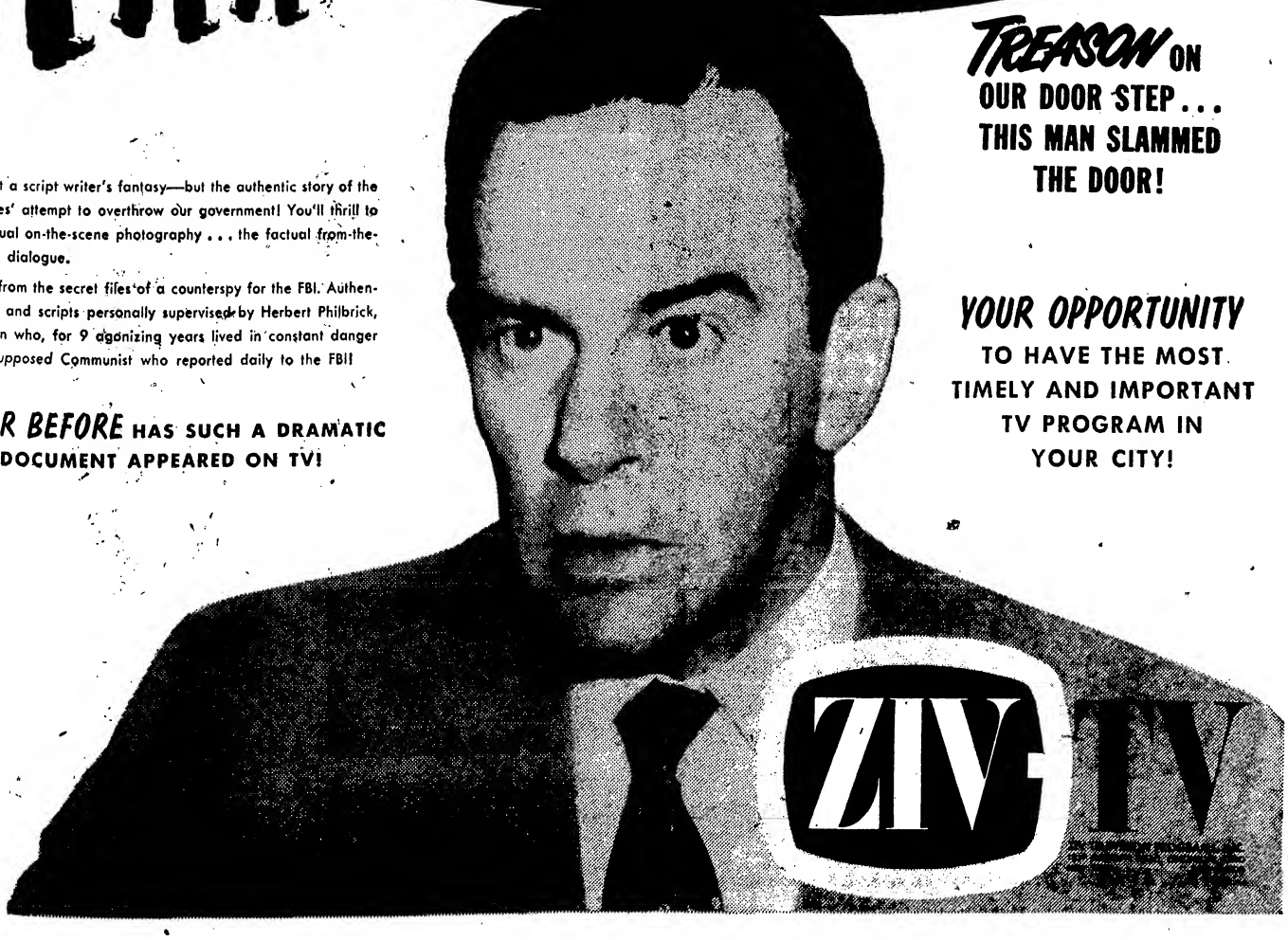
YOUR OPPORTUNITY **TO HAVE THE MOST TIMELY AND IMPORTANT TV PROGRAM IN YOUR CITY!**



ZIV TV

Sloanes Set 1st Vidpic Series on Peale Inspirationals; Sponsor Deal Near

Husband-and-wife legit producing team of Paula Stone and Mike Sloane are prepping heir first vidpix series, a half-hour dramatic series based on stories from Dr. Norman Vincent Peale's Guide Post magazine. Deal is virtually set for Roland Reed to coproduce the telepix, stories of which will be inspirational in nature.

Sloanes have signed April Oursler Armstrong (daughter of Fulton Oursler and his collaborator on several books) to handle the screen treatments of the stories, of which there are some 600 from which to choose. It's planned to lens 78 of the half-hour pix, but no date for start of shooting is set yet. Producers believe a pilot won't be necessary because of sponsor interest already stirred up. Dr. Peale won't appear in the series, but will get screen credit as editor of the non-sectarian mag.

Sponsorship deal appears in the

(Continued on page 64)

Parish Priest Series Rolls in Houston

Houston, May 25.

Valiant Film Productions has completed the first episode of its new vidpix series, "Father Mike." Production work is ready to begin on the next seven episodes and series should be on the air July 1, according to John Van Geldern, prez of the local company.

"Father Mike" is the story of a priest and his parish problems, with each 30-minute episode a complete story. Some 39 scripts—written by 21 authors—have been completed. Directors are Van Seldern and Charles Montclair.

Charles B. Meade has the title role and Jack Gardner plays his friend, Dennis. Local actress Margarete Lennert is featured.

Bell Opens 3 Branches; 'Musical Workshop' Set

Bell Productions, N. Y.-based educational and television film packaging outfit, has expanded its national activities with creation of branch offices in Los Angeles, St. Louis and Dayton. Bob Yeager will head up the Coast office, with Jerry Sandweiss in St. Lou and Lou Slack 3d in Dayton.

Firm just completed a pilot on a 15-minute live tv quarter-hour series starring Alan Abel, "Your Musical Workshop." It's being pitched as a summer replacement.

Neil Vanderbilt's Vidpix

Cornelius Vanderbilt Jr. is on his 143d transatlantic crossing. This year it includes a 52-week vidpix series along with additional footage for "Germany Bounces Back" and "Europe Today." Latter are regular features on his lecture tours under Redpath Chautauqua agency booking.

The tv-films are being done for Intercontinental Associates, which just published Vanderbilt's European guide book.

SPONSOR INTEREST IN FARM VIDFILMS

Although the farm video market isn't considered broad enough yet to attract the majority of national sponsors, there are some, according to Telenews Productions, which are showing a great interest in its farm series. Moreover, it would appear that there are sufficient prime market outlets in rural areas to make agricultural vidpix quite profitable for syndicators. However, Telenews remains the only prominent distrib to date with a vidpix package designed for farmers.

The Telenews product, announced recently, is a 15-minute series called "Farm Report," news with an agricultural upeat, for which the firm is currently dickering with some big advertisers. But it sees the series as an alternative syndication in several prime markets if the former deal falls through.

Princeton Film Center has a 15-minute series in readiness also, but here the films are offered as institutional fare. The show is built around the products of different manufacturers, who in turn pay what little distrib and production costs there are.

Sterling Unveils Musical Library

Chicago, May 25.

Sterling Television Films moved into the musical library field this week as a third major contender for station library business, unveiling at the National Assn. of Radio-TV Broadcasters convention a 250-number collection, tied together with 200 additional three-minute short subjects.

Library, titled "Sterling Serenades," contains 250 three-minute musicals culled from various sources and including classical as well as pop numbers. All the pix have been made since 1950. Other library, numbering 250 shorts, is titled "Vid-Bits," and contains short mysterious, quickie stories and dramas and miscellany.

Simultaneous with the unveiling of the libraries, Sterling revealed it is setting up a Chi office, with Carl Russell in charge. Russell resigned from Vitapix to take the post. Sterling has also set other product, including a half-hour musical series starring Sigmund Spaeth and titled "Music for Everybody." Series of 26 is being shot in New York, with eight already in the can. A third acquisition is titled "Old Time Comedies," a collection of antique one-reelers.

Musical library field has been highly restricted, with only two firms very active. One is Ben Frye's Studio Films, which combined Frye's musical shorts with the Snader Telescription library. Other is Official Films, with its "Music Hall Varieties" soundies.

Labor Asking Admen To Discuss Runaway Prod. In Vidfilms Made O'Seas

Hollywood, May 25.

Runaway telefilm production and its consequent unemployment among American film technicians will be discussed June 2 at a joint meeting of the Hollywood AFL Film Council and eight advertising officials. In a letter of invitation to the discussion Carl Cooper, head of the Council, said:

"Because some American advertisers are using television films, made abroad especially for the American market, to sell American products to American purchasers, a number of these purchasers are losing employment in the making of television films in this country and consequently may find it more difficult to purchase the American products advertised by your clients.

"This Council is contemplating taking strong action against the use of foreign-made television films to sell American products to Americans, but before making a final decision, we would like to discuss the matter with you."

Invitations were sent to Wayne Tiss, of Batten, Barton, Durstine & Osborn; Al Kaye, of Benton & Bowles; Jack Runyon, of Biow Co.; Don Belding, of Foote, Cone & Belding; J. Neil Reagan, of McCann-Erickson; Cornwell Jackson, of J. Walter Thompson Co.; Walter Bunker, of Young & Rubicam, and Norton Mogge, of the American Assn. of Advertising Agencies.

FREMANTLE UPBEAT ON VIDFILM SHOWS

Reflecting the upbeat in foreign tele sales, Fremantle Overseas Radio, which has been producing and distributing foreign-language versions of American radio shows for several years, has expanded its name to include television. Firm has been active in vidpix deals overseas for the past couple of years and is currently producing a Spanish version of Charlie Andrews' "Jolly Gene and His Fun Machine" in Mexico and another Latino version of "Candid Camera" in Puerto Rico.

Fremantle currently has tv agencies in England, Italy, Japan and Mexico and has shows on the air in eight countries. Pix involved include "Hopalong Cassidy," the Encyclopedia Britannica film libraries, March of Time's "Ballets de France" series and "Jungle Macabre" (latter's in Japan). Prexy Paul Talbot has named Lee Volker secretary-treasurer of the firm's N. Y. operation.

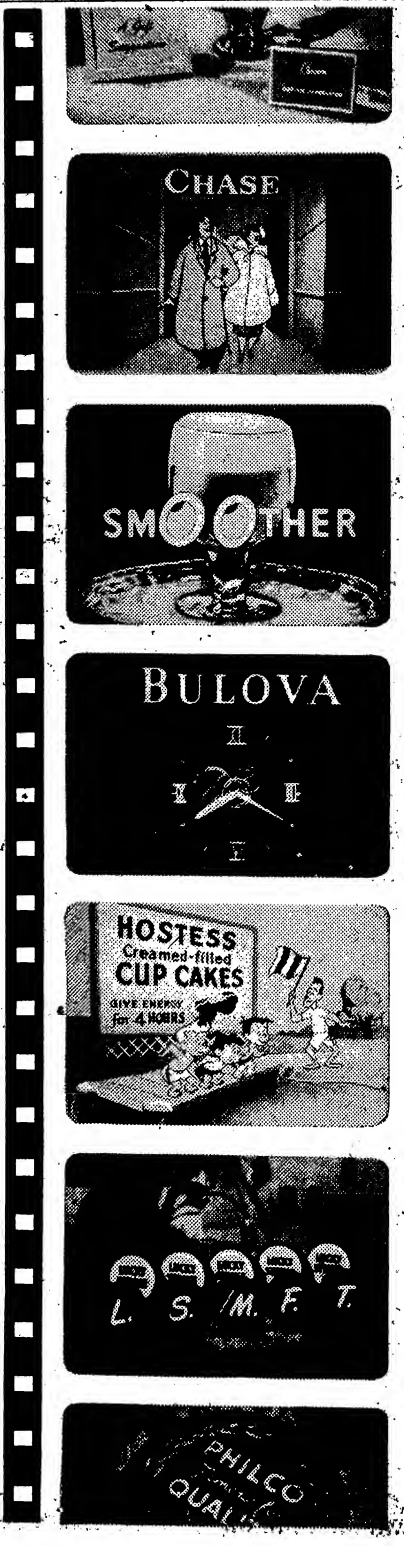
"selling" COMMERCIALS

When Sarra's specialists produce your TV commercials, you may be sure they'll be "selling" commercials, for Sarra's video and audio experts are advertising men first. They offer an unsurpassed combination of creative imagination and technical skill, and . . .

They always shoot to Sell!

SARRA COMMERCIALS ARE NOW SELLING SCORES OF FAMOUS PRODUCTS LIKE THESE:

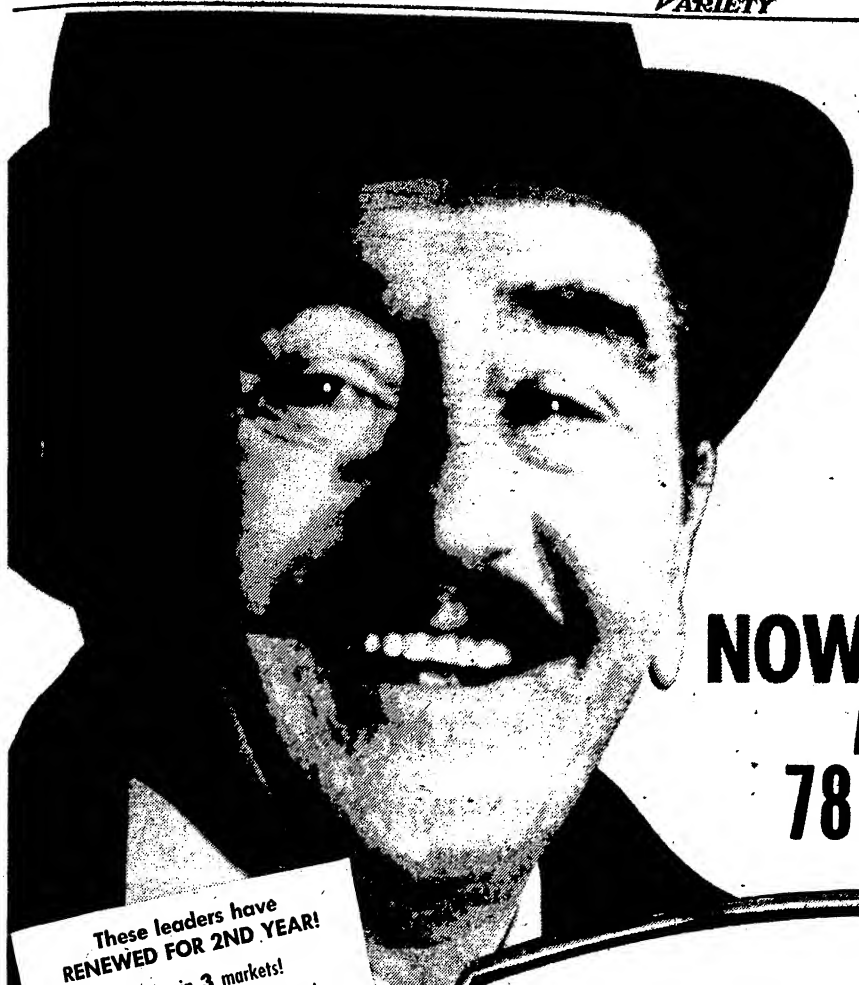
Cats-Paw Heels — Cat-Tex Soles
Salada Tea • Hoffman Beverages
Rainbo, Fair-Maid and Colonial Breads
Schick Electric Shavers • Sylvania TV
Northern Tissue • Kraft Cheese
Braun's Town Talk Bread • Stopette
BC Headache Tablets and Powders
Pet Milk • La Choy Chinese Foods
A&P • Evinrude Outboard Motors
Herbert Tareyton Cigarettes



SARRA INC.

SPECIALISTS IN VISUAL SELLING
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS



2nd GREAT YEAR

NOW IN PRODUCTION!

A grand new total of 78 magnificent half-hours!

These leaders have RENEWED FOR 2ND YEAR!

- **BLATZ** Beer in **3** markets!
- **DREWRYS** Beer in **9** markets!
- **OLYMPIA** Beer in **6** markets!
- **GENESEE** Beer in **5** markets!
- **SCHAEFER** Beer in New York City!

TOP RATINGS in market after market!

- **SEATTLE, 1st Place!**
  Sat. eve. - rates 53.3 - Telepulse, June 1953
  Beats Robert Montgomery, Mr. & Mrs. North, Eddie Cantor, Ford Theatre, Playhouse of Stars.
- **WASHINGTON, D. C. - 2nd Place!**
  Tues. eve. - rates 21.4 - Telepulse, Aug. 1953
  Beats Danger, Suspense, Kraft TV Theatre, Douglas Fairbanks Presents, Lux Video Theatre.
- **KANSAS CITY, 1st Place!**
  Fri. eve. - rates 32.3 - Telepulse, Aug. 1953
  Beats Philco-Goodyear TV Playhouse, Ford Theatre, Kraft TV Theatre, This Is Your Life, G. E. Theatre, What's My Line, Godfrey's Talent Scouts.

TOP RATINGS in market after market!

- **PITTSBURGH - 1st Place!**
  Thur. eve. - rates 41.5 - Telepulse, Aug. 1953
  Beats This Is Your Life, Down You Go, Ford Theatre, Playhouse of Stars, Robert Montgomery.
- **SAN ANTONIO - 2nd Place!**
  Tues. eve. - rates 26.3 - Telepulse, Aug. 1953
  Beats Suspense, Blind Date, Burns & Allen, Kraft TV Theatre, Toast of the Town, Beulah, G. E. Theatre, Robert Montgomery, Lux Video Theatre.
- **PORTLAND - 2nd Place!**
  Tues. eve. - rates 58.5 - Telepulse, Sept. 1953
  Beats Break the Bank, Chance of a Lifetime, Playhouse of Stars, The Goldbergs, Big Story.

TRULY THE

MOST MAGNIFICENT SERIES

OF TELEVISION DRAMAS EVER PRODUCED!

ADOLPHE MENJOU

YOUR STAR AND HOST IN

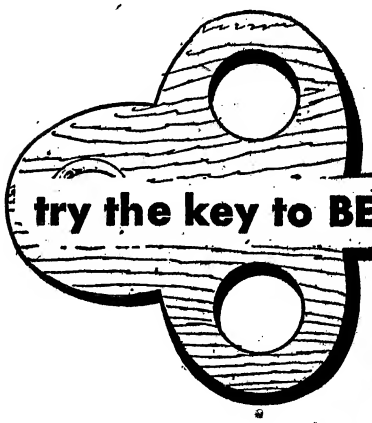
"FAVORITE STORY"

EACH MAGNIFICENT HALF-HOUR DRAMA A VIVID AND REWARDING EXPERIENCE IN TELEVISION ENTERTAINMENT!

Planned for 3 Full-Length Commercials Plus Opening and Closing Sponsor Identification!

ZIV-TV

ZIV TE... 1529 ... NEW YOR... CINCINNATI, OHIO ... HOLLYWOOD



try the key to BETTER PROGRAMMING with NTA's

500 Golden Hours

OF TELEVISION PROGRAMS ON FILM

"Trade Excitement" is the best way to describe the largest . . . most diversified library of quality television programs on film. We have it . . . you'll see it . . . at the NARTB convention in the Palmer House . . . Room 700½ .

ASK ABOUT: **THE JAMES MASON SHOW** featuring James and Pamela Mason and Richard Burton.

HOLIDAY with Ida Lupino, Edmund O'Brien, Joan Fontaine.

THE PASSERBY with exciting dramatic celebrities like Veronica Lake, Jackie Cooper, Fay Bainter, Kent Smith.

INTERNATIONAL PLAYHOUSE loaded with mystery, melodrama, intrigue.

CHINA SMITH featuring Dan Duryea.

ORIENT EXPRESS featuring Jean-Pierre Aumont, Patricia Roc, Cathy O'Donnell, Colette Marchand.

PLAY OF THE WEEK with top Hollywood names like Eddie Albert, Joan Leslie, Teresa Wright, Cesar Romero, Pat O'Brien and others.

THE BILL CORUM SPORTS SHOW with 26 of the GREATEST ATHLETES of the last half century.

BOBO THE HOBO with tuneful, musical puppets in each program.

plus . . . **OVER 250 HOURS OF AMERICA'S TOP FEATURE FILMS including:**

CHAMPAGNE FOR CAESAR, Ronald Colman, Celeste Holm, Vincent Price.

MILLIONAIRE FOR CHRISTIE, Fred MacMurray, Eleanor Parker, Richard Carlson.

D.O.A., Edmund O'Brien, Pamela Britton, Luther Adler.

THE FIREBALL, Mickey Rooney, Pat O'Brien, Marilyn Monroe.

MY DEAR SECRETARY, Laraine Day, Kirk Douglas, Keenan Wynn, Helen Walker.

MR. UNIVERSE, Jack Carson, Janis Paige, Bert Lahr.

IMPACT, Brian Donlevy, Ella Raines, Charles Coburn.

THE THIEF, Ray Milland.

AND . . . 31 of the FASTEST ACTION "WESTERNS" THAT EVER SWEPT ACROSS A SCREEN . . . REAL ACTION FROM START TO FINISH!

Many of these series are now delivering mass audiences to advertisers . . . at low, low cost . . . in many markets.

If you want "real excitement" . . . TRY THE NTA KEY TO TOP TELEVISION PROGRAMMING . . . IN THE PALMER HOUSE, ROOM 700½ . . . NARTB CONVENTION.

try this key to

NTA's

Golden Treasure Chest

You might be the lucky winner of 500 pieces of "gold" worth

$250.00

VISIT THE NTA EXHIBIT
ROOM 700½
Palmer House, Chicago
NARTB CONVENTION

Look for the NTA Golden Girl at the convention. She has your lucky key.

or wire — write — phone

NTA *National Telefilm Associates, inc.*

Executive Office: 625 Madison Ave., New York 22, N. Y. • Plaza 5-8200

Other offices: Boston, Beverly Hills, Detroit, Pittsburgh, St. Louis, Minneapolis, Denver, Chicago, District of Columbia, Dallas, Memphis, Miami, Philadelphia

2d Cross-Board Daytime Soaper Series In Works With 'Jones' Comic Strip

Another daytime soapopera telepix series is in the works, with Motion Pictures for Television this week having wrapped up rights to "The Heart of Juliet Jones," King Features' comic strip. MPTV is shooting a pilot for delivery in three weeks and plans to go into production on the show for fall delivery on a cross-the-board basis in late June.

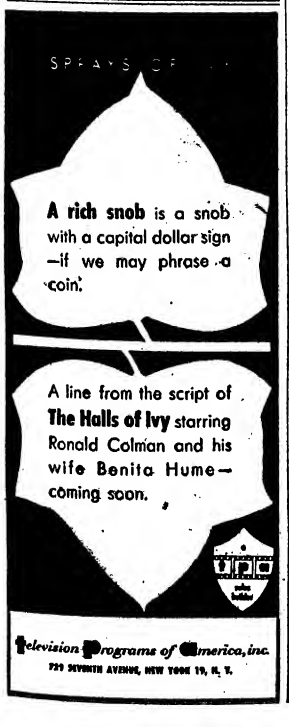
Deal marks the second cross-the-board daytime soap strip in the works, and the first based on a comic strip. Bernie Prockter is shooting the other, "The Family Next Door," at American National Studios on the Coast for fall syndication via Television Programs of America. MPTV deal will enable stations to block filmed soapers on a local level for at least a half-hour a day, with the soapers hitherto unavailable.

"Juliet Jones," which appears in some 251 dailies and 37 Sunday papers, will be shot in New York at the Parsonnet Studios (where MPTV's "Janet Dean" series is in last stages of shooting). Charles Irving, producer of "Brighter Day" on CBS-TV for Procter & Gamble, will produce and direct the series, while Charles Gussman, who scripts "Road of Life" on radio, will write the teleplays. Stan Drake turns out the comic strip.

MPTV syndication veep Ed Madden plans to show the pilot to agencies before setting a definite production date. He's shopping for a national or regional deal first, but series will definitely be syndicated if they aren't forthcoming. It's an MPTV-owned package, with rights acquired from King Features. Incidentally, MPTV handles another King strip, "Flash Gordon," on which shooting of the third cycle of 13 starts this week in Marseilles. Merchandising for "Juliet Jones," as with "Gordon," will be handled via the King Features tiein.

While virtually every telepix outfit has been peddling its dramatic series with an eye toward daytime exposure where availabilities are short at night, deal for "Juliet" puts only two distribs in the field with actual daytime packages—MPTV and TPA. For the time being at least, it appears they'll be the only ones and "Juliet" and "Family" the only properties available, although PTA has hinted it's planning several more for the future.

Greensboro, N.C. — Television station WTVD at Durham will become a primary affiliate of NBC. Durham will be the second North Carolina VHF station to have NBC shows when telecasting begins at Durham this fall over Channel 11. WSJS-TV, Winston-Salem, has been carrying the network since last fall.



FRISCO OUTFIT SETS 'WOLO' PUPPET SERIES

San Francisco, May 25.

New Albion Films, pioneer San Francisco vidpix producing outfit, has completed 13 quarter-hour puppet films, "World of Wolo," for a potential eastern sponsor. Series is based on the live "Wolo and His Friends" show on KPIX here.

Series was entirely produced here by local talent and technicians, shot in black and white and color. New Albion is aiming at a national deal for the low-budgeter.

Hitch, Bernstein Into Vidpix In U.S.-Brit. Tie

London, May 25.

Sidney L. Bernstein and Alfred Hitchcock, who have been partnered in a number of British and American feature pix, are to branch out into the television film market. They are planning a telepix series to be lensed in Britain for worldwide distribution.

Bernstein, who is head of the Granada theatre circuit, planed to New York last weekend for an 18-day stay to line up the project. Both British and U. S. talent, it's reported, will be used in the series. Granada topper will be joined by his brother, Cecil G. Bernstein, next weekend (29), and together they will gander color tv and examine subscription tv developments.

For some time, the Granada circuit has been alerted to tv potentialities and was one of the first to put in an application for its own transmitter. In his last report to stockholders, Sidney L. Bernstein intimated that the company intended to go ahead on tv.

Biz Roaring at NV Studio With Federal Govt. One Of Biggest Customers

Washington, May 25.

Business is roaring at the vidpix studio of six-months-old National Video Productions, Inc., with Federal agencies among the biggest customers.

Operation has already completed several films under a production sub-contract for the Federal Civil Defense Administration. Also made by National Video have been a public service TV film for Internal Revenue Service.

Drew Pearson and Fulton Lewis Jr. regularly make their television film shows at the studio, and Marquis Childs is expected to resume his "Washington Spotlight" series with the shooting also at NV. In a commercial way, studio has completed 38 episodes of the serial "M. D." for E. R. Squibb. Series originally appeared on NBC and is now being syndicated throughout the U. S. and Canada. Studio has made two shorts for the National Federation of Postal Clerks, and is used as sub-contractor by several New York producers on everything from refrigerator commercials to a 30-minute musical comedy for the airwaves.

NV has just completed filming "Within Man's Power," a documentary for both theatrical and television use. Pic, made for National Tuberculosis Assn., tells the story of man's fight against TB.

In addition to Pearson and Lewis, among those who have appeared before the cameras in the studio are Broderick Crawford, Harold Russell, Bennett Cerf, Henry Ford Jr., Gov. Luis Munoz-Marin, of Puerto Rico, Bishop G. Bromley Oxnam, and many members of the U. S. Senate.

President of National Video is Harold A. Keats, with F. William Hart as vice-president and production chief.

Tugend Reins Milland

Hollywood, May 25.

Revue Productions inked Harry Tugend as producer of the Ray Milland series. He'll get salary plus profit participation.

There's possibility the GE-sponsored series may be shifted from present "Meet Mr. McNutley" title. Now on CBS-TV Thursdays.

Somson to Push Crosley Vidpix

Cincinnati, May 25.

H. S. (Bert) Somson, vet sales executive in the motion picture, radio and television fields, has been named executive vice-president in charge of two divisions of the Crosley Broadcasting Corp., WLW Promotions, Inc., and Olympus Film Productions, Inc.

Robert E. Dunville, CBC president, said the Somson appointment is part of an expansion program tied in with the new Crosley and NBC Spot Sales linking, to provide more extensive advertising services.

WLW Promotions, which includes the talent, Penny's Pantries and car card advertising subdivisions, has been given an increased budget.

Olympus Films, with recently added facilities in Hollywood and Chicago, will soon be using prominent pix personalities to aid in broadening the scope of its national operations, Dunville said. This operation will enter the field of syndicated films for tv.

James B. Hill, vice-president and general manager of Olympus, will be assistant to Somson, who formerly was with Ziv Co., Kling Studios of Chicago and Hollywood and vice-president of Premier Radio Enterprises.

GT ADDS BRIT. CARTOON SERIES, MORE 'DRAMA'

In addition to a new series of animated cartoons being done exclusively for the Film Division of General Teleradio by the English firm, Primrose Productions, the distrib outfit is adding another 13 to the string of 26 "Greatest Drama" quarter-hours already in tow.

Four of the Primrose product, a skein of 26 10-minute shows with narration included, are already in GT hands, with the remainder now in production. Movietone News is filming the next 13 "Dramas."

GT decided that each of the English kid series should be 10-minutes long, to allow three chief alternatives in selling: to build a whole quarter-hour kid show for national sponsorship; to sell as is for local sponsorship, or to pitch them as inserts in already established juve stanzas.

Dick Moore Envisions Regional Spot on Networks for TV Films

Chicago, May 25.

Eventual establishment of regional spot advertising networks, with films as their program base, is foreseen by Dick Moore, KTTV (Los Angeles) topper and one of the founders of the fledgling Television Advertising Bureau, which had its official organizational meeting at the NARTB conclave. Moore and KTTV have already experimented with such a network setup by buying rights to two syndicated series for the western region, with an eye to selling them to regional sponsors with L.A. as the key market.

Deal for the second series, Telefilm Enterprises' "Inspector Fabian of Scotland Yard," was consummated over the weekend, with KTTV buying the series on an exclusive basis for 11 western states and Texas. Series is currently being shot in London by Triangle Productions, in which Anthony Beauchamp is involved. Telefilm (headed by Charles Wick) will now syndicate over the rest of the country. Series is based on cases of Robert Fabian, former superintendent of Scotland Yard and stars Bruce Seton.

Other series KTTV tied up was Hollywood Television Service's "Stories of the Century," which it just has sold to Anheuser-Busch in six northwestern markets in five states. It's currently looking for a sponsor for the southwest.

Profit Angle

Idea of KTTV's regional buys—which involve a great degree of chance, since KTTV has to pay for the film whether it sells it or not—is to service the regional advertiser. In many cases where the station buys a film series for L.A. only and then pitches it to a sponsor who has regional distribution, deal is soured by the fact that the pix are already sold in markets the sponsor wants. By tying up a new series for the region, KTTV insures itself of a sponsorship deal for itself, and at the same time can pull off a neat profit in the sale for other markets.

Thus far, no other stations are tied in to the KTTV setup, with the agencies simply buying the film for other markets from KTTV and placing the program themselves on a spot basis. But a pattern is beginning to emerge where specific stations get the business, and Moore envisions the time when they'll combine to form a regional spot network. One of the factors contributing to this, he says, is a growing scarcity of local sponsors and a greater availability of regional bankrollers as the quality of film shows consistently improves.

PANDA PACKAGES GET BRIT. THEATRE RELEASE

Panda Productions, the Hannah Weinstein-topped British producing outfit that's currently turning out the "Colonel March of Scotland Yard" telepix series for American distribution via Official films, has packaged two trios of half-hour pix into features for theatrical release. Series stars Boris Karloff.

Panda has set the two converted features into distribution in England, and at least one of them, "Colonel March Investigates," has been playing the British circuits. Features can't be shown here under Official's tele distribution pact.

Fonda to Host Anthology Pix For Coast Suds

Hollywood, May 25.

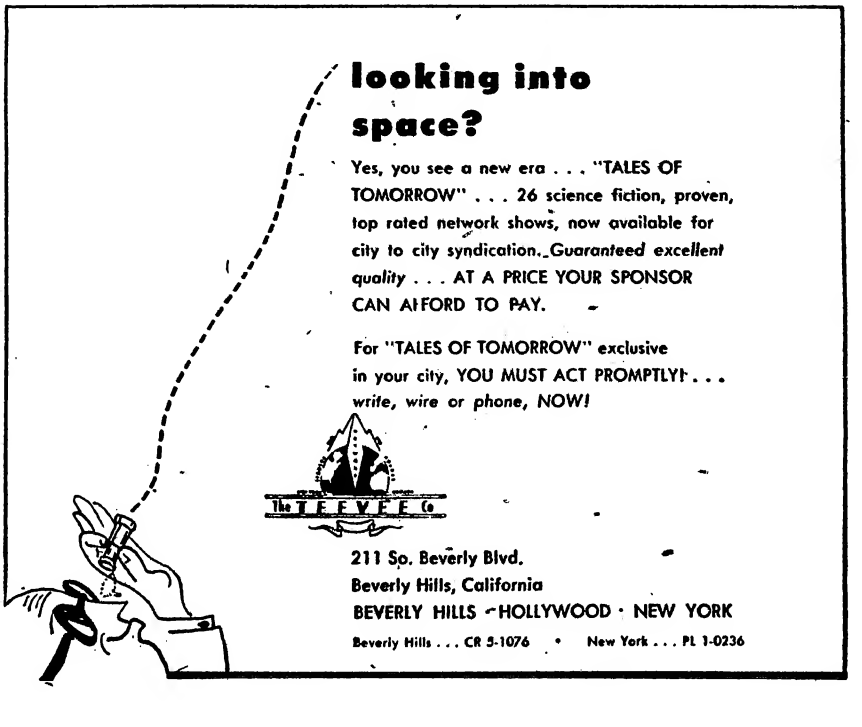
Henry Fonda has been signed to host and intro a new anthology series, being bankrolled in the western states by California Brewing Co. of San Francisco, to plug Gold Label Beer. It's a vidfilm series.

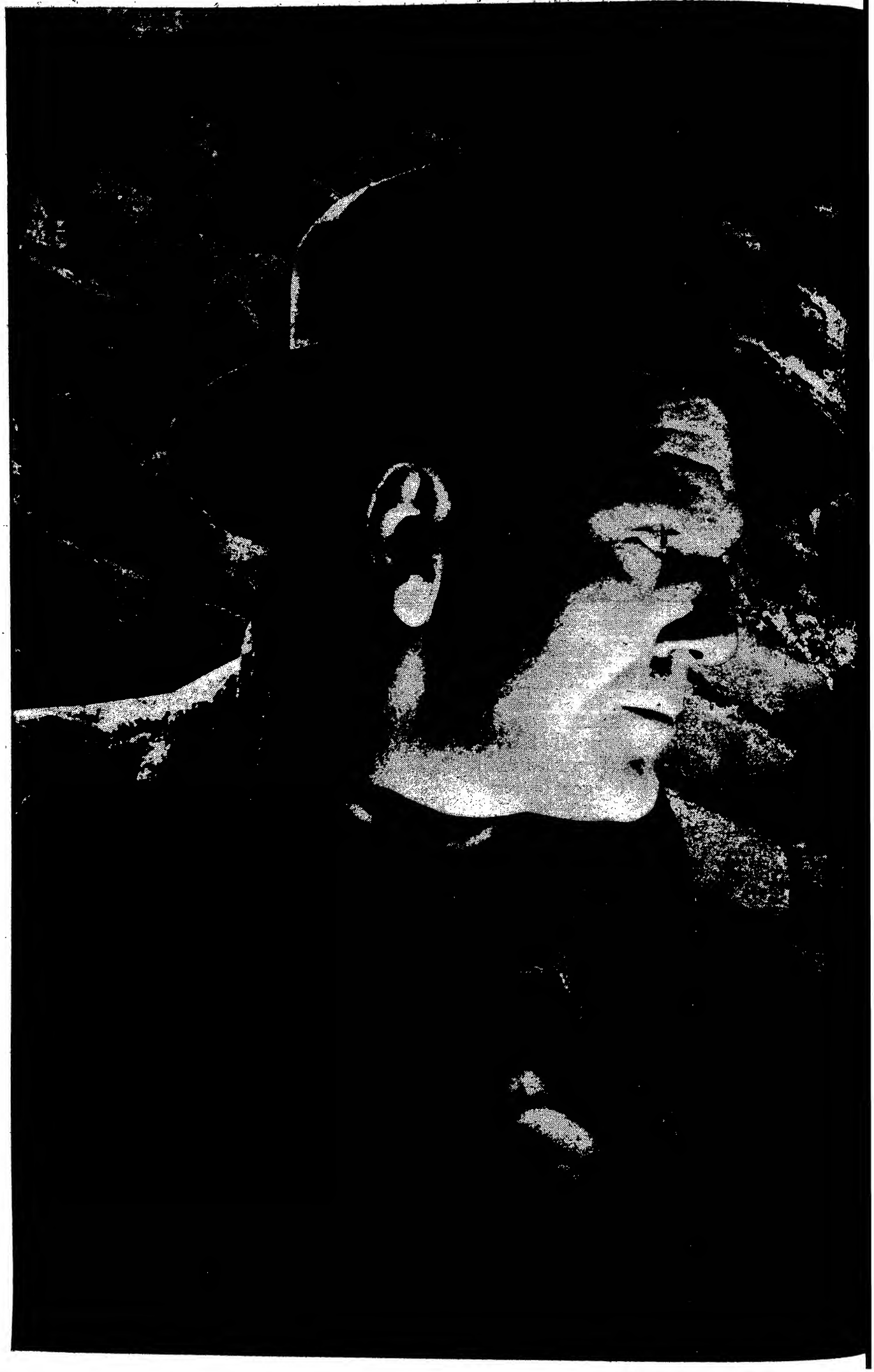
Tag of the series, under way at RKO Pathe is "Henry Fonda Presents the Star and the Story," and Fonda hosts each half-hour stanza, also intros the star of each vidpic. David Niven is star of the initial telepic, while Warren Lewis is producing, and Don Sharpe packaged. Negotiations are on for Dorothy McGuire, Teresa Wright, Frank Lovejoy, Edmund Gwenn and others for future vidpix.

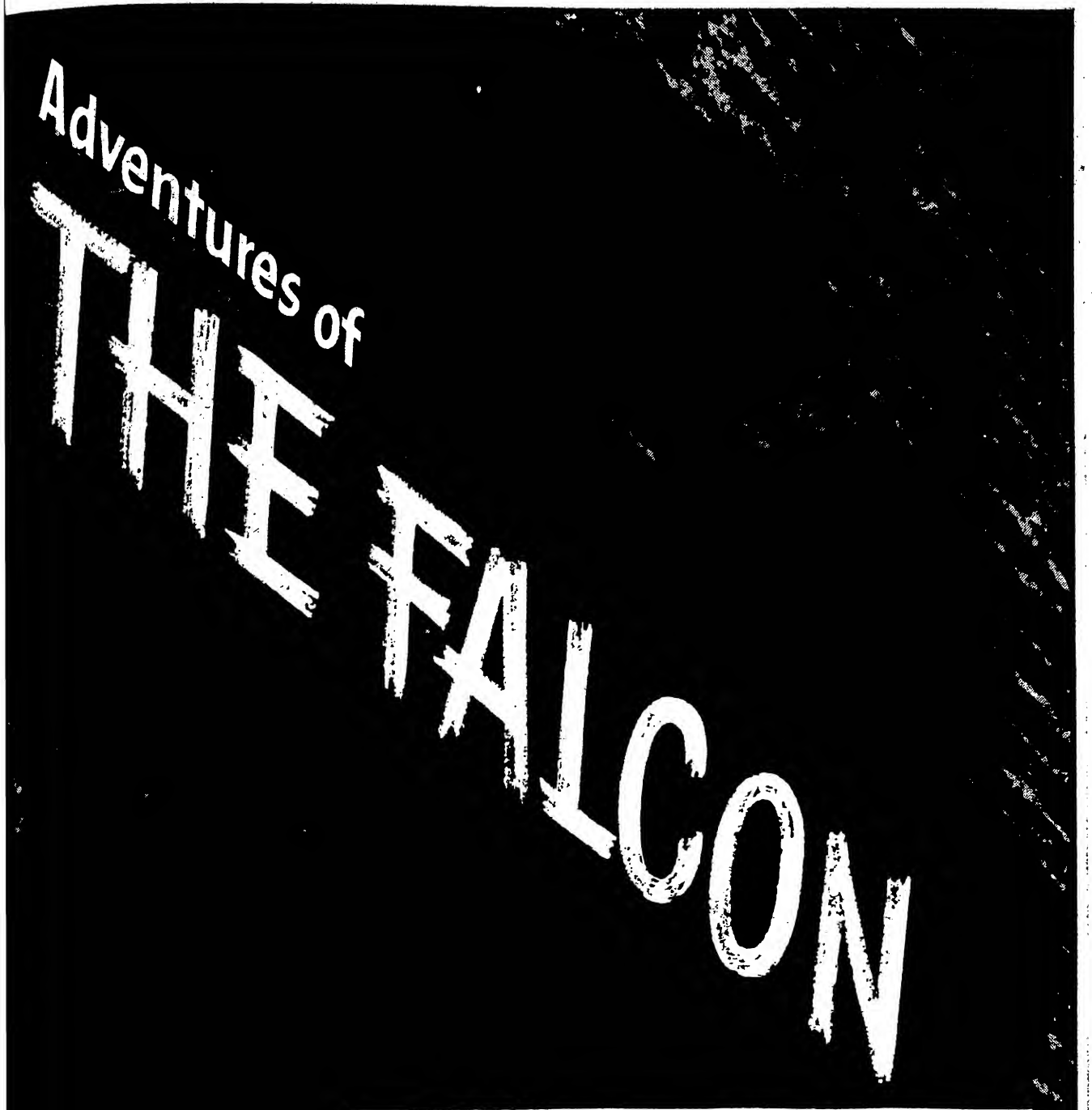
Series goes on CBS-TV's Pacific Coast web June 19, slotted at 10 p.m. It will be seen on 14 western channels, and Sharpe will arrange distribution of the property in other parts of the country.

Philip Liebman, owner of the brewery, was given a pitch to have the series lensed in Europe, but selected it on the basis that it would be shot in Hollywood. Foote, Cone & Belding in Frisco handled the deal.

Troy, N.Y.—Tex Clement, hillbilly singer-guitarist, is now doing a 35-minute early-morning program on WTRY, where he first aired in 1941-42. Clement also broadcast over WGY Schenectady, for several years.







SURE TO BE THE HOTTEST SHOW SINCE DRAGNET

NOW ON TELEVISION
...39 brand new half-hour films

Thrilling adventure. Mike Waring, The Falcon, is an undercover intelligence agent for the government. His assignments take him all over the world—on both sides of the Iron Curtain. Wherever he goes, The Falcon meets mystery and adventure.

Outstanding production. Exciting foreign backgrounds add to the superb realism. Inspired production by Hollywood's Harry Joe Brown keeps the action trigger-fast!

A great new star. Charles McGraw, as Mike Waring, is the most dynamic personality on TV since Jack Webb. His pictures include "The Killers," "War Paint," and the soon to be released "The Bridges At Toko-Ri."

Ready-made audience. The Falcon has proved popular during nine great years on radio for such sponsors as Procter & Gamble, General Mills, and Kraft.

Low cost per thousand. Nielsen says, "Mysteries deliver the lowest cost-per-thousand in night-time television."* And the best new mystery-adventure show on the market is THE FALCON.

THE FALCON carries with it NBC FILM DIVISION'S exclusive merchandising package.

- to help bring in every possible viewer
- to help bring in every possible customer

For high-flying sales in your market, ride with THE FALCON. Call, write or wire *today*.

**Based on Sept.-Oct. 1953 Nielsen Television Index. Evening shows half-hour or longer.*

NBC FILM DIVISION

SERVING ALL SPONSORS . . . SERVING ALL STATIONS

NBC FILM DIVISION — 30 Rockefeller Plaza, N. Y. 20, N. Y. • Merchandise Mart, Chicago, Ill.
Sunset & Vine Sts., Hollywood, Calif. • In Canada: RCA Victor, Royal York Hotel, Toronto

Color Process on Filmed Commercials In the Tint Era to Suit Sponsors

That the type of color process used for filmed commercials in the tint era will depend largely on the advertiser's requirements was made evident last week at Screen Gems' showing of some 55 products filmed in three different color processes—16m Kodachrome, 35m Eastman negatives reduced to 16m positives and 35m Technicolor three-strip process reduced to 16m dye transfer.

M. Peter Keane, technical director of Screen Gems and a Coast color expert, explained the advantages and disadvantages of each process to execs of some 27 ad agencies who had requested the demonstrations. Tests, said Keane, represent an evaluation of facilities and processes as they exist today and are subject to change. Taking each process in turn, he said:

Kodachrome's advantages are (1) price of original film is lowest and (2), if original film is used for telecasting, it gives excellent definition and color quality. Disadvantages are the fact that opticals are limited to dissolves and fades; loss in quality in release prints is great; release print costs are higher; sound track isn't as good as the others, and handling and editing 16m is more difficult.

Eastman advantages are in the larger film size: better values in making prints from a negative rather than a positive; ability to make some opticals; and better resolution. Disadvantages occur in reduction, where prints are grainy; in less color saturation than Techni and in a less satisfactory sound-track than Techni's.

Techni three-strip provides greatest control of color saturation; greatest control of opticals; better quality soundtrack, and low quantity release print costs. On the other hand, original production costs are higher with Techni and resolution is not quite as good as with other processes.

Demonstration was held at NBC on a closed circuit. Screen Gems has been testing color commercials for some time, with its blurb for Pall Mall believed to have been the first full-length tintspiel. Columbia Pictures subsid, however, hasn't experimented with color on its network and syndicated-telepix series, claiming that when the time comes when there's a demand for tinted telepix, the Columbia lot is geared to convert to color on 24 hours' notice.

It's COMMONWEALTH for CARTOONS

• Audience tested.
• Sponsor tested.
• Rating tested.

38 FLIP THE FROG in Sound

13 WILLIE WHOPPER in Sound

13 MOLLY MOO COW in Sound

ALSO the famous group of... 300 AESOP'S FABLES (silent)

Communicate with us for our latest list of
• Major Company Features
• Westerns
• Serials
• Comedies

COMMONWEALTH
Film and Television, Inc.
MORT SACKETT Pres.
723 Seventh Avenue New York 19 N.Y.

Latino Deal On FOND Pix Set

Forerunner of what may be a great number of similar arrangements for the future was made last week when Films of the Nations Distributors signed with Circuito CMQ in Havana for the latter to turn out Spanish versions of all FOND short subjects for television. Seven series of 13 pix each will be made and released to Latin American tv'ers.

Deal calls for CMQ to handle script adaptation and narration, while FOND makes the prints and mixed recordings. Deal was set by FOND prexy Maurice T. Groen and CMQ film chief Benigno Nosti. First cycle of 13 is almost complete. Pix will also be made available to educational institutions in the U. S. and Latin America. Sterling handles domestic tele distribution of FOND pix.

ZENITH NET $827,521 FOR '54 1ST QUARTER

Net consolidated profits for Zenith Radio and its subsids during the first three months of '54 totalled $827,521 ($1.68 per share) after all reservations for taxes and depreciation. These results were much lower than the equivalent quarter-year tallies in '53, which amounted to $2,109,461 ($4.28 per share).

Sales and production in '54 of both radio and video receivers were substantially down compared to the previous year. Retail sales of tv sets, however, ran at an "unexpected" high rate, "resulting in a substantial reduction in industry inventories of television receivers which are now in a healthy condition," a report from E. F. McDonald, Jr., Zenith prexy, said.

New N. Dakota Channel As CBS Affiliate Oct. 1

Minot, N. D., May 25.

Arrangements were made last week by the North Dakota Broadcasting Co. for interconnection of KXJB-TV, Channel 4, which will operate from studios in Valley City and Fargo, N. D. Station will open with maximum power of 100 kilowatts and a tower that will be the tallest in the upper midwest, 1,085 feet above ground, which is now under construction northwest of Fargo. KXJB-TV plans test patterns July 1 and will be interconnected as a CBS primary affiliate as of Oct. 1.

North Dakota Broadcasting Co. also operates KCJB-TV in Minot, [illegible] one-year. Stations are represented by Weed Television.

Phoenix Ad Exec Into Own AM-TV Production

Phoenix, May 25.

Lew King, having passed on his ad accounts to other Phoenix agencies, dropped his advertising agency completely and stepped into radio-tv production. Change has been gradual, according to King, since he's been doing more and more production during the past few years.

Jack Beveridge, associated with King since '48, becomes exec producer of Lew King Productions. Barbara Hallis takes over as program coordinator.

Set Syndication Deals on 'Hickok,' 'Superman' Series

Chicago, May 25.

Flamingo Films this week wrapped up syndication rights in non-Kellogg markets to two of vidpix's hottest properties, "Superman" and "Wild Bill Hickok." Each series will be available in about 70 markets as a starter.

Deal was set via Leo Burnett agency here and with Bill Broidy on the Coast. "Superman" is a Flamingo property, co-owned with National Comics, but for the three years Kellogg has had the series on a national spot basis; it's been unavailable to local sponsors outside the cereal firm's 80 key markets. Flamingo, incidentally, has set the series with Kellogg through 1955.

"Hickok," likewise, has been national spot for Kellogg over a period of years, also restricted to 80 markets. Broidy owns and produces the Guy Madison-Andy Devine starrer, and Flamingo consequently is working only on a distribution basis in the case of the western. Both series are among the top-rated telepix airers. Flamingo expects to price the shows somewhat higher than the average half-hour package, a little above 100% of the Class A station rate.

Colombia's First Video Station Due for June Bow

Bogota, Colombia, May 18.

The country's first video station, located here, is being pushed through to completion by the Colombian government. Due on the air by June 13, first anni of President Gustave Rojas Pinilla's administration, the outlet will be a relatively plush operation, with a complete mobile unit and other tele equipment amounting to $300,000.

Government is expected to act as sole sponsor of the station. Emphasis will be placed on cultural and educational programs, with plans being set to develop a national web after the local outlet goes airwise.

L'ville TV Series on How City Government Works

Louisville, May 25.

Mayor Andrew Broaddus will use tv to show constituents how the city government works. City is readying a series of 15-minute tv shows, each projecting a different phase of the local government's activities. Shows will be aired over WHAS-TV, but no definite date for the start of the "Know Your City" series has been set.

Ed Kallay, WAVE and WAVE-TV sports director and announcer, will prepare scripts for the show. Film and free time for the series are being provided by WHAS. Kallay will also assist the Mayor in preparing a five-minute report aired by WAVE each Sunday.

Not Nice in Nice

Paris, May 18.

French pic, "The Snow Was Dirty," forbidden playing time in Nice by the local censor, is the fourth pic to get a veto in this resort town. Others were "Flowering Wheat," about adolescent sex awakening, "Tempest In The Body," case history of a nymphomaniac, and "Before The Deluge," a social [illegible] depicts the regeneration of a morally deficient son of a prostitute during the occupation.

Sloanes

Continued from page 58

offing because of the nature of the series and the readership of the mag. Publication contains true stories of how people overcome handicaps, or crises, all in the inspirational class. Circulation is largely composed of corporations which buy the magazine for all their employees. Sloanes figure that one of these would be interested in the series. Production will get underway as soon as the series is sold, Sloanes will be active in production.

Pair are expanding their tele activities in other directions too. They're readying two additional properties for telepix, are producing another live local show in New York and Miss Stone is emceeing another local tv segment. Latter is "Angels Auditions" on WABC-TV, on which, incidentally, she's acting solely as a performer for the first time in years. Team is also producing Dr. Ervin Seale's quarter-hour weekly inspirational talks on the same station.

Two other properties, both in early stage of development, are "The Witching Hour," a half-hour ghost story series based in part on Miss Stone's old AM'er, "True Life Ghost Stories," and a situation comedy series, "Johnny on the Spot." Latter is owned by the Sloanes and scripter Sid Silvers (with David Shelley sharing in Silvers' piece). Sloanes are discussing coproduction on the ghost series with Reed, while the Silvers comedy stanza hasn't reached that stage yet.

'Scrappy' Vidpix

Continued from page 56

tion of prompt shipment and bicycling of prints, and (6) absence of a standard exhibition contract to replace a variety of individual distributor forms.

All Problems Dodged

Not once was an effort made to meet any of these problems head-on; not once was an effort made to set up even an informal session of distribs to discuss them. And with many of the key problems accruing from the stations themselves, no effort was made to get together with stations to minimize difficulties.

Even in areas closer to individual self-interest of distribs, they fell down badly. About a dozen of those present have experimented with color film, both programs and commercials. Yet not one even screened its tinted product on a projector, let alone closed-circuit. No effort was made to cooperate on color sessions of NARTB, although if anyone knows the problem of tintfilm, it's telepixers.

Instead, they confined themselves to their exhibits, consisting largely of screenings, makeshift bars, giveaways and bathing beauty contests. Although they didn't try the hard sell, neither did they attempt to make their presence felt.

Tipoff was on the convention program; only one session on film was held, an all-station panel on film-buying. And not one representative of telepix was listed on the NARTB program.

Fresh Personnel Lineup On New NBC Buffalo Affil

Buffalo, May 25.

Flock of new appointments have been made at WGR-TV, NBC's new Buffalo affiliate which will take to the air soon on Channel 2. TV'ers new allegiance will probably cause a shift in radio affiliations too, with WGR expected to become the new NBC radio outlet by early June.

Topping the list of appointees named by prexy George F. Goodyear is J. J. Bernard, who'll function as general manager of radio and television operations. Nat L. Cohen will be WGR station manager, while O.C.B. Howard will be WGR-TV program director. Robert Strigle will be WGR program director and Walter L. Amidon is traffic director for both stations. Ross H. McPherson is set as public relations chief and ad-promotion director for both stations.

Dallas—James P. Stewart, vet agencyite in the Southwest, joined Tracy-Locke Co. of Dallas, Houston and New Orleans as assistant director of the radio-tv department.

Guild's Distrib Setup on Italo Pix

Guild Films last week took over distribution of its first dramatic anthology series, a group of 26 half-hour dramas produced this year in Italy by Andre Luotto Productions. Series, titled "Signet Circle Playhouse," contains adaptations of stories by de Maupassant, Tolstoy, Pushkin, Balzac, Merrimac and Chaucer as well as originals.

Luotto Producions is partnered by Andre Luotto, an ex-adman who produced the pix in Rome, and Aldo DeDominicis, general manager-secretary of WNHC-TV in New Haven. Films feature American actors, among them Donald Buka and Sebastian Cabot. Guild's acquisition of the series, which goes into release immediately, marks a reversal of a policy which saw the distribution outfit refusing to handle any but its own product. 'Signet' is Guild's sixth half-hour series.

Canadian Comics Set For Fall Video Bow

Ottawa, May 25.

Wayne & Shuster, top Canadian radio comics who've stayed aloof till now, will capitulate to video next fall, while continuing their weekly radio show. Their tv show will be aimed at French- as well as English-speaking audiences, and Johnny Wayne, who unlike his sidekick, Frank Shuster, isn't so good at French, enters Laval U., Quebec City, for six weeks this summer to become bilingual.

Both are grads of the U. of Toronto, where they wrote and appeared in campus musicals. Later, in the army, they wrote and clowned in the official Canadian Army Show. They'll write their own scripts for tv as they do for radio.

Mo. Channel Bidder Bows Out to Aid Newspaper

Kansas City, May 25.

The LHP Co., owned by the Durwood Theatre interests in Kansas and Missouri, has withdrawn "in the best interests of the community" as one of the three contestants for channel 13 in Jefferson City. Move was made in favor of the Jefferson City Post.

A statement by Durwood Theatres, which own KEDD (tv) in Wichita, Kans., explained that with there contestants for the tele permit, "another one or perhaps two years could elapse before the residents of Jefferson City would receive television programs from their own station." It was pointed out that the newspaper, already having a nucleus of its tele personnel available, is "better qualified" to run channel 13.

He would't dare coach Shakespeare. If he ever tampered with any work of the Bard, it would be the Shaming of the True.

A line from the script of The Halls of Ivy starring Ronald Colman and his wife Benita Hume—coming soon.

Television Programs of America, inc.
729 Seventh Avenue, New York 19, N. Y.

Looking... at a great clip!

Take any scene from any CBS Television Film Sales show and you'll see frames at work – building huge audiences in record time.

In Chicago, *Annie Oakley* racks up a 23.0 rating– *311% greater than all competition combined!*

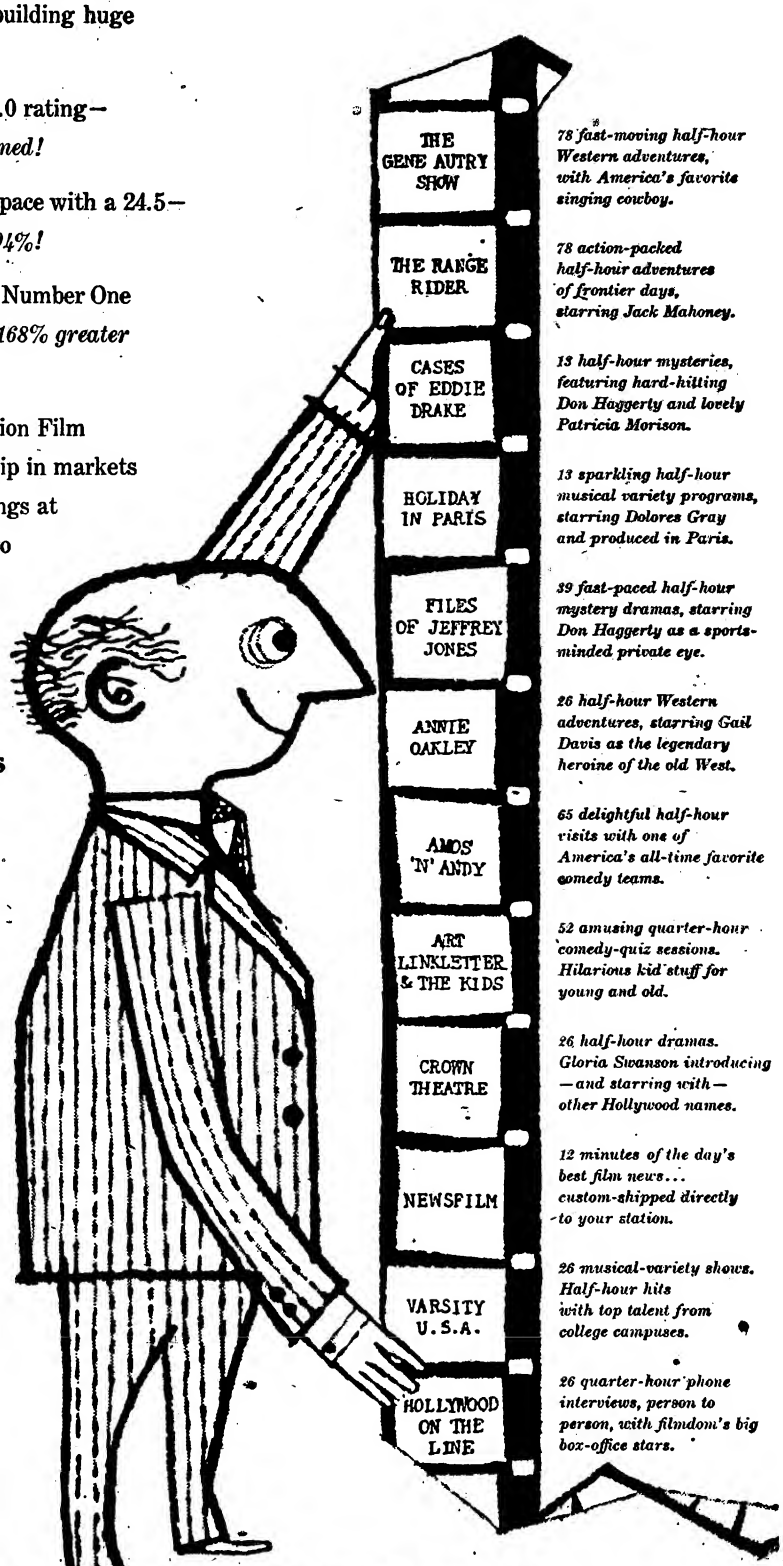
In Los Angeles, *Amos 'n' Andy* sets the pace with a 24.5– *beating out top network competition by 94%!*

And, in Boston, *The Range Rider* is the Number One syndicated film program, with a 40.5 – *168% greater than live network competition!*

The story's the same for *all* CBS Television Film Sales shows. They're going at a great clip in markets all over the country... winning top ratings at lowest cost. See for yourself – in Chicago at our NARTB Convention exhibit, Room 786, The Palmer House – or ask any CBS Television Film Sales representative for a private showing.

CBS TELEVISION FILM SALES

with offices in New York, Chicago, Los Angeles, Boston, Atlanta, Detroit, St. Louis, Dallas and San Francisco. Distributor in Canada is S. W. Caldwell Ltd., Toronto



78 fast-moving half-hour Western adventures, with America's favorite singing cowboy.

78 action-packed half-hour adventures of frontier days, starring Jack Mahoney.

13 half-hour mysteries, featuring hard-hitting Don Haggerty and lovely Patricia Morison.

13 sparkling half-hour musical variety programs, starring Dolores Gray and produced in Paris.

39 fast-paced half-hour mystery dramas, starring Don Haggerty as a sports-minded private eye.

26 half-hour Western adventures, starring Gail Davis as the legendary heroine of the old West.

65 delightful half-hour visits with one of America's all-time favorite comedy teams.

52 amusing quarter-hour comedy-quiz sessions. Hilarious kid stuff for young and old.

26 half-hour dramas. Gloria Swanson introducing – and starring with – other Hollywood names.

12 minutes of the day's best film news... custom-shipped directly to your station.

26 musical-variety shows. Half-hour hits with top talent from college campuses.

26 quarter-hour phone interviews, person to person, with filmdom's big box-office stars.

Source: ARB, April 1954

Telepix Followup Comment

FIRESIDE THEATRE
(Trial Period)

Producer-director Frank Wisbar is probably unsurpassed in the telefilm field when it comes to playing the heartstrings for those warm, down-to-earth domestic dramas, and his skill at this is apparent throughout "Trial Period." It makes for a moving, poignant half-hour, pegged on a "Fireside" stock in trade—a boy and his dog.

There's an added trick in this one—the boy's an orphan, about to be formally adopted by a farm couple. When his pooch is believed to have rabies and orders go out to kill the mutt, the kid tells his folks he did the job himself. This makes mom think he's got a ruthless streak in him, and the entire adoption idea chills. Just as they're about to cart the kid back to the orphanage, the dog he didn't kill but did hide comes on the scene. Turns out he never did have the rabies. This makes for peace, harmony and the traditional weepy ending.

In other hands, this could easily have been just a routine boy-and-dog yarn, but Wisbar's direction elevates it to good drama. He's aided no little by a good teleplay turned out by Herbert Little Jr. and David Victor.

Norman Ollestad is very good as the kid who is the focal center of it all, and there's some fine emoting by Hugh Sanders and Marjorie Lord as the parents-to-be. *Daku.*

CAVALCADE OF AMERICA
(Spindletop)

Both the sponsor and producer of this series reach for one objective: to make their half-hour subjects both historical and entertaining. There have been more misses than hits because of duPont's insistence on strict fidelity. This reel by Schaefer-Hammilburh-Autry comes closer than most to achieving the happy affinity without losing the documentary effect.

In this footage producer Armand Schaefer manages to integrate action, romance and an epic of the oil industry without sacrifice of authenticity for an even runoff of the narrative drama without sacrifice of authenticity. Story deals with the travail of an ex-Austrian naval officer in tapping the first gusher in the Texas gulf. After a series of failures, he comes by the solution quite by accident when his youngster pushes the cork into the spout of a tea kettle. When it produces steam like gas pressure in a well, he knows the nature's secret has been probed. The first gusher comes in and a giant industry is born.

William Bishop as the exploring geologist gives the character a strong portrayal with commanding stature, and is competently supported by Nancy Hale, as his loyal, encouraging wife, and a well chosen cast of lesser participants. Robert Walker's direction is moving and the script of Winston Miller is packed with fact that plays like fiction. Schaefer will get reorders after this exposure. *Helm.*

CAVALCADE OF AMERICA
(The Gentle Conqueror)

For those who skipped history classes and want to bone up on the early colonization of California by Spain, this ribbon of film will suffice to fill that need. Like most of the other Cavalcades, it's more suited to classrooms than the home tubes and by the very fact that it is educational removes it from the sphere of entertainment.

As a factual record of the travail passed through by Father Junipero Serra and his little band of invaders from Mexico it has a minimum of actionful moments, ascribed chiefly to the major tone of the story that kindness soothes the savage Indian where musketry didn't. It was the good father, Yunip-ero, who taught the Indians peaceful pursuits instead of repelling the white man with bow-and-arrow. From the establishment of the first mission at San Diego, the legions of Spain moved northward with the friendly aid of the redman, who worked side by side with the soldiery to set up crude temples of worship along the Coast.

The cast is a large one, with Wilton Graff, as Fra Serra, and Ted di Corsia, as the rebellious sergeant, giving the piece its changing facets of drama. Teleplay by Tom Seller is student-like and William Thiele's direction as good as the limitations allowed.

GENERAL ELECTRIC THEATRE
(To Lift A Feather)

Calculated terror creates a half-hour of seat-edge suspense in "To Lift a Feather," latest in the intermittent General Electric Theatre series. Tautly written, deftly directed and skillfully acted, it ranks with the best of the vidfilm offerings.

Douglas Heyes teleplayed the Rose Simon Kohn story, which was obviously inspired by "Angel Street." He has created a feeling of fright, almost from the first moment, in the story of Ruth Hussey who is suddenly brought face to face with the horror of having her husband's dreams come true—literally and to the last detail. Even psychiatry doesn't seem to help, and it isn't until hubby William Lundigan dreams that she'll come face to face with a death's head figure on a bridge that the menace becomes apparent. The psychiatrist, to whom dreams are more obvious that what Lundigan has been having, had been suspicious for some time, however, so that Miss Hussey is saved from the death Lundigan planned in order to be free and collect her insurance.

Robert Stevenson directed this one, building it slickly to the pulse-pounding climax, and he gets an excellent performance from Miss Hussey as the bewildered housewife. It's her mounting fear that maintains the necessary pace. Lundigan is fine as the husband seeking a complicated way out and Jonathan Hale is good as the psychiatrist.

Technical credits are about average, although camera work in some of the early scenes doesn't flatter Miss Hussey. *Kap.*

CAVALCADE OF AMERICA
(The Paper Sword)

"The Paper Sword" is an interesting, though not particularly exciting "Cavalcade" dealing with a crusading editor's campaign to crush political corruption in the San Francisco of 100 years ago. Its failure to ignite more than a casual amount of attention is probably due to the story emphasis on black-and-whites, rather than degrees in shading of the characterizations.

Patrick O'Neal is the crusading newspaper publisher who, against the wishes of his wife, campaigns to wipe out corruption and its chief proponent, the town's political boss. Eventually the boss' leading henchman, drunk as a punk, murders a U. S. marshal. It seems he will get away with it, so the editor steps up his campaign, with the result that the bossman kills him. Climax sees the boss and his [illegible] hanged by the necks till the end commercial. *Daku.*

MINOT TV*

"Ear" you forget!

52 COMPLETED ½ HR. SITUATION COMEDIES

THE Hank McCune SHOW

FIRST RUN AVAILABLE IN YOUR LOCAL AREA NOW!

* [illegible] Films Service

Live Cleve.

Continued from page 30

dren," a kiddie stanza; Alice Weston, cooking; Rena and Bob, hubby-wife; and "Treasure Party," an audience-participation, variety show. Evening-wise, there's a 45-minute 6:15 p.m. bloc of sports, weather, news and a hubby-wife stanza. Finally, there's a solid, 20-minute 11 p.m. sponsored news, commentary and sports bloc.

WXEL feeds an Ohio network with several shows, including the 11 p.m. Warren Guthrie Sohio news; and two Sunday stanzas, Sohio's 30-minute "Prescription for Living" and Ohio Bell Telephone Co.'s 10-minute "Ohio Story."

When ball games are not carried, the station offers an afternoon women's and later kiddie stanza.

Polka-Western Draw

WEW's local programming is highlighted by polka-western music shows plus such personalities as Dorothy Fuldheim, commentator; Bob Dale, disker, and Gene Carroll, kiddie stanza proprietor. Also, the station, through a tie-in with Western Reserve U., offers a daily half-hour morning education stint—which won it a Peabody Award—plus other educational offerings by public and parochial schools.

Newest wrinkle is a Saturday sponsored matinee for teenagers in which Phil McLean and Barbara Page spin disks, interview guests and provide entertainment for youth who utilize shellac offerings for dance breaks.

In its polka-western music pitch, WEWS has sold two one-hour 11 p.m. programs to sud sponsors, with two half-hour Sunday stanzas taken by other local advertisers. The Monday night "Old Dutch Show" is fed to an Ohio network.

While western and polka music attract a wide audience in northern Ohio, Baylor pointed out that "local advertisers can find the type of music best suited to their market as a major sales potential." He indicated WEWS does not propose changes in its local live programming since "that establishes you as a community entity. You can not omit that phase of your operation."

At WNBK, local programming is geared around news, sports, women shows and public service presentations. The latter has included a half-hour Friday evening Catholic stint; several Saturday afternoon civic offerings, and a half-hour Sunday afternoon science show.

In its news operations, WNBK picks up the local drop from "Today" and has Tom Fields doing a brace of sponsored shows, a 15-minute 6:45 p.m. cross-the-board, and a five-minute 11 p.m. stanza. Sportswise, Tom Manning is sponsored on a 10-minute offering, and with Sam Levine as producer, Manning participated in a 60-minute Saturday afternoon seasonal bowling show. Two five-minute weather strips are daily offerings, with the evening pitch followed at 11:15 by a 15-minute daily Rowell-Kelly variety production for a suds sponsor.

Afternoon live programming, geared primarily to a women's audience features a 45-minute Maggi Byre offering plus the Nancy Dixon show.

Upcoming for WNBK is a twofold program; one in the immediate future to add at least five hours of local programming, the other a proposed "Young Artist" series.

The five-hour stanza will see the station signing on a half-hour earlier daily, at 6:30 a.m., with an agriculture and news period. On Saturdays, the station will add to its present kiddie stanza—a Joe Bova Friday 6 p.m. stint—with at least 75 more minutes of magician and puppet presentations. On Sunday, WNBK will present a two-hour show, including about one-hour of live work, involving news, golf instruction and a dog show.

Still to come, according to Yoder, will be the "Young Artist" series based on the new house concert orchestra. Yoder split the former 18-piece band into Dixieland and concert units, "for greater mobility and variety in both radio and tv," with the concert group to be utilized in helping to explore and promote the large wealth of collegiate music talent in the several colleges in this area.

Appreciation for pops and longhair music in northern Ohio, according to [illegible], cited the Natalie Hinderas half-hour show as evidence.

TV SHUTTERS BIG VAUDE HOUSE IN BRIT.

Dudley, Eng., May 18.

The 1,500-seat vaudery, the Hippodrome, show spot of the English Midlands, has shuttered because of competition from tv. Admission price cuts failed to hypo attendance.

Built in 1938, house was put up for sale a month ago, but there were no bidders. Vaude biz throughout England is being hit currently by tele.

D.C. Area's 16th AM'er Brings Airer Total to 32

Washington, May 25.

Washington area's 16th AM station, WPGC in suburban Morningside, Md., went on the air last week. The new outlet, a 250-watt daytimer operating on 1,580 kc, will serve Prince Georges county, which has a population of 200,000. Owner and manager of the station is Harry Hayman. Chief announcer is Don Nork. Other staffers are Mary Haag, Ray Steele and Ralph Tobakin.

Addition of WPGC brings the total number of broadcast stations (AM, FM and TV) in the area to 32. Washington has 12 FM'ers, two of which are FM only, and four video outlets. A fifth tv, an ultra high, has been authorized to Richard Eaton, who plans to have it on the air in the autumn.

Jap Com'l TV

Continued from page 30

started, mostly with equipment imported from the U. S., bringing almost every part of the country under the service area of one or more commercial skeins.

At the same time, the semi-governmental network, NHK, Japan's equivalent to the BBC, which had previously held a monopoly over radio broadcasting, continued to operate through 88 powerful stations. All in all, the air over Japan was pretty crowded and more stations are scheduled to open during the next fiscal year.

Generally speaking, except for the latest arrivals, most of the commercial nets made money during the year. Radio Tokyo, perhaps the most representative, netted $175,000 for the first half of the fiscal year just ended, an increase of about $15,000 over the previous half year. Sales time during the period averaged 11 hours, 37 minutes a day, not including spots. Profits from Radio Tokyo's radio operations will be used this year to open a tv station.

Best clients, for the month of February, for example, were department stores, with a total of 47% of the paid program hours. Publishers and printers bought 29% of the time; pharmaceutical firms, 17%; machine makers, 13.7%. The remainder was bought by schools, brokers, textile concerns and others.

Radio receivers registered with NHK, which collects a $1.65 a year listening fee for each set, totaled 11,709,469 as of March.

British TV

Continued from page 30

mercial television eventually arrives, gift nights on a lavish scale will be prohibited. An amendment to put this ban into effect has been tacked on to the Television Bill by Asst. Postmaster-General L. D. Gammans, who is responsible for steering the bill through the House of Commons.

The amendment stipulates that "nothing shall be included in any program, whether in an advertisement or not, which offers any prize or gift of significant value . . . available only to persons receiving the program or in relation to which any advantage is given to such persons."

Scot Company Readies

Glasgow, May 18.

A new company, Caledonian Broadcasting Services Ltd., Inverness, has been registered here. Primary object is to insure that Scotland will be adequately represented when commercial tv broadcasting is authorized by the British government.

Directors are Robert Wotherspoon, prexy of Caledonian Associated Cinemas Ltd., leading Scot cinema group, and Iain Tennant, son-in-law of the Earl of Airlie.

Barrett as N.Y. Producers' Rep

Veteran telepic sales exec Halsey Barrett has set himself up as the pioneer in what may develop into a fullscale phase of the vidpic industry. He's established himself as the New York rep of Coast telefilm producers, acting on their behalf with agencies and clients on national and regional sales. Barrett's already signed as Gotham rep for Jack Chertok, Jack Denove and Roland Reed.

Barrett until a few months ago was eastern sales manager of Consolidated Television Sales, exiting the outfit shortly before it was sold by the Chandler-Halleck interests to Shull Bonsall. He's been working on producers' rep setup since, though keeping it under wraps, Barrett figures assigning a N. Y. sales rep can save a Coast producer immeasurable time and expense in Gotham. He recalls the case of one producer who had to spend a couple of months away from his lot to get a couple of sales under way, only to be called back before he had the sales wrapped up anyway. Key condition to his producer contracts, however, is that he handle non-competitive shows only.

Community Tele Assn. Preps N.Y. Convention

Third annual convention of the National Community Television Assn., comprising some 300 organizations planning or operating community antenna systems in the U. S. and Canada, is set for the Park Sheraton Hotel, N. Y., June 14-16.

Session will involve displays by equipment manufacturers servicing the industry, technical clinics and meetings on administration, promotion, telecasting problems and legal and tax matters. Association, headed by Martin F. Malarkey jr., of Pottsville, Pa., is headquartered in Pottsville.

Vidpix Chatter

"Col. Humphrey Flack," starring **Alan Mowbray** on DuMont Fridays, reported going film next season with a CBS slot in view . . . **Laraine Day's** "White Collar Girl" series being pitched for an ABC exposure . . . William Morris Agency completed pilot last week on Arthur Train's "Mr. Tutt" package, starring **Walter Brennan** . . . Radio Program Production Co. just received "Adventures With Jethro Adams," 13-part series filmed in South America.

Cedar Rapids—Rosemary Castor has been appointed continuity director for KCRI-TV, here. She was formerly with WLCX, La Crosse, Wis., as program director and traffic manager.

Television Programs of America, inc.

RCA Victor's Fancy-Priced Recorded Tapes to Test That Decibel Market

After study of the expanding tape market for the past couple of years, RCA Victor will make its bow in this field next month with a limited number of pre-recorded tapes. Tape prices for the same running time as equivalent long-play disks, indicate that Victor is not planning them as competition for their standard platter line, but will aim them for the audiophiles who are ready to spend any amount to get that extra decibel of treble or bass reproduction.

Victor's price range for the tapes are ranged at $14.95 for Red Seal classics, $12.95 for Bluebird classics and $10.95 for pops. That's a little less than a 300% boost over LP prices and is conditioned mostly by the high price of the raw tape. Victor will use the initial release of 17 tape packages as a pilot test to determine the extent of this market and whether it warrants future extension.

Victor's tape selections will include works by its top artists, including Arturo Toscanini, Leopold Stokowski, Charles Munch, Vladimir Horowitz, Artur Rubinstein, Richard Russell Bennett, Eric Leinsdorf, Byron Janis and Hugo Winterhalter. In the pop category, there will be tapes by Melanchrino Strings, Al Goodman's orch and the Sauter-Finegan band.

Victor will promote the tapes in conjunction with its own tape machine which it bowed last year in the under-$200 class. One of the limitations of tape market currently is the fact that high-fidelity reproduction is only possible on the more expensive equipment. It's felt, however, that a broadening of the market will see the same kind of price cutbacks as occurred in television after the first few years following the war.

New Disk Wheel

Minsky's burlesque is now getting into the disk act. Minsky is adding the record names to his regular stripper and comedy policy at his Newark house Friday (28) with The Four Knights.

Vocal combo broke into the disclick groove a couple of months ago with "Oh, Baby Mine" on the Capitol label.

Platter Sales Recover From 2-Month Slump

After taking a nosedive for the past two months, the disk biz made a sharp comeback last week to more normal sales activity. During the dip, the top hits were selling at the rate of 10,000 copies weekly, but now are climbing back to the 20-30,000 level and disk execs are hoping to maintain this pace through the summer. During the first couple of months of this year sales were running at a peak rate of 40-50,000 per number weekly.

The disk biz is also now being conditioned by the fact that hit platters are staying up much longer than was the case last year. Of the top 10 bestsellers currently, the majority has been around for three and four months and still show no tendency of falling off. In this category are Perry Como's "Wanted," Frank Sinatra's "Young At Heart," Ames Bros.' "Man With a Banjo," Patti Page's "Cross Over the Bridge" Tony Martin's "Here," Jo Stafford's "Make Love to Me" and Nat Cole's "Answer Me, My Love."

The sustained hits have given the major diskers a cushion during the business slumps, since they at least have a couple of numbers riding at fairly good clips. It also is permitting wider spacing between releases with top artists to permit full milking of each platter.

The common squawk of a couple of years ago that releases by the same artist were tumbling over each other has virtually disappeared. In fact, some retailers are now asking for quicker followups because, when an artist is hot, customers often buy two or three of his platters.

The Roy Rogers' Exit Victor For Bell Deal; Shimkin Nabs 'Bunny'

Cowboy star Roy Rogers has ankled his longterm deal with RCA Victor to etch for the Golden and Bell labels. Deal was wrapped up last week on the Coast by Arthur Shimkin, who heads up both the lowprice Bell line as well as the Golden kidisk label. Pact also includes Rogers' wife, Dale Evans.

Rogers cut his first sessions for the labels last week, but they'll be held off the market until September. He'll cut country and western as well as religioso sides for Bell and stick to the kidisk groove for Golden.

Shimkin, who returned to his New York office last week after a two-week stay on the Coast, also nabbed the wax rights to the Warner Bros. cartoons "Bugs Bunny." Only hitch here is that the soundtrack voice of "Bunny" is dubbed in by Mel Blanc, who's a Capitol Records' pactee. Shimkin, however, will hire another voice to portray "Bunny" on the shellac product.

COL GIVES LIBERACE WAX BIOG TREATMENT

Columbia Records is getting in on the disk biography kick with a special Liberace album. Album will include 16 of the candelabra pianist's w.k. concert pieces as well as eight pages of text and photographs. Set will be issued on three speeds and will be priced at $8.95.

It's being rush-pressed to day-and-date with Liberace's concert at Madison Square Garden, N. Y., tonight (Wed.) and will be shipped to towns where he's already concertized. The album is tagged "Sincerely, Liberace."

Lampley To Aid Avakian

George Avakian, Columbia Records pop album artists & repertoire chief, has added Cal Lampley to his staff. He'll assist Avakian in his a&r chores and headquarter in New York.

Before moving over to the pop album department, Lampley had been tape editor in Col's engineering department.

DECCA SETS 2 ALBUMS ON JONES BEACH SHOW

"Arabian Nights," the Guy Lombardo-produced musical extravaganza, is set for an original cast album workover by Decca Records. Musical will bow at Jones Beach, L. I., June 24.

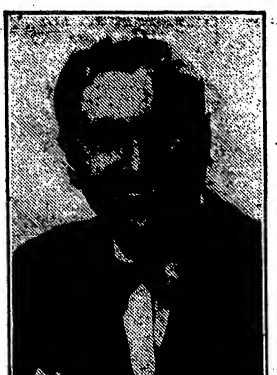
Score for the tuner was penned by Carmen Lombardo and John Jacob Loeb. It's being published by Shapiro-Bernstein. Show stars Lauritz Melchior and features Helena Scott.

Lombardo already has cut an "Arabian Nights" album for Decca. The Lombardo set, which was put into the groove last week, will feature eight tunes from the show. No cutting session date has yet been set for the original cast album.

Decca's 2¼-1 Exchange Deal for More U Stock

In a move to acquire more stock in Universal Pictures, Decca is offering an exchange deal to U stockholders, involving 954,474 shares of the diskery's stock. Decca will give 2¼ shares of its own stock, currently selling at slightly over $10, for one share of U, quoted yesterday (Tues.) on the Big Board at $22.87½. Offer expires June 30, 1954.

Decca now owns 66.2% of the pic company's stock for a controlling interest.



LAWRENCE WELK
and his
CHAMPAGNE MUSIC
143d Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THE MAN WITH THE BANJO
Vocals by Larry Hooper
and
UNTIL SUNRISE
Vocals by Alice Lon

Lou Levy Wants Out on His Deal With Phillips

London, May 25.

Lou Levy, head of Leeds Music in the U. S., and his veepee Sal Chiantia are due in this city this week to seek out from their partnership deal with Jimmy Phillips. Levy and Phillips, who runs Peter Maurice Music here, each own 50% of Leeds Music Ltd., and Levy wants to buy out Phillips share.

Chiantia was here only about six weeks ago to lay the groundwork for the split. It's understood Levy wants to go it alone in Britain because he thinks he can get more action out of his songs in a solo operation. Levy is due to proceed to the Continent after 10 days here, while Chiantia will head back to the U. S.

Val Valente to Col.

Val Valente, young baritone currently at the Copacabana, N. Y., has been signed by Columbia Records.

Valente formerly toured with Lauritz Melchior in nitery appearances.

Unique Legal Move by Miller Estate Vs. Disk Retailers to Scuttle Pirates

In a move to shut off all normal distribution channels from disk pirates, the Glenn Miller estate and a group of music publishers have aimed a new legal action against several top New York retailers and a distributor as well as the manufacturer of allegedly unauthorized recordings featuring the late bandleader. Filed in N.Y. Federal Court last Friday (21), the suit marks the first attempt under the Copyright Act to make sellers legally liable for the handling of pirated platters.

Retailers named as defendants in the action are Sam Goody, Sidney Turk and Harold Grossbart, individually and doing business as Sam Goody's Colony Record & Radio Center, Arcade Music Shop and Rivoli Music Center. Another defendant is Portem Distributing, Inc., while Joseph Krug is named as head of AFN Records, under whose label the disks, allegedly taken from radio broadcasts made by Miller's orch between 1942 and 1944, were issued.

The plaintiffs' brief contains two main charges. Firstly, it maintains that the manufacture and sale of the AFN disks has done "irreparable damage" to the multiple property rights of Mrs. Helen Miller, widow of the bandleader and executrix of his estate. Secondly, complaint charges the AFN company and the retailers with violations of the Copyright Act in their disking and sale of tunes without licenses from the appropriate publishers. The plaintiffs' brief states that the "matter in controversy exceeds exclusive of interest and costs, the sum of $3,000 against each defendant."

Among the property rights allegedly damaged by the AFN disks is the deal between the Miller

(Continued on page 74)

Hi-Fi at Its Best

The Record Collectors Shop, New York disk retailer, is launching an unusual promotion tomorrow (Thurs.) with a series of live jazz concerts in the store. Kickoff combo will be Miles Davis. Jerry Mulligan and Chet Baker are being skedded for the store concerts later in the season.

Concert series is part of shop's program to build up a jazz trade.

Buddy Morris' Hot Royalty Ideas On Cool 'Tenderly'

How high the rate for jazz diskings of pop tunes is developing into a hot point of contention between publishers and the platter companies. Controversy has come into sharp focus this week as a result of a hassle between E.H. Morris Music and Decca Records over the royalty rate to be paid on the diskery's release of a jazz version of "Tenderly," a standard for the cool set. Resolution of this dispute is seen as having important impact on future jazz recordings.

Decca issued "Tenderly" a couple of months ago in a 22-minute version as one-side of an album titled "Jazz Studio One." Decca wants to pay off the music publisher on the longhair rate of ¼c per minute, or about 5½c for the full side. Morris, however, contends that this platter actually contains eight different interpretations of the number and hence is asking for the statutory 2c per version or 16c for the side.

This is the first instance where a music publisher is making a direct issue over the running time of jazz recordings which frequently run over the standard three minutes allotted to pops. In the past, the pubs with the jazz standards have made special deals depending on the situation. In some cases, the pubs may take a fraction of a cent for the use of song on a jazz recording where it occurred incidentally as a variation on the main tune. Situation is extremely complex since some jazzmen may use four or five different pop strains while improvising in a jam session.

Cause and Effect

Radio scripter Allen E. Sloane, testifying Jan. 13, 1954, before the House Committee on Un-American Activities chairmanned by Rep. Harold H. Velde (Ill.), had this to say:

"At any rate I was introduced to this young man and he was a songwriter. I should like to furnish his name off the record. He wrote a good many songs, popular ones, and collaborated with Duke Ellington on very, very popular songs. He, if not a Communist, followed closer to it than anybody could by outright joining the party . . . Here was this person, a lyric writer who had been made known to me as a 'terrific guy.' He was a lyric writer of great importance in the commercial world, and here am I, a radio writer of some skill and experience, and there was joined to us by this one Lan Adomian . . . The person I spoke of was earning his living writing lyrics for popular songs, such as 'Praise the Lord and Pass the Ammunition' . . ."

["Terrific guy" was previously explained by Sloane to be intra-Commie argot for a 100% Red.]

The following telegram from Congressman Velde was sent songsmith Frank Loesser (author of "Praise the Lord and Pass the Ammunition") to the Warwick Hotel, N. Y., May 21:

"Following release made today: 'Mr. Velde today stated that it has come to his attention that through the recent release of testimony before the Committee, certain Los Angeles newspapers and Hollywood tradepapers had gathered the erroneous impression that some portions of this testimony related to Mr. Frank Loesser, prominent composer. Mr. Velde continued that a review of the testimony by Mr. Allan E. Sloane, released on Jan. 13, 1954, in the committee publication entitled, Entertainment Part I, disclosed that the unnamed musical composer referred to by Sloane was a person other than Frank Loesser, and that Loesser was not mentioned anywhere by Sloane. Mr. Loesser has not been mentioned in previous testimony before the Committee."

(*signed*) Harold H. Velde, *Chairman.*

When a Coast trade sheet (not DAILY VARIETY) made a crack about Loesser and Abe Burrows' collaboration on "Guys and Dolls," and Louella O. Parsons phoned Samuel Goldwyn, who will produce the film, the chain-reaction was such that the songwriter took the situation in hand and journeyed to Washington. One, he never collaborated with Duke Ellington and "unfortunately I've never even had the pleasure of meeting him, as I told Raphael I. Nixon, director of research for the Committee," says Loesser. "Two, quite obviously Mr. Sloane's reference to 'earning his living writing lyrics for popular songs, such as 'Praise the Lord and Pass the Ammunition' was a figure of speech, like somebody saying he wrote a beautiful ballad 'like Irving Berlin,' and Mr. Tavenner (Frank S. Tavenner Jr., counsel for the committee) was most charming in helping straighten out this confusion. Hence the committee volunteered the wire sent me by Chairman Velde which I naturally appreciate."

MPCE Slaps 5G Fine On Sheldon in Hassle Over Amateur Pluggers

The Music Publishers Contact Employees Union last week slapped a $5,000 fine on Sheldon Music in the windup of the longtime hassle with the pubbery over its hiring non-union pluggers. MPCE exec council also demanded that Sheldon cease and desist further violation of the contract. It's held unlikely that Sheldon Music will pay the fine or obey the injunction.

In fining Sheldon, MPCE flatly turned down the associate membership plan offered by Moe Gale, firm's topper. Union had demanded that he pay the associate pluggers a $50 minimum weekly salary. Gale, however, refused to hike the wage from $25.

MPCE's tussle with Sheldon began last November when the pub hired undergrads in key cities around the country to plug the firm's tunes with the disk jockeys and distributors in their territories. MPCE's exec council filed a squawk and Sheldon dropped the program in mid-December. In February, however, the firm launched a new promotion program and added a flock of non-union contactmen in the midwest to promote its diskings with the local radio stations, jukebox operators and distribution outlets. MPCE again raised a beef and held a series of confabs with Sheldon during April and May.

Gale, currently on a trek through Europe, was repped by his attorney Andy Feinman.

RAH-RAH KANAGA BACK TO RCA FROM HARVARD

Larry Kanaga, RCA Victor sales chief who has been on a leave of absence to attend special courses at the Harvard School of Business Administration, returned to his regular desk at the diskery's N.Y. headquarters yesterday (Tues.) The day before Kanaga wired Bill Bullock, who has been acting sales manager, "I'm giving you 24 hours to get out of my office." Bullock returns to his former post as assistant sales manager.

It's understood that Kanaga's return to Victor's disk division will be on a temporary basis. He's slated for another exec post with another wing of RCA sales operation.

Jocks, Jukes and Disks

By MIKE GROSS

Perry Como: "There Never Was A Night Like This"-"Hit and Run Affair" (Victor). Still riding high with his previous release, "Wanted," Perry Como is a natural to continue the pace with "There Never Was A Night Like This." It's a topgrade ballad right up Como's alley and he belts it with his surefire technique. "Hit and Run Affair," on the back side, is one of the best rhythm numbers to come along in some time and Como gives it a zesty reading. It, too, will nab plenty of spins.

Frankie Laine: "Some Day"-"There Must Be A Reason" (Columbia). The oldie "Some Day," out of "Vagabond King," will stir up plenty of noise on the spinning tables because of Frankie Laine's vibrant etching. Laine is in top form here and he gives the tune all he's got, which is plenty. He slows up on the bottom deck but loses none of his effectiveness. It's a neatly constructed slow-tempo item with a nice lyric sentiment and it will appeal to many spinners.

Frankie Valley: "Somebody Else Took Her Home"-"Forgive and Forget" (Mercury). Latest addition to Mercury's ranks, Frankie Valley can be tabbed as a hillbilly Johnnie Ray. He's got the emotion, the frantic wax delivery and a twang to boot. He may be too late with it all. However, "Somebody Else Took Her Home" stands up as a strong ballad entry and deserves a more orthodox reading. "Forgive and Forget" is just so-so despite Valley's passion.

Paul Bruno: "Wanderlust Blues"-"Before You Say Goodbye" (BBS). The indie BBS label, which launched **Al Martino** a couple of years ago, has another comer in crooner Paul Bruno. Although these sides don't show him off as a flashy singer, he's got the kind of wax charm that wins friends. He's at his best on "Wanderlust Blues," a pleasant, lilting item. "Before You Say Goodbye" is a mediocre ballad that does nothing more than show off his ballad style.

Paul Winchell-Jerry Mahoney: "You're So Much A Part of Me"-"Anything You Can Do" (Label X). Idea of teaming up Paul Winchell and his splinter friend, Jerry Mahoney, probably looked better on paper than it is on wax. Even their tv following will be disappointed with this effort. "You're So Much A Part of Me," from the current Broadway legituner, "John Murray Anderson's Almanac," is too weak to carry them and they fail to take advantage of the solid opportunities in **Irving Berlin's** "Anything You Can Do," from the musical "Annie Get Your Gun."

Don Cherry: "Lulu's Back In Town"-"Anytime, Any Place, Anywhere" (Decca). This coupling is strong juke material. Both sides have a catchy rhythmic quality and Don Cherry treats each appropriately. "Lulu" is a familiar oldie but Cherry's workover gives it a fresh zing. He gets an infectious lilt into the flip side.

Marco Polo: "I Guess There's An End To Everything"-"What Are You Doing The Rest of Your Life" (Coral). Marco Polo, a nom-de-disque if there ever was one, has a good piping style but it's doubtful if either side will get him a long turntable berth. "An End To Everything" is a fair ballad item but it leaves no impression. Reverse side, too, misses its mark.

Rosemary Clooney-Jose Ferrer: "A Bunch of Bananas"-"Ay Ay" (Columbia). Second time out for Mr. and Mrs. Jose Ferrer won't be as successful as their first shellac effort, "Man" and "Woman." "A Bunch of Bananas," a Calypso version of **Ernest Hemingway's** jungle crash, misses the boat. There's too much happening lyrically and melodically to hold interest. "Ay Ay" has an okay chile flavor, but it never gets to mean much.

Dinah Shore: "Three Coins In the Fountain"-"Pakistan" (Victor). Dinah Shore is on the tail end of the "Three Coins In the Fountain" disk avalanche and although her slice is solidly styled, she stands little chance of making any headway against the strong competish. Her etching, however, again shows that the tune is one of the best ballads to come along in some time. She stands a better spinning chance with "Pakistan," on the reverse. Tune's got a flavorsome beat and a catchy lyric. Her version is especially good for the juke trade.

Harvey Norman: "By My Side"-"A Dim Cafe" (MGM). These sides do nothing more for Harvey Norman that showcase him as a new crooner with a flair for a romantic ballad. With more exciting material, he probably could step into the top male vocalist brackets. Chalk this platter up as a trailer for things to come. Jocks may be partial to "A Dim Cafe," the better of the two ballads.

Broc Peters: "Wave Bye, Bye John"-"Make Me a Present of You" (Columbia). "Wave Bye, Bye John" is a frisky, folk-styled entry presented in a manner reminiscent of The Weavers. With Broc Peters taking the lead vocal, it emerges as a breezy shellac entry headed for plenty of spins on all levels. The jukes should go for it in a big way. Bottom side as a fair ballad entry which Peters sells effectively.

Burl Ives-Gordon Jenkins: "Wait for Me Darling"- "Casey Jones" (Decca). Teamup of Ives and Jenkins is building into a strong shellac property. On this coupling, again, they display a blending of vocal styling and orch backing that's earmarked for a payoff on jock and juke levels. Topside here is "Wait for Me Darling," a hillbilly-flavored item. Ives' workover of the standard "Casey Jones" is another natural.

Best Bets

PERRY COMO .... **THERE NEVER WAS A NIGHT LIKE THIS**
(*Victor*) ..... *Hit and Run Affair*
FRANKIE LAINE ..... **SOME DAY**
(*Columbia*) ..... *There Must Be a Reason*

Best British Sheet Sellers

(*Week ending May 15*)
London, May 18.

Happy Wanderer....Bosworth
Secret Love...Harms-Connelly
Friends, Neighbors ....Reine
Heart of My Heart...F.D.&H.
Changing Partners ....Mellin
I See the Moon.....Feldman
Don't Laugh At Me.....Toff
Someone Else's Roses..Fields
Bimbo .....Macmelodies
Such a Night.....Sterling
Bell Bottom Blues.....Reine
Make Love to Me.....Morris

Second 12

Cross Over Bridge..New World
The Book .....Kassner
Oh My Papa .....Maurice
Tennessee Walk....F. D. & H.
Little Shoemaker .....Bourne
Swedish Rhapsody ..Connelly
D'dw'd Stage..Harms-Connelly
I Get So Lonely.....Maddox
Young at Heart.....Victoria
Shadow Waltz.....Sterling
Homecoming Waltz ....Reine
Dime and a Dollar...Victoria

Album Review

Roger Williams: "The Boy Next Door" (Kapp). Dave Kapp's disk company is off to a good start in the pop album field with this 10-inch longplay package featuring Roger Williams' pianistics. Williams has a rich, stylized technique that gets a full-bodied treatment into each of the eight pop tunes showcased. His approach is classical yet he doesn't take any of the original flavor away from the melodies. Best of the lot are "You'll Never Walk Alone," "Moonlight in Vermont," "My Funny Valentine," "The Boy Next Door" and "Stella By Starlight." Incidentally, "You'll Never Walk Alone" and "The Boy Next Door" have been coupled for a single platter release.

AFM Orders 30 Sidemen For Greek Theatre, L. A.

Hollywood, May 25.

Greek Theatre, al fresco theatre in Griffith Park, will have a house orchestra of 30 men for the season beginning July 5, AFM Local 47 decided at a board of directors meeting. Managing Director James A. Doolittle appeared before the group to request setting of the scale so that he could begin to map his budget. Theatre has six weeks of the N. Y. City Ballet troupe booked as the initial offering of the summer season.

AFM set a scale of $110 per man for six performances per week.

Longhair Disk Reviews

Wagner: Lohengrin (London, 5 LP; $29.75). Impressive, authoritative version, recorded during actual performance at the '53 Bayreuth Festival, with some of the inevitable imbalances and imperfections of such a taping, but otherwise full-bodied, dramatic and vibrant. Eleanor Steber makes a lovely heroine, musically and technically. Wolfgang Windgassen is a sturdy Lohengrin, though occasionally wavering and off-pitch. Astrid Varnay, Herman Uhde and others are strong support, under Joseph Keilberth's steady baton.

Khachaturian: Violin Concerto (Angel; $4.95). Choice disk here. Igor Oistrakh, gifted young son of a great father, David Oistrakh, shows sturdy talents in a facile, full-toned performance of a lean, flavorsome showpiece. Except for the lovely slow movement, work isn't deeply musical, but it's always very interesting, and the fiddler displays superior tone, technical mastery and color, abetted by good support from the Philharmonia of London under Eugene Goossens.

Tartini: Devil's Trill Sonata, etc. (RCA Victor; $5.95). Yehudi Menuhin brings some virtuoso fiddling to a tuneful but tortuous work, adding several encore numbers by Dvorak, Ravel and others, highlighted by some charming Rumanian Dances of Bartok and Sarasate's Andaluza.

Berlioz: Symphonie Fantastique (Westminster; $4.95). Vivid, rousing yet smoothly-flowing version of the sprawling but intriguing program work by the London Symphony under Hermann Scherchen.

Britten: Simple Symphony & Ireland: Concertino Pasterale (MGM; $4.85). Britten work is a charming surprise, an ingratiating, tuneful light work very appealing to ear and mind. Tauter, more serious Ireland work is less interesting. MGM orch under Izler Solomon delivers firstrate readings.

Other disks of interest: Ferruccio Tagliavini in **Arias From The Opera** (Cetra), singing w.k. Italian airs with a fine lyric voice and all the singing virtues and faults that marked his Met Opera stay; Dean Dixon and the London Philharmonia in study, well-paced readings of Liszt tone-poems, **Les Preludes, Battle of the Huns, Mazeppa, Orpheus** (Westminster); Anatole Fistoulari and the New Symphony in inviting performances of ballet excerpts from **Minkus' Don Quixote** and **Weber's Invitation to the Waltz** (London); Amparo Iturbi combining sensitive musicianship, a hard, sure touch and authentic style in an unhackneyed, inviting array of **Spanish Music**—vivid, varied pieces by Granados, Turina and others (RCA Victor). *Bron.*

Foreign Pubs in U.S.

The season for foreign pubs to o.o. Tin Pan Alley product has begun. Already making the Brill Building rounds are C. Bahar, of Brazil's Irnaos Vitale, and A. J. G. Strenghollt, of the Bassart music firm in Holland.

Due in from England today (Wed.) is Harold Fields, repping the British firm, John Fields Music.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of May 14-20, 1954

Am I In Love .....Miller
Answer Me, My Love .....Bourne
Baubles, Bangles And Beads—*"Kismet" .....Frank
Cross Over The Bridge .....Laurel
Don't Worry 'Bout Me .....Mills
Dream, Dream, Dream .....Feist
Green Years .....Harms
Happy Wanderer .....Fox
Here .....H & R
Hernando's Hideaway—*"Pajama Game" .....Frank
I Speak To The Stars—†"Lucky Me" .....Witmark
If You Love Me (Really Love Me) .....Duchess
Isle Of Capri .....Harms
It Happens To Be Me .....Paxton
Jilted .....Sheldon
Knock On Wood—†"Knock On Wood" .....Famous
Little Things Mean A Lot .....Feist
Lost In Loveliness—*"Girl In Pink Tights" .....Chappell
Make Love To Me .....Melrose
Man Upstairs .....Vesta
Man With The Banjo .....Mellin
Oh, Baby Mine (I Get So Lonely) .....Melrose
Secret Love—†"Calamity Jane" .....Remick
Steam Heat—*"Pajama Game" .....Frank
Stranger In Paradise—*"Kismet" .....Frank
There'll Be No Teardrops Tonight .....Acuff-R
Three Coins In Fountain-†"Three Coins In Fountain".Robbins
Wanted .....Witmark
Wedding Bells (Are Breaking Up That Old Gang) ..Mills
Young At Heart .....Sunbeam

Top 30 Songs on TV

(*More In Case of Ties*)

And Away We Go .....SongSmiths
Answer Me, My Love .....Bourne
Cross Over The Bridge .....Laurel
Dream, Dream, Dream .....Feist
Green Years .....Harms
Here .....H & R
Here's Charlie .....SongSmiths
Hernando's Hideaway .....Frank
Hy'a Mister Dennehy .....SongSmiths
I Really Don't Want To Know .....H & R
I Speak To The Stars .....Witmark
If You Love Me (Really Love Me) .....Duchess
It Happens To Be Me .....Paxton
Jilted .....Sheldon
Little Things Mean A Lot .....Feist
Make Love To Me .....Melrose
Oh, Baby Mine (I Get So Lonely) .....Melrose
Oh, My Mother In Law .....Jefferson
One Of These Days, Pow .....SongSmiths
Poor Soul .....SongSmiths
Ricochet .....Sheldon
Somebody Bad Stole De Wedding Bell .....Morris
Steam Heat .....Frank
Reggie Van Gleason, The III .....SongSmiths
Three Coins In The Fountain .....Robbins
Wanted .....Witmark
Wedding Bells (Are Breaking Up That Old Gang) ..Mills
Young At Heart .....Sunbeam
You're A Dan, Dan Dandy .....SongSmiths
You're A Nice Man .....SongSmiths

† *Filmusical.* • *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1.	**WANTED** (12)	*Perry Como*	*Victor*
2.	**LITTLE THINGS MEAN A LOT** (4)	*Kitty Kallen*	*Decca*
3.	**MAN UPSTAIRS** (4)	*Kay Starr*	*Capitol*
4.	**OH, BABY MINE** (15)	*Four Knights*	*Capitol*
5.	**YOUNG AT HEART** (13)	*Frank Sinatra*	*Capitol*
6.	**HERE** (8)	*Tony Martin*	*Victor*
7.	**THREE COINS IN THE FOUNTAIN** (1)	*Four Aces*	*Decca*
8.	**HAPPY WANDERER** (2)	*Frank Weir*	*London*
9.	**CROSS OVER THE BRIDGE** (12)	*Patti Page*	*Mercury*
10.	**IF YOU LOVE ME (REALLY LOVE ME)** (3)	*Kay Starr*	*Capitol*

Second Group

MAN WITH THE BANJO	*Ames Bros.*	*Victor*
JILTED	*Teresa Brewer*	*Coral*
HERNANDO'S HIDEAWAY	*Archie Bleyer*	*Cadence*
I'D CRY LIKE A BABY	*Dean Martin*	*Capitol*
ISLE OF CAPRI	*Gaylords*	*Mercury*
ANSWER ME, MY LOVE	*Nat (King) Cole*	*Capitol*
STEAM HEAT	*Patti Page*	*Mercury*
MAKE LOVE TO ME	*Jo Stafford*	*Columbia*
I REALLY DON'T WANT TO KNOW	*Les Paul-Mary Ford*	*Capitol*
CUDDLE ME	*Ronnie Gaylord*	*Mercury*
SECRET LOVE	*Doris Day*	*Columbia*
AM I IN LOVE	*Joni James*	*M-G-M*
I UNDERSTAND JUST HOW YOU FEEL	*Four Tunes*	*Jabilee*
A GIRL, A GIRL	*Eddie Fisher*	*Victor*
NO TEARDROPS TONIGHT	*Tony Bennett*	*Columbia*

(*Figures in parentheses indicate number of weeks song has been in the Top 10*)

Latino Beat Moves Out of N.Y.-Miami Axis; Disk Clicks Selling 500,000

Latino music is spreading its wings. The chile rhythms, which had long been confined to the New York-Miami axis, is now getting a hefty play around the country. In the past year, there has been a steady upbeat in south-of-the-border disk sales as well as bookings for the rhumba-mambo bands.

The major disk labels are bolstering their Latino rosters and the indies are steadily widening their distribution outlets. Herman Diaz, head of RCA Victor's Latino artists & repertoire department, claims that the Latino etchings are now hitting a sales mark of 50,000, while the clicks can compare with the pop hits in sales. Victor's slice of "Mamba Jambo," etched by Perez Prado, for instance, is nearing the 500,000 bracket. Such Capitol Records artists as Billy May and Stan Kenton are increasingly putting Latino arrangements into their disk releases. Columbia and Decca also are laying increasing stress on their chile pressings. The indies such as Seeco, Tico, Fiesta and Rainbow, however, continue to dominate the field with their overload of Latino talent.

In the "in-person" field the Latino orchs are getting wider bookings opportunities. Latino bandleader Tito Puente, for example, returned last week from an 11-city concert tour of his "Mambo-Rhumba Festival." Puente, who's spearheading the Latino concert move, credits the increased sale of the disks and the dance studios, which have been stressing south-of-the-border terps, for the Latino hypo. His tour, which was a trial run, played to packed houses at a $3.90 top, will be repeated again in the fall. It's being booked by the Gale Agency in association with Irving Schacht.

Upbeat in Latino interest also is evidenced by the deejays who have been slotting more chile platters for their turntables. The Latino move into the pop field, however, is limited to instrumentals. The vocal disks are still confined, primarily, to the Spanish-speaking areas.

Disk Name Festival Set For Big Stadia In Chi, Cleve., Detroit

Chicago, May 25.

"Star Night," $100,000 three-day music package, this year will play three cities, Detroit, Chicago and Cleveland, on successive days beginning July 23. First pops festival, held last summer, played a one-night stand in Chi only.

Lineup for upcoming show so far lists Nat (King) Cole, Patti Page, Julius LaRosa, Sarah Vaughan, Four Lads, Charlie Applewhite, Fontane Sisters, Jill Corey, and the orchestras of Ray Anthony, Ralph Marterie and Dan Belloc. Bud Arvey and other promoters of the event, seeking to expand the bill to 15 or 16 acts, are after two more name disk vocalists, several rhythm & blues chanters and another topdrawer band. Package is being booked through General Artists Corp.

Display is set for two baseball fields and a football lot, Briggs Stadium in Detroit, Municipal Stadium in Cleveland and Soldiers Field in Chi. Venture is insured for its nut in case of rain.

PROMOTER GOES R&B AFTER DORSEYS' FLOP

Los Angeles, May 25.

One-niter promoter Van Tonkins is convinced that the bottom has finally and irrevocably dropped out of the straight dance field and he's concentrating henceforth on rhythm & blues package. He'll essay an occasional terp night at some of his coast ballrooms, but only with bands which have some hot platters as exploitable material.

The convincer, Tonkins reported, was a one-niter at his Rainbow Ballroom in Fresno. Eleven deejays promoted the stand for two weeks, ballying the Dorsey Bros. orch which came in on a $1,000 guarantee. They drew 443 payees —for a gross of $718.

Writin' Canaries

Hollywood, May 25.

This seems to be the season for material writing on the part of recording artists.

Betty Garrett started it with "Go," which she then recorded for Allied. Then, Jeff Chandler wrote a new tune and recorded it in his second session for Coral.

Now comes Judy Wayne, a new bleater who debuts on Capitol with "Have You Ever Felt That Way," which she wrote under the name of Julia Drummond.

Hampton Orch Pulls 24G in St. Nick Sesh

Lionel Hampton's orch pulled in a crowd of 8,238 payees for a $24,000 gross in a one-niter at St. Nick's Arena, N.Y., Satuday (22). Tix were priced at $2 with a $5 tab for tablers. Previous night (21), Hampton drew 6,558 terpsters into the Uline Arena, Washington.

Orch begins a one-week's engagement at the Chicago Theatre, Chicago, Friday (28).

Ella's Gold Platter

Ella Fitzgerald got the gold plaque and testimonial treatment at Basin Street, New York jazz spot, opening last night (Tues.). Decca execs gold-plattered the thrush in celebration of her 18th year with the diskery and the sale, of her 22,000,000th record.

Steve Allen emceed the award-giving affair which included scrolls and citations from France and England. Miss Fitzgerald's first Decca disk was "Rhythm and Romance."

Csida Goes ASCAP After Joys' Buyout

Joe Csida, who bought out Joy Music's BMI affiliate, Trihity Music, has added an ASCAP firm to his solo publishing operation. Last week Csida purchased the Towne Music catalog from attorney Lee V. Eastman.

Towne was formed 10 years ago by Charlie Spivak and Jack Ostfeld and subsequently acquired by Eastman. Csida and his veepee, Charlie Grean, will transfer their headquarters from the Joy offices in the Brill Building to a new base on West 55th St. Move will be made in about a week.

Columbia, Decca, MGM Prep Hot Pop Schedule for Big Summer Push

BG Stars In Bowl

Hollywood, May 25.

Benny Goodman will be the guest star at the Hollywood Bowl "Pop" night on August 7 in a program conducted by LeRoy Anderson. Goodman will be spotlighted as a soloist and also with his trio.

Bowl also has set Nat (King) Cole to headline one of the Saturday night concerts of popular music, which generally pay the freight of the longhair programs which are presented during most of the season.

Col Extends Band Push With 3 Albums

Columbia Records is continuing its dance band push with the release of three special longplay albums this month. Up for the album treatment are Dan Terry, Les Elgart and Pete Rugolo. Label has been pushing these orchs for the past couple of months via single platter releases.

The releases will mark Col's initial album workover of Terry and Rugolo.

Columbia Records is prepping a spring and summer pop platter push. Program was authored by diskery's prez Jim Conkling after huddles with pop artists & repertoire chief Mitch Miller.

Col's pop push is a switch from general diskery policy of holding back top releases until the fall season when retail sales begin to pick up. In the next month Col will hit the market with a fresh release on every one of its top pop diskers.

Program was kicked off this week with platters by Frankie Laine, Doris Day, Rosemary Clooney and Jose Ferrer, The Four Lads and Liberace. Another powerhouse package will be released next week.

Decca Records will set the groundwork for its summer and fall promotions at a meeting of its division sales managers tomorrow (Thurs.) and Friday in N. Y. Sid Goldberg, sales chief, will preside.

Division execs will get a rundown of the diskery's upcoming product and then will be taken on a departmental tour of the company for question-and-answer sessions.

MGM Records is gearing for a big summer push with top album and single platter releases. Diskery's sales and promotion departments are prepping strong campaigns on all the upcoming releases in an effort to buck the summer sales slump.

Topmost on MGM's summer agenda is the soundtrack album from Metro's filmusical, "Seven Brides For Seven Brothers." Sets features Howard Keel and Jane Powell with a score penned by Johnny Mercer and Gene De Paul. Label is also readying the original cast album set for Kurt Weill's "Threepenny Opera," Metro's 30th anni album, a package of tunes by Academy Award winning tunesmith Sammy Fain, and a medley of Leroy Anderson tunes by the Starnoters.

The top MGM's artists' roster also is being readied for single releases. Among them are Joni James, Billy Eckstine, Tommy Edwards and George Shearing.

Anti-Petrillo Faction Wins Important Post In Philly Tooter Vote

Philadelphia, May 25.

The three-cornered fight for control of Local 77, American Federation of Musicians, ended in a split decision with almost 2,000 votes cast last week. Romeo Cella, former president of the local, won the presidency over James P. Perri, incumbent secretary, by the close vote of 836 to 825. Peter P. Lanutti was a bad third with 265 votes.

Cella failed to carry his two top running-mates along with him, and the Perri ticket snagged the vice-presidency, for the incumbent president, Fred Calabrese, and the important post of secretary was won by A. A. Tomei. The race was thrown wide open by the death of Frank Liuzzi, April 7, president of Local 77, and a candidate for re-election.

Perri, secretary of the local, promptly stepped into the head of the Liuzzi ticket and named Calabrese and Tomei as running-mates. National interest attached to the election, since Tomei, who was also named a delegate to the national convention in the balloting, has been a leader of the anti-Petrillo faction here. Tomei, a horn-player with the Philadelphia Orchestra, and the late Frank Liuzzi, led the fight against Petrillo on the floor at the last national meeting. Since then other metropolitan locals have become restive and may back the Philadelphia unit.

Harry Kammerer, on the Cella ticket, won easily as assistant treasurer, but Lee Herman, of the opposition, copped the post of sergeant-at-arms. Louis R. Schvom was unopposed for treasurer, and won out with Tomei over a field of 11 in the national delegate race.

MGM Marks Mitzi Mason

MGM Records has added Mitzi Mason to its artists' roster. It's thrush's first waxing assignment.

Her initial sides will hit the market early next month.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	PERRY COMO (Victor)	Wanted
2	2	KITTY KALLEN (Decca)	Little Things Mean A Lot
3	3	KAY STARR (Capitol)	Man Upstairs / If You Really Love Me
4	4	FRANK SINATRA (Capitol)	Young At Heart
5	6	PATTI PAGE (Mercury)	Cross Over The Bridge / Steam Heat
6	5	FOUR KNIGHTS (Capitol)	Oh, Baby Mine / I Was Meant For You
7	8	FOUR ACES (Decca)	Three Coins In The Fountain / Wedding Bells
8	10	FRANK WEIR (London)	Happy Wanderer
9	7	JO STAFFORD (Columbia)	Make Love To Me / Thank You For Calling
10	..	AMES BROS. (Victor)	Man With The Banjo

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*WANTED	Witmark
2	2	†YOUNG AT HEART	Sunbeam
3	3	*LITTLE THINGS MEAN A LOT	Feist
4	4	*OH, BABY MINE	Melrose
5	5	*CROSS OVER THE BRIDGE	Laurel
6	..	*HAPPY WANDERER	Fox
7	..	*THREE COINS IN THE FOUNTAIN	Robbins
8	6	*MAKE LOVE TO ME	Melrose
9	7	*ANSWER ME, MY LOVE	Bourne
10	9	†IF YOU LOVE ME (REALLY LOVE ME)	Duchess

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST												SOUTH										MIDWEST												FAR WEST												TOTAL POINTS
						Brad Phillips—WINS—New York	Ed Reilly—WBRY—Waterbury	Howie Leonard—WPOR—Portland	Tony Donald—WITH—Baltimore	Norm Prescott—WORL—Boston	Tal Hood—WFGM—Fitchburg	Doug Smith—WTNJ—Trenton	Ed Meath—WHEC—Rochester	Paul Flanagan—WTRY—Troy	John Foster—WWNY—Watertown	Bud Brees—WPEN—Philadelphia	Joe Deane—KQV—Pittsburgh	Frank Tucker—WCOV—Montgomery	Pat Chambers—WFLA—Tampa	Bob Watson—WQXI—Atlanta	Del Clark—WJMR—New Orleans	Cliff Sessions—WFOR—Hattiesburg	Bill Dawson—WAKE—Greenville, S. C.	Jerry Crocker—KLEO—Houston	Roger Clark—WNOR—Norfolk	Harvey Hudson—WLEE—Richmond	Jay Trompeter—WIND—Chicago	Sandy Singer—KCRG—Cedar Rapids	Larry Gentile—WJBK—Detroit	Carl Shook—WJIM—Lansing	Steve Cannon—WMIN—Minneapolis	Wayne Stitt—WHB—Kansas City	Chuck Norman—WIL—St. Louis	Sandy Jackson—KOWH—Omaha	Bill Dawes—WCFO—Cincinnati	Tom Edwards—WERE—Cleveland	Bob Larsen—WEMP—Cleveland	Frank Pollack—KOOL—Phoenix	Bob Harris—KFRE—Fresno	Russ Coglin—KEOW—San Francisco	Ray Perkins—KIMN—Denver	Lee Ross—KORK—Las Vegas	Bill Previtt—KDEF—Albuquerque	Wayne Cody—KALL—Salt Lake City	Wally Nelskog—KJR—Seattle		
1	2	10	Kitty Kallen	Decca	*Little Things Mean a Lot	..	..	2	1	..	..	1	2	1	5	1	1	5	..	8	4	2	9	1	1	3	3	4	2	2	4	..	2	1	6	4	3	1	4	2	..	..	4	3	..	249
2	1	15	Perry Como	Victor	*Wanted	1	9	1	2	..	..	10	4	..	1	..	..	1	..	1	3	6	..	3	..	2	..	1	4	1	..	1	4	2	..	1	6	..	3	..	1	1	1	1	5	221
3	15	4	Four Aces	Decca	*Three Coins in Fountain	..	1	..	..	..	2	6	..	9	..	7	6	7	..	4	6	1	8	..	7	..	5	7	..	5	..	..	..	1	..	2	8	..	5	..	..	..	..	5	3	126
4	6	6	Frank Weir	London	*Happy Wanderer	6	5	3	..	..	..	5	1	10	8	..	4	..	8	..	..	..	1	..	5	..	1	2	..	..	..	9	3	2	..	1	..	7	..	..	..	..	..	..	..	117
5	5	17	Frank Sinatra	Capitol	†Young at Heart	2	4	..	..	..	..	7	..	..	2	2	8	10	..	3	..	..	..	4	..	9	..	..	..	..	..	7	..	6	..	5	..	2	6	2	2	6	6	..	116
6	21	4	Archie Bleyer	Cadence	*Hernando's Hideaway	..	2	9	..	1	1	..	..	5	..	8	..	..	3	9	..	..	..	5	..	..	4	..	8	..	..	..	..	3	7	7	..	6	..	..	..	..	7	..	91
7	10	7	Kay Starr	Capitol	†If You Really Love Me	..	6	..	..	..	..	3	..	4	..	9	..	..	..	1	..	..	..	..	..	..	2	..	5	..	9	7	..	8	..	..	..	3	..	4	..	..	2	80
8	3	10	Tony Martin	Victor	†Here	7	10	..	6	..	..	2	3	3	..	6	..	..	..	..	..	10	..	9	2	..	..	..	..	7	..	5	..	..	6	..	..	..	..	9	2	..	..	78
9	18	5	Betty Madigan	M-G-M	†Joey	..	..	5	..	3	..	4	..	2	..	4	..	..	6	..	5	..	3	..	6	..	..	..	..	9	..	..	..	9	..	..	..	10	..	10	7	7	..	..	75
10	7	14	Ames Bros.	Victor	†Man With the Banjo	5	..	..	..	..	..	..	6	..	6	..	..	2	..	..	..	..	..	..	..	..	7	..	..	..	5	..	4	4	..	..	..	9	..	5	5	..	2	..	72
11	21	7	Doris Day	Columbia	*I Speak to the Stars	..	..	..	8	..	..	..	..	..	3	..	..	..	2	5	9	..	4	..	4	1	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	58
12	11	18	Jo Stafford	Columbia	*Make Love to Me	3	..	..	..	..	..	..	..	..	4	..	..	3	..	..	..	..	..	10	..	..	..	..	..	6	..	2	..	8	..	..	..	..	..	4	3	..	..	..	56
13A	13	7	Kay Starr	Capitol	†Man Upstairs	..	8	..	..	10	..	..	7	..	7	3	..	..	..	..	..	..	..	..	..	4	..	..	..	5	..	..	..	..	..	..	..	8	..	..	..	3	..	4	51
13B	8	15	Patti Page	Mercury	*Cross Over the Bridge	..	..	4	..	..	..	..	..	..	..	..	..	4	..	..	..	7	..	..	..	8	..	8	..	4	..	4	..	..	..	..	..	..	1	8	..	..	..	..	51
15A	14	7	Teresa Brewer	Coral	†Jilted	..	..	8	7	..	..	..	..	7	..	..	7	..	..	..	..	..	2	..	..	..	..	..	..	..	8	6	..	..	..	..	..	5	4	..	..	..	8	48
15B	9	17	Nat (King) Cole	Capitol	*Answer Me, My Love	..	..	..	..	..	..	9	..	..	..	..	..	8	1	2	..	..	..	..	..	..	..	..	..	8	..	6	..	5	..	..	..	..	..	9	6	..	3	..	48
17	32	5	Henri Rene	Victor	*Happy Wanderer	..	..	..	3	..	..	..	..	..	..	5	..	9	..	..	..	..	..	..	..	..	..	..	1	..	6	..	..	..	..	..	..	..	..	3	..	8	..	..	42
18	12	11	Eddie Fisher	Victor	*A Girl, A Girl	4	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	4	..	..	..	7	..	..	3	..	10	..	..	..	..	..	..	..	..	6	..	9	..	..	40
19	34	4	Four Tunes	Jubilee	*Understand How You Feel	..	3	..	..	5	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	10	..	7	3	..	..	..	..	..	..	..	4	..	..	38
20	17	5	Gaylords	Mercury	*Isle of Capri	..	..	..	4	..	..	..	..	9	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	1	..	5	..	..	..	..	..	..	..	..	9	..	..	29
21A	36	2	June Valli	Victor	*Understand How You Feel	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	8	..	..	6	..	3	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	27
21B	36	3	Julius LaRosa	Cadence	*Three Coins in Fountain	..	..	6	..	2	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	27
23	5	20	Four Knights	Capitol	*Oh, Baby Mine	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	7	..	5	..	..	23
24	19	3	Crew Cuts	Mercury	†Crazy 'Bout You, Baby	..	..	..	..	..	..	10	..	..	..	..	..	..	..	10	3	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	1	22
25A	..	1	Patti Page	Mercury	*Steam Heat	10	..	..	9	3	..	..	..	10	..	..	..	..	..	..	8	..	..	..	..	..	8	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	19
25B	28	3	Four Aces	Decca	*Wedding Bells	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	3	..	..	..	8	..	..	..	..	..	..	..	..	..	..	19
27A	28	7	Hilltoppers	Dot	*Poor Butterfly	..	..	..	..	..	..	8	..	..	..	..	..	..	6	..	..	..	..	10	..	..	6	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
27B	..	2	Burl Ives-Jenkins	Decca	*True Love Goes On	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	7	..	7	10	..	..	..	..	..	..	..	..	..	..	..	16
27C	32	3	Frank Sinatra	Capitol	*Don't Worry 'Bout Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	1	..	8	..	..	..	9	..	..	..	..	..	..	..	..	16
30A	..	2	Tony Bennett	Columbia	†Until Yesterday	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	9	..	..	7	..	..	..	..	..	..	..	15
30B	23	3	Jackie Lee	Coral	*Isle of Capri	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	15
30C	42	5	Jeff Chandler	Decca	*I Should Care	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	15
33A	26	10	Joni James	M-G-M	*Am I in Love	8	..	..	4	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	14
33B	25	3	Don Cornell	Coral	*Believe in Me	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	14
33C	..	3	Billy Eckstine	M-G-M	*Lost in Loveliness	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	14
36A	..	1	Mindy Carson	Columbia	†This Above All	..	..	10	..	..	..	..	..	..	..	..	..	..	7	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
36B	..	5	Georgia Gibbs	Mercury	*My Sin	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	8	..	..	..	..	..	..	..	11
38A	..	10	Crows	Rama	†Gee	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	9
38B	26	27	Doris Day	Columbia	*Secret Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
38C	34	3	Gaylords	Mercury	*Love I You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	9
41	..	1	Johnnie Ray	Columbia	*Hey There	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
42A	..	2	Nat (King) Cole	Capitol	*It Happens to Be Me	9	..	..	..	..	..	..	..	..	..	10	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
42B	..	1	Smith Bros.	X	†Things I Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	10	..	..	..	10	..	..	..	..	..	..	..	..	..	..	4
42C	..	1	Frank Sinatra	Capitol	*Three Coins in Fountain	..	..	..	..	..	..	..	..	9	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
45	42	2	Sunny Gale	Victor	*Dream, Dream, Dream	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	10	..	2

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his finest performance on record...

EDDIE FISHER

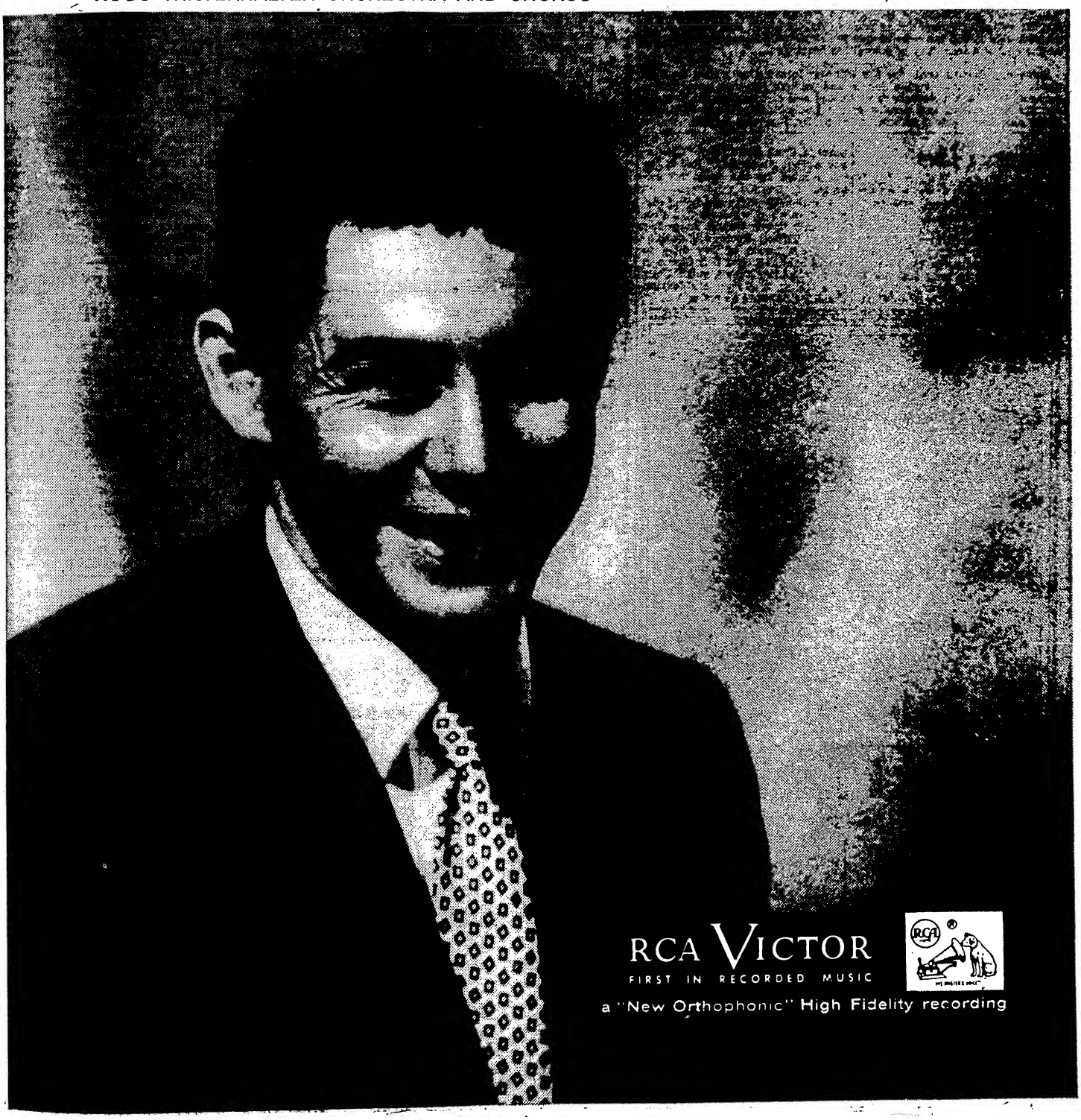
a beautiful inspirational ballad...

MY FRIEND

and a great nostalgic ballad...

GREEN YEARS 20/47-5748

HUGO WINTERHALTER ORCHESTRA AND CHORUS



Inside Stuff—Music

"Little Things Mean a Lot" (Feist), which has been climbing fast via the Kitty Kallen version for Decca, is one of the few tunes cleffed by a disk jockey to click. Number was written by Carl Stutz, deejay on WRVA, Richmond, Va., in collaboration with Edith Lindeman, former VARIETY correspondent in that city and amusement editor on the Richmond Times-Dispatch.

Writing team has penned several songs together, their biggest previous one being "Cling To Me." This one got a triple-name treatment from Decca which sliced it with Eileen Barton, Johnny Desmond and the McGuire Sisters together.

Mario Lanza's RCA Victor pact again is getting in the way of a MGM Records' soundtrack album. Diskery can't package the soundtrack of Metro's upcoming filmusical, "The Student Prince," because Lanza, who's featured on the track (Ed Purdom plays the part in the pic), has an exclusive deal with Victor. Diskery was similarly stymied a couple of years ago on the Metro pic, "The Great Caruso."

Meantime, MGM is prepping a single platter release of two tunes from the pic with Ann Blyth. She's starring in the Metro pic. Miss Blyth warbles, "Deep In My Heart, Dear" and "The Students' Marching Song."

Demand sparked by Hildegarde's nitery routine is cueing Decca to reissue a coupling of "Lili Marlene" and "Darling, Je Vous Aime Beaucoup," both of which have been out of print for some time. Tunes were not originally coupled, but will be released in their original Hildegarde versions. "Je Vous Aime" is her theme song, written by Anna Sosenko, and Hildegarde has had to reinsert "Lili" into her act—now partnered with Johnny Johnston—as a result of the "Show Biz" (RCA Victor album). She did that as part of the World War II cavalcade.

Tunesmith Larry Douglas pulled an unusual plugging stunt for song "Seabreeze," cut by Billy Eckstine on the MGM label. Douglas sent the platter to Sen. Karl Mundt, chairman of the current Army-McCarthy hearings, with a note that it would help relax him after a day's work. The Senator acknowledged the disk on official Senate stationery, saying "It was most thoughtful of you to think of me in this regard . . . I am sure that it will prove to be just the right tonic to soothe my nerves at the end of a tense day of committee hearings . . ."

American Record Club for the Blind is introducing a new type of phono package with braille labels and jackets for use by sightless persons. Remington Records is producing and distributing the records for the club, which is a service of the Louis Braille Music Institute. Disks also have spoken commentaries by Dr. Sigmund Spaeth.

Chattanooga Likes Songs About Itself

Chattanooga, Tenn., May 25.

Ballyhoo of Tiffany Records' new platter, "Chattanooga, Tennessee," has been embraced locally by The Chattanoogans, Inc., publicity bureau of that city, to tie in with slogan "famed in song and story." Tune joins other chamber of commerce plugs of past years, "Chattanooga Choo Choo" and "Chattanooga Shoe Shine Boy," and is being treated by the town accordingly.

Additionally disks are being displayed in shop windows and promotional flyers tacked onto city trucks. Tiffany Records is supplying sheet music of the ditty to school bands. Singer Guy Cherney, who etched the biscuit, and Tiffany prez Henry E. Doney are touring the city this week on p.a.'s.

HARVEY NORMAN

sings

BY MY SIDE | A DIM CAFE

MGM 11752, 78 RPM
K 11752 45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE. NEW YORK 36 N Y

Disk Companies' Best Sellers

CAPITOL — ARTIST

1. MAN UPSTAIRS — Kay Starr
   IF YOU LOVE ME (REALLY LOVE ME)
2. THREE COINS IN THE FOUNTAIN — Frank Sinatra
   RAIN
3. OH, BABY MINE (I GET SO LONELY) — Four Knights
   I COULDN'T STAY AWAY FROM YOU
4. ANSWER ME, MY LOVE — Nat (King) Cole
   WHY
5. YOUNG AT HEART — Frank Sinatra
   TAKE A CHANCE

COLUMBIA

1. THANK YOU FOR CALLING — Jo Stafford
   WHERE ARE YOU?
2. SOMEDAY — Frankie Laine
   THERE MUST BE A REASON
3. BUTTONS' BOUNCE — Red Buttons
   OH! MY MOTHER-IN-LAW
4. HEY THERE — Johnnie Ray
   HERNANDO'S HIDEAWAY
5. VA VA VA VOOM — Art Carney
   SONG OF THE SEWER

CORAL

1. ISLE OF CAPRI — Jackie Lee
   BY THE LIGHT OF THE SILVERY MOON
2. JILTED — Teresa Brewer
   LE GRAND TOUR DE L'AMOUR
3. SWEET AUGUSTINE — Desmond-Dale-Greco
   EAST SIDE, WEST SIDE
4. GOODNIGHT, SWEETHEART, GOODNIGHT — McGuire Sis.
   HEAVENLY FEELING
5. SWAY — Eileen Barton
   WHEN MAMA CALLS

DECCA

1. LITTLE THINGS MEAN A LOT — Kitty Kallen
   I DON'T THINK YOU LOVE ME ANYMORE
2. THREE COINS IN THE FOUNTAIN — Four Aces
   WEDDING BELLS
3. ROCK AROUND THE CLOCK — Bill Haley
   THIRTEEN WOMEN
4. MY FRIEND — Red Foley
   LADY OF GUADALUPE
5. GO IN AND OUT THE WINDOW — Mills Bros.
   CARNIVAL IN VENICE

LONDON

1. HAPPY WANDERER — Frank Weir
   FROM YOUR LIPS
2. IF YOU LOVE ME (REALLY LOVE ME) — Vera Lynn
   C'EST LA VIE
3. PICNIC FOR STRINGS — Frank Chacksfield
   FIDDLERS' BOOGIE
4. DREAM, DREAM, DREAM — Mantovani
   BEWITCHED
5. DU BIST MEIN LIEBCHEN — Vera Lynn
   GREATEST LOVE OF ALL

MERCURY

1. STEAM HEAT — Patti Page
   LONELY DAYS
2. CRAZY 'BOUT YOU, BABY — Crew Cuts
   ANGELA MIA
3. ISLE OF CAPRI — Gaylords
   LOVE I YOU
4. WAIT FOR ME DARLIN' — Georgia Gibbs
   WHISTLE AND I'LL DANCE
5. HERNANDO'S HIDEAWAY — Richard Hayman
   THE CUDDLE

M-G-M

1. JOEY — Betty Madigan
   AND SO I WALKED HOME
2. UNFORGETTABLE — Dick Hyman Trio
   OUT OF NOWHERE
3. AM I IN LOVE — Joni James
   MAYBE NEXT TIME
4. LOST IN LOVELINESS — Billy Eckstine
   DON'T GET AROUND MUCH ANYMORE
5. SEABREEZE — Billy Eckstine
   NO ONE BUT YOU

RCA VICTOR

1. GREEN YEARS — Eddie Fisher
   MY FRIEND
2. HERE — Tony Martin
   PHILOSOPHY
3. WANTED — Perry Como
   LOOK OUT THE WINDOW
4. LET'S DO IT — Eartha Kitt
   SENOR
5. MAN WITH THE BANJO — Ames Bros.
   MAN, MAN IS FOR THE WOMAN MADE

BMI-AMP INTO NEW CONSOLIDATED HQ

Broadcast Music, Inc., is getting set to move to new headquarters at 581 Fifth Ave., at 47th Street, in New York late next month when the new structure will be completed. BMI is currently located directly across the street at 580 Fifth Ave.

New quarters will comprise two floors, instead of one as at present. Additional space was taken for the consolidation of BMI with its longhair subsid, Associated Music Publishers, now located in a separate building.

Mills' Brit. Revamp

London, May 25.

With Cyril Shane leaving Mills Music here, Griff Lewis, his former assistant, will take over the exploitation of the Mills' catalog. Max Diamond, who has been with Southern Music, will look after the subsid B. F. Wood catalog, which will mainly publish British songs.

Fred Jackson is general manager of Mills here.

Don Reid Orch Plans To Reactivate in Nov.

Chicago, May 25.

Don Reid disbanded his orch temporarily upon completing his engagement at the Oh Henry Ballroom here early last week. Band reorganizes in late November when Reid's vocalist-spouse Gwen Parke will rejoin the crew.

McConkey agency already has three bookings set for band next winter, from Dec. 2 through March 13, 1955. Reid will play the Rice Hotel, Houston; Peabody Hotel, Memphis; and Oh Henry Ballroom, Chi in that order when unit resumes.

Top Composers Launch Guild For Bargaining

Hollywood, May 25.

The nation's leading composers, in simultaneous N. Y. and Hollywood meetings over the weekend, ratified a constitution and elected a governing board for the newly formed Composers Guild of America, which will serve as bargaining agent for the group.

Charter and bylaws of the new organization provide that it will protect composers in employment relationships, arranging for standard contracts which will include minimum scales for use and reuse of specially-written material. CGA will function as a single organization with western and eastern divisions.

Board members selected at the weekend meetings will hold an election in November, choosing a president, three veepees, a secretary-treasurer and an assistant secretary-treasurer.

Western board members, chosen at the meeting at the Hollywood Roosevelt Hotel, are: Basil Adlam, Jeff Alexander, Richard Aurandt, Alexander Courage, Mack David, Hugo Friedhofer, Herschel Gilbert, Wilbur Hatch, Rex Koury, Irving Miller, Lyn Murray, David Raksin, Walter Scharf, Walter Schumann, Nathan Scott and Leith Stevens. Stevens, Schumann and David chaired the local meeting.

In N. Y., Robert Russell Bennett, Deems Taylor and Arthur Schwartz chaired the session which elected Schwartz, Elie Siegmeister, Ben Ludlow, Winston Sharples, Dick Maltby, Dave Terry and Gene Von Hallberg to the board.

Board members represent the screen, radio, stage, television, songwriting and general fields of composition.

KITTY KALLEN DISCLICK UPS HER NITERY PRICE

The impact of a disclick on in-person bookings is again being reflected by dates being set up for Kitty Kallen, who is currently riding high with "Little Things Mean a Lot" on Decca. She's now being lined up for a string of one-niters in the summer, topping a package that's being peddled at $1,750 a night. Miss Kallen's cut will be $1,250 against 60%. The Larry Fotine orch will travel with her.

Tour, which already has 19 dates scheduled, tees off Aug. 6 at Canobie Lakes, Salem, N. H., and winds Aug. 24 at Sunset Park, Carrollstown, Pa. Dates are being lined up by Joe Glaser's Associated Booking Corp. The Decca disk already has passed the 600,000 mark.

Miller's Coast Quickie

Mitch Miller, Columbia Records pop artists & repertoire chief, made a quickie hop to the Coast over the weekend to cut a session with Rosemary Clooney.

One of the sides etched by the thrush was "Hey-There," from the legituner click, "The Pajama Game."

LONDON RECORDS

ffrr

"The finest sound on record"

DECCA RECORDS

America's Fastest Selling Records!

a truly
magnificent
performance . . .

Dinah Shore's

Three Coins in the Fountain

b/w **Pakistan** 20/47-5755

from the 20TH Century-Fox Film "Three Coins in the Fountain"

A "New Orthophonic" High Fidelity Recording

On The Upbeat

New York

Tommy Prisco cutting his first sides for Mercury Records this week . . . **Mindy Carson** gets the Edward R. Murrow "Person to Person" treatment on CBS-TV Friday (28) . . . **Odette**, MGM Records thrush, returned to town last week after a film chore in Metro's "The Last Time I Saw Paris" . . . **Joni James** into the Chicago Theatre, Chicago, June 11 . . . **Art Mooney's** orch opens at the Steel Pier, Atlantic City, June 16 . . . **Tony Martin** into the Twin Coaches, Pittsburgh, Friday (28) . . . **Lionel Hampton's** orch hits the Regal Theatre, Chicago, for a week's stand Friday (28) . . . **Dewey Bergman**, Benida Records prexy, back at his N.Y. office after a 10-day trek through the south . . . **Fred Amsel, Karen Chandler's** manager, visiting deejays in Baltimore and Washington . . . **Jack Pleis**, musical director for Decca Records, to Philadelphia for huddles with the **Four Aces** on their upcoming album . . . Tunesmith **Bernie Wayne** vacationing in Bermuda.

London

Edmundo Ros is flying his whole orch to Madrid on June 12 for a one-night stand. A Spanish financier wants the combo for his granddaughter's wedding and is bringing the whole sixteen of them over for the occasion. They fly to Madrid on the Saturday morning, and fly back to London on the Sunday morning, in time for a Dorchester Hotel date that evening . . . Pianist-arranger **Peter Knight** is musical director of the new Cecil Landeau revue, "Cockles and Champagne," which opened at the Saville Theatre last week . . . Pianist **Derek Smith** joining the Johnny Dankworth crew . . . **Cyril Stapleton** has turned down **Lew & Leslie Grade's** offer to leave the BBC and take the Show Band into variety . . . British songwriter **Tommie Connor**, who wrote "I Saw Mommy Kissing Santa Claus," has returned to England for good . . . Conductor-composer **David Rose** due here in June.

Chicago

Conte Condoli held over at Blue Note through June 29 with **Ella Fitzgerald** bill . . . **Dick Jurgens** playing week at Beach Resort in Monticello, Ind., beginning July 12 . . . **Russ Carlyle** into Walled Lake Casino in Michigan for three days beginning July 2, with **Ray Pearl** following on July 16 for three day stand. Pearl is slated for Aragon Ballroom, Chi, July 16 through Aug. 1.

Kansas City

Ralph Marterie set for the Pla-Mor Ballroom for a one-nighter May 30, first stop for the band here in many months . . . **The Continentals** set for a fortnight in Eddys' Restaurant beginning May 28, a return date for them here . . . **Bob Anson Versatones'** option picked up and will stay several more weeks in the Drum Room of Hotel President . . . **Joe Vera** orch completing a year's run in the Picardy Cafe of Hotel Muehlebach this month.

Pittsburgh

Larry Faith went back into the Horizon Room Friday (21) for the rest of the summer . . . **Frank Natale** trio into Tommy Carlyn's Club for a run . . . **Tony Pastor** orch at the Vogue Terrace this week . . . **Ernie Neff**, organist on WKJF-TV, returns to the Hotel Sheraton Lounge on June 7. **Danny Costello** making the rounds here, from Carousel to Carnival to Hollywood Show Bar . . . **Howdy Baum** orch at Colonial Manor for two weeks, with **Herman Middleman** following on June 7, also for a fortnight . . . New option hikes for **Hugh Tully** trio at Carlton House and **Al DiLernia** threesome at William Penn Hotel . . . **Charlie Riley** now leading the band for Tech beer's "Golden Room" on WDTV every Friday night.

Against 'Musical Mayhem'

Editor, VARIETY:

As charter member of ASCAP (1914) allow me to congratulate you on your editorial, "Musical Mayhem," in last week's VARIETY. Must applaud as to the mutilating of beautiful melodies, demoting their values, and transposing them into the mood for moronic and teen-age delinquent consumption and entertainment. They have only one thing in mind—a cheap plug or a quick buck.

Fine standard songs are sometimes pounded into complete oblivion, killing any chance of future revivals. Take the case of "When You Were Sweet Sixteen," which was revived by the late Al Jolson 55 years after it first "hit." That can happen to any beautiful song.

In my 50-odd years in the music business, since the inception of Tin Pan Alley, in the kindred capacity of songwriter, composer and professional music man, I have handled and pioneered many famous songs by great writers. During my association with Harms, Witmark, Shapiro-Bernstein, Gus Edwards Music, DeSylva, Brown & Henderson, Miller and Feist, I never took liberties with another writer's song, unless at his request and approval, since a great number of vaudeville headliners, quartets and artists in every branch of show business used my vocal arrangements.

Trusting these "hot lick" arrangers and Johnny-Come-Lately writers and their sponsors will take heed . . . *Leo Edwards*

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Rochester—(Neisner Bros.)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Minneapolis—(Schmitt Music)	Cleveland—(Grossman Music)	Los Angeles—(Presman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	1	†**Young at Heart** (Sunbeam)	2	4	2	1	3	1	1	2	3	5	2	3	4	110
2	2	***Wanted** (Witmark)	4	5	3	5	1	2	4	1	1	2	1	7	1	106
3	3	***Cross Over Bridge** (Laurel)	6	..	5	9	2	..	5	3	5	4	3	8	5	66
4A	4	***Oh, Baby Mine** (Melrose)	8	9	7	10	6	3	2	5	4	..	4	9	3	62
4B	6	***Answer Me, Love** (Bourne)	5	3	8	..	5	6	7	6	8	1	..	4	6	62
6	5	***Make Love To Me** (Melrose)	..	8	6	..	4	4	3	4	2	8	6	..	..	54
7	8	***Things Mean a Lot** (Feist)	3	2	1	2	10	..	6	10	7	10	..	..	9	50
8	7	†**Man With the Banjo** (Mellin)	..	..	..	6	8	5	..	8	10	3	10	..	2	36
9	15	***Coins in Fountain** (Robbins)	1	10	..	3	..	10	10	..	..	..	..	1	..	31
10	12	***Happy Wanderer** (Fox)	7	..	4	..	..	8	..	..	..	6	..	5	..	25
11A	9	†**Here** (H&R)	..	..	..	7	7	7	..	7	..	..	8	10	8	23
11B	13	***Really Love Me** (Duchess)	9	..	..	4	..	..	..	..	6	..	..	2	..	23
13	11	***Secret Love** (Remick)	..	..	10	..	9	..	8	9	9	7	5	..	..	20
14	13	†**Man Upstairs** (Vesta)	..	..	9	..	9	..	..	..	..	..	9	6	10	12
15	..	***Hernando's Hideaway** (Frank)	..	1	..	..	..	..	..	..	..	..	..	..	..	10

Miller Estate

Continued from page 67

estate and RCA Victor. Latter company has sold over 15,000,000 disks made by the bandleader in recording studios and packaged from radio broadcast airchecks between 1938 and 1942. Victor has paid Miller's estate an average of $30,000 yearly in royalties for the past seven years.

The action also claims that the AFN disks have damaged the Miller biopic recently issued by Universal Pictures; a deal with Charles H. Hansen Music for the use of Miller's photo on music folios; and a pact with Miller Transcriptions, which markets packaged Miller radio shows.

The plaintiffs charge Krug with using the name and likeness of Miller on his disk albums for the past three years without authorization. In addition, it's claimed that the technical quality of the AFN disks are poor and far below the standards sets by the bandleader and his estate. Attorney David MacKay is representing Mrs. Miller.

Six publishers, represented by attorney Julian T. Abeles, also have joined the action on a song infringement basis. Tunes involved in the suit are "In the Mood," owned by Shapiro-Bernstein; "Summertime" (Gershwin Publishing Corp.); "Poinciana" (Marks Music); "Great Day" (Miller Music); "Tuxedo Junction" (Lewis Music); and "American Patrol," "Song of the Volga Boatman," "Anvil Chorus," and "A String of Pearls," all owned by Mutual Music. It's alleged that Krug never asked for license to disk these tunes.

Copyright Phase

Plaintiffs are asking for an injunction to prohibit the manufacture and sale of the AFN disks, damages to be determined, an accounting of all profits and the destruction of all AFN recordings and masters of Miller's music. The publishers are also asking for triple damages on royalties allegedly withheld by AFN from the copyright owners.

Triple damages angle was effectively used a couple of years ago in the suit brought against Paradox Industries by several major publishers. In that case, in which Abeles (& Bernstein) was also attorney for the plaintiffs, the court's award put Paradox out of business.

Bennett's New Manager

Philadelphia, May 25.

Tony Bennett has signed a new personal manager, Chauncey Olman. Vocalist said new manager doesn't affect his relations with former manager, Ray Muscarella, who still retains financial interest in singer.

Bennett made switch during his second visit of season at Sciolla's, big North Philly restaurant-cabaret last week.

Cap to Handle Own Platters in Florida

Hollywood, May 25.

Capitol Records Distributing Corp. moves into Jacksonville, Fla., June 1 to open up a territory heretofore handled by an independent distributor. Move is part of the general strengthening of Capitol's distribution set-up which began recently with the establishment of a new branch in Memphis and shifts of key personnel.

William Fowler, acting general manager of CRDC, announced that Joe Mathews, Coast sales promotion manager, will establish the Jacksonville office and become its manager. Buck Stapleton, now a salesman in the Los Angeles Branch, moves up to Mathews' spot.

Mathews joined Capitol in 1949 as a salesman after a career as talent scout for Warners. He moved up to promotion manager in February, 1950.

Toledo Spot Books Flock of Name Bands

Toledo, May 25.

Centennial Terrace, outdoor dance pavilion at nearby Sylvania, O., is planning to bring in name bands throughout the coming season, which opens May 29. Name bands will be heard every Friday, Saturday and Sunday nights, changing weekly. Booked for June 22 are Don Cornell, the Gaylords and the Jerry Fielding orch. Ralph Flanagan is set for July 13 and Les Brown for Aug. 3.

Johnny Long has been booked for a six-day stay, opening July 27.

Mills Tags Italo Hit

Mills Music has acquired the rights to the Italian click, "Quanto Te Voglio Benna," for the U. S. and the British Empire. Song is published in Italy by Edizioni Souvenir in Milan.

It's being retagged "Slowly But Surely" with an English lyric by Mitchell Parish.

Suits Vs. Urania Over Use of Hot Soviet Tapes Pop Around the World

Berlin, May 25.

Urania Records, indie longhair label which already is under fire in the U. S. and France for releasing alleged "hot" tapes purchased from behind the Iron Curtain, was named in another suit filed last week in Berlin by GEMA (German Society of Composers, Authors and Publishers). GEMA charges that the diskery has released platters made from tapes which were illegally purchased from the Soviet German Radio Committee in East Berlin.

It's claimed that Urania and the radio outfit inked a pact in November, 1952, in which the latter turned over classical tapes from the vaults of the former Reich Radio to Urania. The diskery allegedly shelled out close to $100,000 for the deal. As the existing copyright law permits radio stations to use tapes only for their own broadcasting, the deal between Urania and the Soviet German radio outfit is considered illegal.

GEMA's action for damages is mainly slapped against Walter H. Rissland, who reps Urania in Berlin. Latter's lawyer, incidentally, is Dr. Kaul, who is on the Soviet German Radio Committee. The trial has been adjourned until June 21.

3 More in the 'Groove'

The Groove label, RCA Victor's rhythm & blues subsid, has inked guitarist Big Red McHouston, vocalist Larry Dale and bandleader Sam (High Pockets) Henderson.

Groove is distributed through the same channels as X Records, Victor's quasi-indie label, except for the south where regular RCA distribs handle the r&b line.

"DISK OF THE WEEK"
Cash Box

"SPOTLIGHT PICK"
Billboard

Columbia Record
No. 40250

HOLLIS MUSIC, INC.

Hit!

JO STAFFORD
with PAUL WESTON Orch
"THANK YOU FOR CALLING"

Jackie CAIN and Roy KRAL
Now
RENDEZVOUS ROOM, Phila.
Latest CORAL Recording
"Banana Split"
"Pa, Take Me To The Circus"

Exclusive Management
ASSOCIATED BOOKING CORPORATION
JOE GLASER
New York | Chicago | Hollywood

It's The Big 3 for the Big Hits!

*THREE COINS IN THE FOUNTAIN

From the 20th Century-Fox picture "THREE COINS IN THE FOUNTAIN"

FOUR ACES ..... DECCA
TONI ARDEN ..... COLUMBIA
JULIUS LA ROSA ..... CADENCE
DINAH SHORE ..... RCA VICTOR
FRANK SINATRA ..... CAPITOL
MARTI STEVENS ..... M-G-M
TOMMY DORSEY Orchestra Featuring JIMMY DORSEY ..... BELL

*Published by ROBBINS MUSIC CORPORATION

*LITTLE THINGS MEAN A LOT

HELEN FORREST ..... BELL
KITTY KALLEN ..... DECCA
DICK JACOBS And His Orchestra ..... CORAL

*Published by LEO FEIST, INC.

*NO ONE BUT YOU

From the M-G-M picture "FLAME AND THE FLESH"

CHARLIE APPLEWHITE..DECCA
BILLY ECKSTINE ..... M-G-M
CONNIE RUSSELL ..... CAPITOL

*Published by LEO FEIST, INC.

*DREAM, DREAM, DREAM

PERCY FAITH ..... COLUMBIA
SUNNY GALE ..... RCA VICTOR
LARRY CLINTON And THE FOUR BELLS
GUY LOMBARDO ..... DECCA
MANTOVANI ..... LONDON
..... BELL

*Published by LEO FEIST, INC.

'Pajama' Score Bats Like DiMag, Gets 17 Singles

Frank Loesser has completely broken down disk company resistance in getting waxings for the Jerry Ross-Dick Adler "Pajama Game" legit score, which he publishes via his Frank Music firm. Heretofore, single diskings on a tune from a show score have generally been confined to the diskery with the original cast album rights, but in this instance almost every major label has climbed on the "Pajama" bandwagon.

"Hernando's Hideaway," top plug tune from the show, already has six etchings. It's making noise on the disk jockey turntables around the country via Archie Bleyer's etching for Cadence and Johnnie Ray's for Columbia. "Steam Heat" has three slicings including a Patti Page Mercury cut, which is "money in the bank." In all, Frank has nabbed 17 diskings on tunes from the show. Others are currently being set for release.

Meantime, Columbia Records, which has the original cast album rights, is preparing a hefty promotional campaign for the set. Album was cut last week and is due for release this week. Since the show opened to unanimous rave notices, dealers have been flooding the diskery with orders for the set and Col expects it to be the best-selling original cast album it's had in years. Album stars Janis Paige, John Raitt, Eddie Foy Jr. and Carol Haney.

L. A. Tooters Stick To Hire-And-Fire Policy

Hollywood, May 25.

AFM Local 47 here stuck to its guns on hire and fire rules recently when an effort was made to oust Lou Singer, drummer employed on the Roy Rogers show. Union was informed that pressure was being brought by the advertising agency involved to replace Singer, apparently so that another drummer could be hired.

Matter was referred to the local's board of directors which sustained a previous ruling that only leaders or orchestra managers can select personnel and "that interference from the sponsor or agency will not be tolerated."

Agent Sues Ritter

Los Angeles, May 25.

Tex Ritter was named defendant in a suit for $3,907 filed in L. A. Superior Court by agent Irving Yates on two counts.

First complaint claims Ritter owes him $3,307 for services as a publicist. Second declares the actor-singer agreed to buy out Yates' 50% interest in their John Ton Music firm, but has not come across.

RETAIL DISK BEST SELLERS

VARIETY *Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.*

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music)	Albany—(Van Curler Music)	Philadelphia—(A. Williams Co.)	Pittsburgh—(Nat. Record Mart)	Birmingham—(Loveman's Inc.)	Miami—(Florida Music Shops)	Louisville—(Variety Record Shop)	Memphis—(Ferguson's Rec. Shop)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Los Angeles—(Deneil's Music)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	**PERRY COMO** (Victor) "Wanted"	7	8	..	1	4	..	4	1	..	6	1	1	3	2	2	10	5	8	1	1	2	1	141
2	2	**KITTY KALLEN** (Decca) "Little Things Mean a Lot"	3	1	3	5	1	1	1	9	..	1	2	10	1	1	..	2	9	1	10	4	4	..	140
3	3	**FRANK SINATRA** (Capitol) "Young at Heart"	9	..	..	2	..	..	5	3	..	..	4	4	2	4	5	9	..	..	2	2	1	4	98
4	4	**PATTI PAGE** (Mercury) "Cross Over the Bridge"	8	4	..	3	7	..	..	4	..	2	8	3	9	..	..	4	..	4	6	6	..	3	83
5	9	**FOUR ACES** (Decca) "Three Coins in the Fountain"	1	6	4	7	5	5	6	8	1	..	10	..	6	..	10	..	..	2	..	..	..	..	72
6	5	**JO STAFFORD** (Columbia) "Make Love to Me"	..	3	..	9	..	..	3	2	..	9	..	2	..	5	..	..	..	..	5	3	3	7	70
7	8	**FRANK WEIR** (London) "Happy Wanderer"	4	5	2	10	9	..	..	..	8	..	..	..	4	8	1	..	1	3	..	10	..	10	68
8	6	**FOUR KNIGHTS** (Capitol) "Oh, Baby Mine"	..	..	..	4	10	..	9	5	..	5	5	5	..	3	..	8	..	..	4	7	5	6	67
9	7	**NAT (KING) COLE** (Capitol) "Answer Me, My Love"	..	..	..	8	..	..	..	6	..	10	3	7	10	6	8	6	..	..	3	8	6	..	51
10	12	**KAY STARR** (Capitol) "If You Really Love Me"	6	..	..	..	3	4	2	..	..	..	6	..	7	..	..	1	..	..	..	..	..	..	48
11	10	**AMES BROS.** (Victor) "Man With the Banjo"	..	7	..	..	..	..	..	10	..	8	9	6	..	..	..	7	6	..	8	5	7	2	46
12	11	**KAY STARR** (Capitol) "Man Upstairs"	..	2	..	..	..	..	8	..	..	3	..	..	..	..	4	..	3	..	9	..	9	5	45
13	13	**ARCHIE BLEYER** (Cadence) "Hernando's Hideway"	2	..	1	..	..	8	..	..	3	..	..	..	8	9	..	..	..	6	..	..	..	..	40
14	14	**TONY MARTIN** (Victor) "Here"	..	..	..	..	..	7	..	..	..	4	..	9	..	..	9	5	2	..	7	..	..	9	36
15	..	**FOUR TUNES** (Jubilee) "I Understand How You Feel"	..	..	5	..	2	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	23
16	17	**GAYLORDS** (Mercury) "Isle of Capri"	5	..	6	..	..	6	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	18
17	15	**EDDIE FISHER** (Victor) "A Girl, A Gift"	..	..	..	..	..	..	..	7	..	7	..	8	..	..	..	7	..	..	..	..	..	..	15
18	..	**JACKIE LEE** (Coral) "Isle of Capri"	..	..	8	..	6	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	14
19	16	**TERESA BREWER** (Coral) "Jilted"	10	10	..	..	..	..	7	..	9	..	..	..	..	..	..	..	10	..	..	..	8	..	12
20	19	**SLIM WHITMAN** (Imperial) "Rose Marie"	..	..	9	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
21A	..	**PATTI PAGE** (Mercury) "Steam Heat"	..	..	..	..	..	..	..	..	4	..	..	..	..	10	..	..	..	10	..	..	..	..	9
21B	..	**HENRI RENE** (Victor) "Happy Wanderer"	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	9
23A	23	**NAT (KING) COLE** (Capitol) "It Happens To Be Me"	9	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	8
23B	..	**ROY HAMILTON** (Epic) "You'll Never Walk Alone"	..	..	..	..	..	..	..	..	..	..	..	..	..	7	7	..	..	..	..	..	..	..	..	8
25	23	**RONNIE GAYLORD** (Mercury) "Cuddle Me"	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	8	..	..	..	..	8	7

SIX TOP ALBUMS

1	2	3	4	5	6
GLENN MILLER STORY	MUSIC FOR LOVERS ONLY	SONGS FOR YOUNG LOVERS	GLENN MILLER MEMORIAL	PARDON MY BLOOPER	ROSE MARIE
Film Soundtrack	Jackie Gleason	Frank Sinatra	Glenn Miller	Kermit Schafer	Film Soundtrack
Decca	Capitol	Capitol	Victor	Jubilee	M-G-M
DL 5519	H 352	H 488	LPT 3057	LP 2	E 229

BARNEY'S IN AGAIN

'Square Deal' Pitch Aimed At Both BMI and ASCAP

Barney Young, who has been conducting a running fight with Broadcast Music Inc., and less directly with ASCAP, is now attempting to organize publishers for the purpose of getting a "square deal" from all licensing groups. He has set up an Affiliated Publishers Committee to "establish a fair, equal, standard contract applicable equally to all publisher affiliates and writers regardless of race, color, creed, religion or nationality." He also wants publishers to request the Dept. of Justice to establish such conditions.

Young is targeting his movement against alleged "discriminatory subsidies, guarantees, bonuses, special payments and other monies granted to a few favored 'pet' publishers." He also wants "honest supervision" of station logging systems used by licensing societies.

Young is head of Life Music which exited BMI early this year after a disagreement over terms. Young has long been at odds with BMI execs and, at one point, launched a proxy fight for control of the organization by enlisting the support of radio stations. More recently, Young has been urging the jukebox operators to set up their own licensing society to thwart efforts by BMI and ASCAP to get juke licensing fees via a modification of the existing Copyright Act.

Trend Sets N.Y. Sales Office Under Lubeck

Trend Records, indie Coast label, has set up a permanent sales and exploitation branch for the east with Herbert Lubeck in charge. Lubeck will headquarter in New York. Publisher Buddy Robbins had been doubling as Trend's sales and exploitation for the past couple of months on a parttime basis.

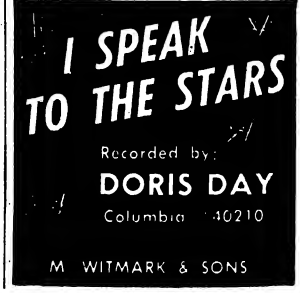
Lubeck previously was with Decca's promotion department.

Gross Tries Chirp

Hollywood, May 25.

For several years, composer-pianist Walter Gross has functioned as a single at the keyboard, or as headman of a trio. Now, Gross is planning to go on tour next fall with his new trio. For the first time, he'll use a girl singer.

He's currently holding auditions.



Stepping Up Among the Top Tunes on All Popularity Charts

THE HAPPY WANDERER

Released on CADENCE, CAPITOL, DECCA, LONDON and RCA VICTOR RECORDS

SAM FOX PUBLISHING COMPANY, Inc. RCA BUILDING • RADIO CITY • NEW YORK CHICAGO • HOLLYWOOD

Video's Summer Hiatus for Names Puts Squeeze on Talent Agencies

The major talent agencies come spring and summer, find themselves in a terrific dilemma. Having been forced to orient their activities toward television for the past few years, they find themselves virtually cut off from their major source of income for 13 weeks of the year when the summer hiatus comes along. Vaude and cafes can no longer fill the gap.

The number of paying network shows on video dwindles considerably during the warm months, and the percenteries are faced with the problem of supporting an organization geared to handle a top income during a time when little coin from that source comes in.

The rub for the past two years, according to agencies, lies in the fact that niteries and vaude rs used to be able to take up the slack insofar as employment is concerned. It's very unpleasant for agencies to have some of their top acts hanging around the waiting room or griping to other performers on the paucity of employment.

However, the agencies consider themselves fairly lucky in being able to spot a fairly high portion of their roster in Las Vegas hotels. At this point, there are less than a dozen niteries outside of Nevada that can afford to hire names. Vaude time is virtually nonexistent, so that agency income reaches its lowest level at this time of year.

Ideal solution, of course, would be a buildup of the personal appearance field, but at this point, the datediggers feel that it can't be done.

Niesen's Repeat Date At Hubby's Chi Spot

Chicago, May 25.

Gertrude Niesen is back on Black Orchid boards headlining her second show this month after a two-year voluntary retirement. The room is operated by her husband, Al Greenfield, and this time, as last, she takes over in substitute capacity filling in the cancelled three weeks of Dwight Fiske's five-weeker. Miss Niesen opens tonight (Tues.) with Paul Gray and Romaine on supporting bill.

Miss Niesen's previous appearance meant SRO crowds for the Orchid. She still reveals no intent to play elsewhere on the nitery scene.

Fiske cancelled the three weeks on medico's orders. Fiske stated he has a heart condition that will not permit him to do 22 shows weekly. Physician said two shows nightly were okay, but the nitery needed the ful lquota to come out ahead.

Hoffenberg to Produce Martha Raye Vaudates

Hollywood, May 25.

Karl Hoffenberg, producer of "The Martha Raye Show" on television, planed to Washington today to work out details of the star's personal appearance which he will produce and stage. Miss Raye opens at the Capitol in Washington Friday (28) for 10 days and is due to take her unit to the Sahara, Las Vegas, opening June 29 for two weeks.

Hoffenberg will check staging and production facilities at the Capitol and then planes to Las Vegas to make sure of the facilities for the unit at the Sahara.

She has also signed for a full summer of nitery activity in Miami Beach. She'll go into the Beachcomber, starting July 15 heading a troupe that will include the Nov-Elites and George DeWitt. Miss Raye spent the bulk of the fall and winter at the Five O'Clock Club in Miami Beach. Both spots are owned by Norman Schuyler.

Applewhite Joins WM

Singer Charlie Applewhite has signed with the William Morris Agency. Wynn Lasher will remain as his personal manager.

Applewhite had made several appearances on the Milton Berle show and is under contract to Decca.

Air Lane Trio start a stand at the Governor Clinton Hotel Lounge, N. Y., June 1.

Mabel Mercer Due For One-Niter Chi Debut

Chicago, May 25.

Mabel Mercer, currently at the Byline Room in N. Y., is slated to make her Chi cafe debut in a one-niter at the Blue Angel on June 6. Concert appearance is being bankrolled by businessman Victor Lownes and local deejay Jay Trompeter, and the house will sock customers $5.50 admission charge in addition to the regular price of drinks.

Boniface Jean Fardulli is opening the room on a Sunday, when it is normally closed, for the special event.

U.S. Specialty Acts For New Brit. Icer

London, May 25.

American and European specialty acts have been recruited for the new Empress Hall blades musical, "White Horse Inn On Ice," which preems June 17, with Belita and local comedian Max Wall as costars.

Ruth Harrison and Lao Kossi arrived recently from New York for rehearsals and will be filling a feature spot. Other acts already signed include Patricia and Neil Delrina, and Swiss comic Roberti both on ice for the first time.

Douglas Chapman who, at 14, is Europe's youngest professional skater, plays the page, and Shirley Burke, former Irish professional champ, takes the part of Kathi. A former British junior skating champ, Joan Connell, has a featured role.

Tyrolean folk dances will be contributed by the Marquartsteiner Schuhplattier team which is due here June 5.

Production, which is budgeted at $400,000, is being directed by Pauline Grant, wtih John Moss as skating adviser.

AUTRY SETS RODEO FOR SUMMER DATES

Gene Autry has signed to tour with his own rodeo for a series of dates during the summer. Autry will work at the head of the horsefest once owned by the late Leo J. Cremer, which he recently bought.

The cowboy filmster is slated for stands at Miles City, Montana, for three days starting June 25; Mandan, N. D., three days, July 3; Casper, Wyo., three days, Aug. 19; Pueblo, Colo., five days, Aug. 25; and Des Moines, four days, Sept. 3.

'Hellz' Folds in Sydney After Four-Week Run

Sydney, May 18.

"Hellzapoppin," the Olsen & Johnson show, folded here after a bad four weeks' span. Show failed to hit popular fancy right from its Easter Saturday premiere.

"Hellz" was due to play here another three weeks under the Harry Wren management at the Palladium. But Wren, however, announced closing last weekend, week after booking British comedian Tommy Trinder for a four weeks' run. Trinder was formerly with the David Martin Tivoli loop and moved over to Wren on contract expiration.

Hay Fever Benefit June 2 Headed by Anna Russell

Anna Russell, the concert spoof comedienne, heads the benefit performance lined up for Wednesday evening, June 2, at Town Hall, N. Y., on behalf of the National Hay Fever Relief Assn. This group maintains a free haven from the pollen at Bethlehem, N. H.

Other talent helping Hay Fever event are Larry Best, Pierce Knox, Jo Ann Florio, Juene Forrest, Robert Marshall and Jacques Roth Orch.

(Laurel &) Hardy Illness Cues Brit. Cancellation

London, May 25.

Owing to the illness of Oliver Hardy, Laurel & Hardy have cancelled their date at Swansea this week. Hardy was taken ill at Plymouth last week with suspected pneumonia. He has since improved.

Stan Laurel said they would return to the U.S. as soon as possible.

Philly, Dayton Strips Hit By Police Action

Philadelphia, May 25.

The police war on alleged obscene floor shows continued with a raid on Lou Moravian Bar (21) and the arrest of two dancers, a bartender and the proprietor. They were all held in $300 bail for the Grand Jury at a hearing the next morning (22) before Magistrate E. David Keiser.

Joseph Mass, owner of Lou's Moravian, was charged with permitting an obscene exhibition, allowing minors on the premises and liquor sales to minors. The bartender, Albert Checkelero, was held for sales to minors, and the dancers, Regina DeFord and Jane Hepsoe, were charged with public indecency and disorderly conduct.

Stripper Forfeits Bail

Dayton, May 25.

Countess DuVal, stripteaser arrested in Dayton for indecent exposure, forfeited $100 bond to guarantee her appearance for trial on May 20, indirectly notifying Municipal Court Judge Cecil E. Edwards that she was ill in Detroit, via a letter to the manager of the Mayfair Theatre, where the arrest took place May 3.

Forfeiture of the bond constitutes a conviction. Police said the Polish-born redhead is in this country on a visa and they were going to tell immigration authorities about the case.

Chicago Actors Club Preps Benefit Show

Chicago, May 25.

Actors Club of Chicago is staging a one-night benefit at the Opera House on June 25 under marquee banner of "Variety Show Gaieties." Purpose is to create funds to aid indigent members, with every legit, tv, nightclub, and film star in town invited to appear in the show's three-hour format.

On tap so far are Melvyn Douglas and Edith Atwater of "Time Out for Ginger"; tv stars Dorsey Connors, Danny O'Neil, Philip Lord, Bob Murphy, Kay Westfall, Johnny Coons, Tommy Bartlett, James Bannon, Win Stracke, Jim Moran, and Bernadine Flynn; and vaude's Loretto Rozak, Chet Roble, Margoe Koche Dancers and Studs Terkel. Sun-Times columnist Irv Kupcinet is pegged for the emcee chore.

Canadian Govt. May Enter Fight Between AGVA, AFM To Save CNE

Toronto, May 25.

The Canadian Government may take a hand in the dispute between the American Guild of Variety Artists and the American Federation of Musicians. The jurisdictional dispute between both unions is admittedly endangering the Canadian National Exhibition shows slated for late August. However, unless some settlement is made immediately, fair officials will have to call off the shindig because rehearsals and preparations must start long in advance.

Hiram McCallum, CNE's general manager, has stated that they are already late and that they should have started preparations several weeks ago, but his hands are tied by the inter-union dispute.

It's expected that CNE and Toronto officials may ask the government to step in as the final means to save the shindig. Should the fight continue, it's likely that both unions will lose considerable employment.

A chain of events started last week which is causing the possibility of the government intervention. McCallum went to New York to confer with Jack Irving, AGVA's national administrator. Irving demanded that all performers working the fair, be members of AGVA. McCallum refused to accede to this because of the vast number of amateur performers who serve in the chorus and never have any permanent show biz interest. Meeting with Irving broke up on that demand.

However, there is a chance that AGVA would accept a stipulation that all professional performers be members of AGVA. This would be sufficient for its purpose in the CNE tiff since Walter Murdoch, head of the AFM affiliate, Toronto Musicians Assn., has formed an auxiliary for performers, and had been getting AGVA members to resign in favor of that auxiliary. Otherwise, the tootlers wouldn't play for the act. Murdoch's auxiliary is the basic cause of the tiff in Canada between both unions. Underlying the Canadian fight is the cancellation of the AGVA-AFM agreement of 1951, which defined the jurisdiction of musical acts. AGVA claimed that the AFM repeatdly violated that agreement.

Another development, on top of the breakup of the negotiations between McCallum and Irving, came when the Toronto local offered to put up $10,000 to prepay the transportation of any European headliners that the CNE would want to use in place of AGVA members. Offer was made by Murdoch in a telegram to Robert H. Saunders, CNE prexy. Murdoch said that some 300 AGVA members had voluntarily resigned to join the musicians union and decried the price demanded by AGVA as being too high. He said: "It is distressing, but not surprising that AGVA, which is not even registered under Canadian law as a legitimate trade union, has declared it will attempt to carry out its threatened 'boycott' of the Canadian entertainment field, particularly the Canadian National Exhibition. This threat is meaningless as it is presumptuous."

Involved in the dispute are about 300 jobs as entertainers and about 200 jobs of musicians. Roy Rogers and Pat Henning have been signed to headline the CNE grandstand show.

Pix Actor Bill Meader Directs Topeka Pageant

Topeko, Kan., May 25.

William H. Meader, Hollywood actor, is producing-directing the Topeka Centennial Pageant with Lucille Norman, Jackie Coogan and John Charles Thomas. Many acts have been imported from the east and west coasts in addition to a cast of 1,200 localites.

The historical pageant is being held at the Kansas Free Fair Grounds here this week (22-25) on a city block-long set. Meader, following this assignment, goes to Kansas City, where he is stage director of the summer Starlite Theatre.

Macdonnell, Foster Split

Leslie Macdonnell, partnered for many years with Harry Foster in the operation of the Foster Agency in London, has left that office to go into business for himself. He's slated to fly to New York Friday (28), probably to line up tieins in American agencies.

Macdonnell will hold talks with execs of major agencies as well as some indies. He's written several offices notifying them of his plans.

There had been some talk that a split in the Foster Agency was pending; consequently, breakoff wasn't entirely unexpected. Business at the Palladium, London, of late, had veered in the direction of record singers, which the Lew & Leslie Grade Agency obtained because of their connection with General Artists Corp.

The separation between Foster and Macdonnell will not affect the Foster office relationship with the William Morris Agency, which has been in effect for many years. This combination has been instrumental in slotting the majority of U. S. talent in British vauders for many years.

What alliance Macdonnell will make with a major office isn't readily seen as yet. The Foster-Morris tie is still in effect, and the GAC-Grade tandem still holds. Music Corp. of America recently augmented the personnel in its own office, and therefore is most likely to rely on what manpower it has.

However, there are several other strong offices which might be able to use more European representation. Macdonnell has been in communication with several of them, and pacts are likely to be completed.

Frank Barbaro, once owner of The Bowery, formerly the Detroit area's leading nitery before it was turned into a garage, has opened a talent agency under his name at the Tuller Hotel, Detroit.

Memo to Agencies: Acts Now Setting Up Own Nitery Deals

Acts are now doing their own soliciting for the prize jobs. These days it's not uncommon for middle-bracketed acts to be seen at various niteries conversing with the bonifaces. Strategy on bringing up the delicate subject varies, but inevitably the act lets it be known that he can play the spot with a minimum of persuasion.

Of course, this doesn't mean that the performer is trying to get out of paying commissions to his regular agency. It merely means that the performer is trying to implement his percenter's coverage of that cafe. By contract the act is liable for every date he works while under management to that office. Also, since most bonifaces want to stay on the good side of agents, they generally will not sign contracts unless it goes through an accredited percenter.

Of course, there has always been some degree of solicitation by talent, but the proportions have increased considerably in recent months. An entertainer in making the solicitation will usually go to dinner or the late show, and discussions about a playdate are brought around gradually. After it's established that the boniface is willing, then the acts gets after his agent to perform the formalities.

The implementation of regular agency coverage has become more necessary in recent times, especially for turns that have no personel managers. The competition for the jobs in the right cafes has become particularly fierce, and it's felt that more than the usual type of solicitation for most types of acts is necessary.

Nancy Andrews set for the Colony, London, starting July 9 on a deal made by the Kenneth Later Agency.

Peterson Entry Cues Gale Agency & Revamp

The Gale Agency is currently undergoing a reorganization following the takeover of the cocktail dept. by Bill Peterson. Peterson split last week with Charlie Busch, who retains the present office.

Alignment of Peterson with Gale is causing physical as well as personnel revamping on the Gale premesis. Joe Marsolais, who had been working in cocktails, will take over the handling of jazz units; Walter Hyde will work with Marsolais, and Bernie Gold will work with Peterson. Ed Shelley will also work with Peterson.

Office space is also undergoing alterations, and additional space on the floor has been leased.

New Acts

BARRY SISTERS (2)
Songs
18 Mins.
Copacabana, New York

The Barry Sisters (2) are alumnae of a popular Jewish-American Caravan of Stars radio program midday Sundays over WMGM, N. Y., but could and should check the bilingual folderol for their inpersonals. They're a pair of brunet lookers—one of them does resemble Gene Tierney remarkably, as her sister points up—and they're too professional and competent to complicate or limit their scope with the Yiddish extra chorus. In actuality, it's done fleetingly, as part of "Darktown Strutters Ball" (and by no means as fully as Lou Monte does the Italian chorus to this recently revived pop), but their impact is too polished and hence it's a gratuitous self-handicap. Certainly, outside of the metropolitan N. Y. orbit, since the Loew station is only local, whatever distinction the Jewish-American Hour has would be hearsay. The Barrys can work anywhere. They dress well, look swell, and ring the bell with their slick vocal arrangements.

Repertoire opens with "You're My Necessity," thence "Make Love to Me," followed by "Strutters' Ball," "Send Me a Man, Amen!", a somewhat overarranged and overextended version, and a segue into "Old Black Magic."

Girls, having made their rep on the local station and apparently cashing in on their schooling, are ready for general vaude and video dates, along with the niteries and the hotel rooms. They don't need the dialectics. There is nothing fractured linguistically in their modern treatment of any pop entry. *Abel.*

VAL VALENTE
Songs
12 Mins.
Copacabana, New York

Val Valente is a robust barytone who doesn't need the mike—in fact the vigor of his pipes creates a blaring which makes for needless handicap. His repertoire comprises "Granada," "Tenderly" and "My Beloved" from "Kismet," which spells out his penchant for operetta excerpts.

He looks well, sings authoritatively if betimes in stentorian fashion, and will shape into a good cafe floor entry as he achieves ease and also lightens the repertoire. He reminds a bit of Tony Martin and Nelson Eddy overtones; a happy compromise between the two will afford Valente a wider professional orbit. *Abel.*

BETTY & JOHN WARDELL
Dancing
7 Mins.
Pavilion, Glasgow

Dancing duo, w.k. on the Continent but making one of their rare appearances in the U. K., wins fairly solid reception from stubholders. Terping is graceful, and twain has good amount of stage presence.

Distaffer has lots of personality and assurance and, on the night caught, did major portion of act, scoring specially in tap. A looker wtih short modern hair-style, she joins with partner in lifts and skillful groupings, does the occasional cartwheel, and is tossed lightly over the male's shoulders and spun thereon.

Duo have played largely around European centers like Helsinki, Oslo, Paris, Milan and Rome. Okay for general run of vauderies and for niteries, particularly in Europe. *Gord.*

JON TAVEL
Songs
15 Mins.
Players, Hollywood

Few new singers have hit Hollywood with as much advance buildup as Jon Tavel—which makes the disappointment over his showing that much keener. Had he lived up to the press agentry, the bistro beat would have had a potential new name to serve as a song lure.

Actually, Tavel's forte lies in pianistics and he'd be better advised to do more keyboard tinkling and confine his caroling to subordinate role. Instead, he's cast as a standup singer with special material and he has neither the voice nor any kind of electricity to maintain audience interest.

Singer's background is cloaked in some mystery and intrigue but audiences are buying talent, not tales, and the yarns of his discovery in a forced labor camp won't help the act. As it stands, he's an okay song-and-piano possibility for intimeries, but no more. *Kap.*

LOS ROMEROS (3)
Dance
12 Mins.
Palace, N. Y.

Los Romeros, two boys and a girl, are a sprightly team of Spanish terpers. They open with flamenco and thereafter indulge in some cape twirling and peasant dances for a walkoff to good results.

The early part of the turn is where they need the greater improvement. The flamenco is well executed, but it looks much too contrived. Their chants, presumably spontaneous, involve long sentences and are done in unison. However, the jota done by the trio has a charming and picturesque quality. It's robust and gay and yet sufficiently commercial for most types of audiences. Their costuming is excellent. *Jose.*

THE COUNTS (6)
Songs
14 Mins.
Apollo, N.Y.

Rhythm & blues disk companies have been incubating a flock of vocal combos for the Negro vaude circuit. The Counts are just another addition to the overall picture. They add nothing new to the r&b style or technique and it's getting so that if you've seen one combo you've seen them all. The disk is still the thing, of course, and if they've got a hot jukebox item, they'll undoubtedly be strong vaude fodder.

Combo has five boys working the harmony with a sole bass player laying down the beat which the house orch accompanies. The accent is on the blue stuff vocally as well as in physical contortions. It's become SOP for these groups and this crowd continues to go for it in a big way. Their opening number, for example, "Work With Me Annie," leaves nothing to the imagination of the eyes or the ears.

They become a little Puritan in their workover of "Darling Dear," but fall right back into the raucous groove with "Little Mama" and "Hot Tamale." They'll do well in the vaude circuit catering to the r&b fans but that's about it. *Gros.*

THE MASSIVES (2)
Acro
9 Mins.
Palace, N. Y.

The Massives comprise a pair of well-built huskies with a set of hand-to-hand routines. The tricks are good, frequently winning applause and they entail prodigious strength.

The duo have devised their routine along what they consider artistic lines. Apparently, they've been influenced by the Charles Atlas ads and the physical culture mags. They do a lot of posturing which has the net effect of slowing up their act. The Massives dress in the manner of gladiators. They need only a better approach to staging their turn and a few changes that won't impede a smooth flow of action to achieve optimum results. *Jose.*

MILLER & LEE
Comedy
9 Mins.
Apollo, N.Y.

Miller & Lee are no newcomers to comedy. Flournoy Miller toured in the 1920s with (Aubrey) Lyles and has penned the books for such top Negro musicals as "Shuffle Along," "Running Wild" and "Rang Tang." More recently he's been scripting the 'Amos 'n' Andy" show for radio and tv. His current pard, Johnny Lee, essays the role of Lawyer Calhoun on the "Amos 'n' Andy" shows. They've teamed as a comedy duo before but have never been recorded in VARIETY's New Act files.

A lot of vet comedy craftsmanship is apparent in their work. It's precise, clean and, above all, funny. The patter routine, revolves mainly about filling out an income tax return. It's a little late in the year for Internal Revenue-type jokes but they bring it in for a funnybone bull's-eye.

Every line and mannerism is delivered for maximum effect. The patter is geared for mass tastes and could go over in such varied media as vaude, niteries and tv guest spottings. It's unfortunate that the act's gonna be shelved in a couple of weeks because of Lee's "A 'n' A" vidpix commitments on the Coast. It's the kind of act the "live" circuit should have more of. *Gros.*

FERNAND RAYNAUD
Impressions
20 Mins.
Aux 3 Baudets, Paris

Pleasant looking, ingratiating young performer has a malleable face and a knowing feel for mime and impressions that make his intelligent stint standout. He combines both patter, straight mime and song to make this a versatile offbeat entry. His monodaramas have him enacting a variety of roles without costume; just strictly facial and bodily change to create his little dramas and stories. The shy guy on the make, the timid soul being assured a badly fitting suit is fine; the enfant terrible and his harassed father, are among the hep bits of this rep. His mimes also enliven this to make this an act that may have some possibilities, if rightly placed, in the more intime, offbeat boites in the U.S. He also has the versatility for slotting in intime revues in the States.

Timing and knowhow are fine to enable him to interpret a whole slew of characters marching by in an army parade by simple facial expressions, hat position and bodily emphasis. He was a begoff when caught. *Mosk.*

THREE LESTERS
Trampoline
10 Mins.
Empire, Glasgow

This is a honey of a trampoline trio, consisting of two males and one femme. Work as three men, each being garbed as one of the three Marx Bros., though distaffer could cloak her sex more for surprise effect at finish.

Trampoline chores show results of long practice, bouncing and midair turns being of a high standard. All three do individual leaps and somersaults off the bounce-canvas, the member dressed as Groucho, complete with smoking cigar, leaping off the trampoline and over a side platform. He finally leaps into air while divesting himself of trousers and jumps down through a paper hoop. Highlight is when the femme member essays 50 somersaults off the trampoline, one of the males counting her turns. At show caught, she did 55 somersaults, discarding parts of clothing throughout the operation to finally reveal herself as a femme.

Okay for most vaude and tv situations, and no lingo barrier, act being entirely visual. *Gord.*

HALL, NORMAN & LADD
Comedy, Instrumental
12 Mins.
Empire, Glasgow

Three men, each with deadpan expression, score with good results in comedy musicianship. They enter as three street musicians of varying garb and attitude. One is a longhaired, untidy, gaunt-looking maestro, another a supercilious, suave, disdainful type, and the third a simple homely creature edged off the stage by the other two.

Appeal is mainly visual, which would shape the act for most markets. Comedy strength is mainly based on their facial expressions while dispensing classical music. The longhaired maestro of the trio wins laffs by revealing the tail of his dress-coat as a stand-up seat. This, and other comedy business, is mainstay of fairly entertaining musical turn, which seems okay for general run of vauderies. *Gord.*

LARRY MACARI QUINTET
Musical
12 Mins.
Pavilion, Glasgow

Group of four males and one jet-black haired distaffer offer breezy if noisy musical act that will please customers of down-to-earth vaude fodder.

Femme is the chirper of quintet, one of the males being seated continuously at the electric organ, another at drums, and two playing accordion. Thrush, named Rosa Macari, has nice appeal in "Secret Love," in which soft lighting effects play useful part. Two accordionists mar their item by too much n.s.g. gabbing and a vain attempt at comedy patter. Wind with the four moving members (fifth remains at organ, back to audience) doing impressions of Vic Oliver, Kay Starr, Rose Murphy and Johnnie Ray.

Act could be considerably sharpened by elimination of would-be comedy gabbing, more scope for chirper, and introduction of organ-playing member into body of grouping. Okay for U. K. and Commonwealth vaude bookings. *Gord.*

LES RAYNER & BETTY
Roller-Skating
8 Mins.
Empire, Glasgow

This is a worthwhile act with both pace and talent, and a useful booking for U. S. vaude houses and niteries.

Male and femme, both youngish, work atop round table in skillful offering of skating on rollers. He spins the distaffer round and round at a good speed, and repeats

(Continued on page 81)

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"Grabbing top honors was Archie Robbins." Lius.

TED LIUZZA
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"Robbins was a constant joy every minute he was on stage. The laffs were loud, numerous and spontaneous. He kept patrons with him all the way and hit a high applause quota."

WALTER GOODSTEIN
N. O. "Picayune"
"Archie Robbins rated the star billing. He's a laff a second, with a very pleasing style. Most of his funnies we heard for the first time—the audience called him back a couple of times."

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Thank You, TOM MARTIN
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St. Thomas, V. I.
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Artists Equity 'Fantasia' Tops Seasons Masques In Color, Nudity & S.R.O.

The finale of the bal masque season came last week (20) with the Artists Equity Assn's. "Spring Fantasia," which brought 2,500 into the N. Y. Hotel Astor's main ballroom at $7.50 per skull. It was by far the biggest turnout of the big three of the costumed balls, others being the Art Students League Beaux Arts Ball and the Publicists Guild Ballyhoo Ball.

The proceedings were extremely gay (in several respects), and at times, there was a touch of wildness. But in the serious aspects, the shindig showed itself as one of the best showcases for artistic endeavor. The murals and mobiles, which decorated the places, were worthy representations of some of the top artists in town. They put out some light and airy drapings that made the huge ballroom a terrific splash of color. The costumes were on the par of the ASL brawl, but the nudes were repetitions. The femme nudes had exhibited the same minimal dress at the previous affair, and some of the more elaborate male costumes had also seen previous service.

But, as always the gay lads made this bit of revelry memorable. There were several begowned specimens that were the envy of many of the women. These lads also exhibited most of the nudity.

Tina Louise, of "Almanac," made a very regal hunk of cheesecake as Queen of the Ball and Steve Allen is getting to be a vet at these shindigs. In this case, he emceed the grand march and did very well at it too. *Jose.*

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Vaude, Cafe Dates

New York

Arthur Semon, formerly of the William Morris and Gale agencies, has joined the Trend Artists staff . . . **Ruth Wallis** current at the Seven Seas, Omaha . . . **Three Suns** tapped for the Casino Royal, Washington, June 7 . . . **Fred Hellerman** and **Tom Avera** new at the Bonfire, N. Y. . . . **Facundo Rivero Quintet** signed to tour with **Xaviar Cugat** in Europe, opening July 24 in Barcelona . . . **Arthur Blake** goes into Bradford Hotel, Boston, June 2.

Chicago

Ink Spots playing 10 days at Lake Club, Springfield, beginning June 11; **Lindsey Lovelles** follow in for four weeks starting June 21 . . . **Ames Bros.** opening Beachwalk at Edgewater Beach Hotel on June 12 for three weeks . . . **Ella Fitzgerald** set for 18 days at Blue Note commencing June 11 . . . **Georgia Gibbs** into Balinese Room, Galveston, two weeks beginning June 18 . . . **Frances Langford** playing two weeker at Beverly Hills Country Club, Newport, Ky., opening June 18 . . . **Julius LaRosa** playing one-niters in New Orleans, June 1-4 . . . **Ray Wencil** added to bill at Cafe Society.

Martin & Lewis Pull 20G in Toledo 1-Niter

Toledo, May 25.

Second largest audience in the history of the Toledo Sports Arena, numbering 7,924 persons, gathered Tuesday (18) to see the Dean Martin-Jerry Lewis show for a box-office take of $20,750. Record for the arena is the 8,200 persons who came for Bob Hope, for which seats were sold behind the stage.

A velvet backdrop behind the Dick Stabile band prevented the occupation of these seats last week, otherwise the Hope record might have been topped, as many persons were turned away.

$26,000 in St. Loo

St. Louis, May 25.

The Dean Martin-Jerry Lewis extravaganza drew a paying mob of $8,200 to the convention hall of the Henry W. Kiel (municipal) auditorium Thursday (20) and rolled up a gross of approximately $26,000 for the one-niter.

The house was scaled at a $6 top.

Neatest Truck of Week

Dayton, May 25.

King Bros. circus was forced to give its shows in Ohio for four days last week (17-20) without its big top, which got lost while being transported in a truck from Middletown, O., last Saturday (15) to Portsmouth. The truck never showed up at Portsmouth on Monday (17), but the circus had enough spare canvas to erect a wall around the show.

The truck had been overparked in a metered zone in downtown Dayton and police had towed it to a garage. After five days in the garage, the operator became curious and discovered the neatly packaged big top. Police notified the circus, making a one-day stand at Newark.

The driver is still missing.

C'mon Awreddy

Las Vegas, May 25.

Sahara Hotel still has a commitment with Mae West for a nitery stand, but no details have been settled as yet. Pact doesn't specify a starting date.

Hostelry's summer lineup is pretty well set, so it's expected here that Miss West won't make her nitery debut until some time after Labor Day.

N.Y. Cafes, Unions Say 5% Tax Will Kill Nitery Trade

The cafe industry has lined up solidly against the proposed 5% tax on theatre admissions and nitery tabs sought by New York's Mayor Wagner. A delegation led by members of the Fact Finding Committee, comprising delegates of the various AFL theatrical craft unions and nitery owners, protested the measure at a confab in the mayor's office yesterday (Tues.).

The spokesmen declared that the cafe industry is already beset with a ruinous 20% Federal excise tax, the industry itself is on a downgrade and further taxation will have the effect of wiping out night clubs. If this is done, according to the industry spokesman, New York will have lost a major lure.

The various speakers pointed out that considerable employment will be lost to New Yorkers and tremendous convention trade may go by the wayside if the council insisted upon this ruinous tax.

It was pointed out that the nitery industry was discriminated against during the recent Federal excise tax reductions and further additions to the nitery check will be more than the industry could bear.

Niteries' Tough Spot

The Greater New York Cafe Owners Assn. met late yesterday afternoon (Tues.) to map its strategy in fighting the impost. Prior to the meeting, Dave Fox, executive secretary of the Theatre Restaurant Owners Assn. ,parent org of the N. Y. group, protested the proposed measure, stating that niteries were in "critical condition" and the additional levy would be "unburdenable." Fox's wire also pointed out that cafes were the only segment of the amusement industry in New York that was saddled with the 3% city sales tax as well as the 20% Federal excise.

The American Guild of Variety Artists also took cognizance of the situation. Jackie Bright, union's prexy, wired Mayor Wagner stating that the measure endangers the employment of AGVA members.

Taylor Exits Grades For Chi GAC Spot

Frank Taylor has resigned from the Lew & Leslie Grade Agency in New York to go with General Artists Corp. He reported to the GAC Chicago office early this week, where he'll work with Pat Lombard, top man in that office.

Taylor has been with the Grade outfit for several years, and had previously been partnered with Charles V. Yates and at one time had been with Music Corp. of America.

Saranac Lake

By George Sullivan

(*Pinchhitting for Happy Benway*)

Saranac Lake, N. Y., May 25.

Private Jerry Lichtenstein here to pay bedside visit to his wife, Sylvia (Du-Art Film), who is making excellent progress.

Barbara Brandel, TV script-writer in N. Y., elated over clinic report which gives her dining room privileges and limited exercise.

Marion McCrea (Wash. Sq. Players) is making top progress which earned her membership in the ambulatory group.

Eugene (Dippy) Diers (Aquashow clown) keeps the patients laughing with his entertaining stories and comedy bits. "Dippy" performs after the films each week.

New arrivals this week include Bill Hartnett, staffer of Famous Players Canadian circuit; Earl Taylor, Washington, D. C.; distributor and Jesus Palcios, employee at L. & A. Theatre, El Paso, Texas.

Write to those who are ill.

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"Best comedy impressionist in the business." STEVE ALLEN

"Highly talented." New York Daily News

". . . Will be a big star." IRVING MANSFIELD (CBS Producer)

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Midwest Delegates Form Bloc To Battle East at AGVA Confab

Chicago, May 25.

Eleven midwestern delegates are organizing this year at the American Guild of Variety Artists' seventh annual convention, slated for Montreal June 7-10. Reps of this territory are forming a bloc to make a dent in what's felt to be a topheavy eastern vote.

Per resolutions adopted at a recent membership meeting here, local delegates will be aiming at ironing out the generally chaotic relations between performer, agent and operator in this territory. Group has a five-point platform that seeks:

(1) A new means for enforcing the welfare program or a reconstruction of it that would not alienate operators. Membership points out that present plan was undertaken without full consideration of performers' needs and points up an inadequacy in that it is limited to accident coverage.

(2) An attempt to smooth out the local agency frictions. Members here feel that agents are fighting for something they believe is right and acknowledge that more agents have to be in good standing to keep more performers working. Problem with agents is that they are required to pay an insurance premium of $1 per performer, while N. Y. agents of the ARA pay only 40c. Delegates will be casting a vote for standardization around the country.

(3) More power for the national administrator of AGVA, Jack Irving, who is felt to be handcuffed by the checks and balances of the national board. Contingent here believes there would be fewer litigations against the union and a generally more efficient operation if the AGVA topper were given more flexible authority.

(4) Maximum assistance powers to branch heads and the resumption of the Chi office to the place of importance it once held, i.e., second to N. Y.

(5) Above all, the deletion or alteration of Paragraph 6 of AGVA's minimum basic agreement. This section would hold the boniface responsible for a performer's taxes by defining an entertainer as an "employee" of a nightclub. This contradicts the state's designation of acts as independent contractors. AGVA members here feel the paragraph does not necessarily insure the governmental benefits to performers that are specified and have gone on record saying that the section "creates more difficulty for AGVA and its members than it secures benefits for them."

Midwesterners opine that this paragraph, more than anything, is crimping AGVA's efforts to sign nightclubs to the basic agreement. Delegates will be asking for modification of language, with AGVA described as the recognized collective bargaining agency, not with a purpose to police the clubs.

Romm Signs Contino

Leonard Romm has signed accordionist Dick Contino to a personal management pact. Windjammer was recently discharged from the Army.

Contino will continue to be booked by Joe Glaser's Associated Booking Corp.

LEW BLACK and PAT DUNDEE

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NANCY WALKER

Featured on the *Jerry Lester* T.V. Show

Beginning May 31st — ABC-TV

VARIETY

Olympia Theatre, Miami

"Nancy Walker broke in her new act recently at the Sans Souci hotel here. Stage showcasing brings out the haydenish quality and visual appeal. She's definitely at home here, with stint showing polishing and tightening of routines. Working in relaxed manner, she keeps laugh mood mounting, with standout, her routine on 'Irving'. Spoof on ballerinas shows to good advantage also, for a solid score." *Lary.*

"Miss Walker is certain to be show business's top comedienne one of these days soon. She sings a literate lyric and her buffoonery has some of the Martha Raye quality in it.

If you don't howl at her song to 'Irving' and her vocal discussion of a gal who really has the blues—well, you've probably been out in the rain too long."

GEORGE BOURKE, Miami Herald.

"The Walker kid, with less dignity than her recent stint at the Sans Souci, punched out the comedy like the trouper she is. Got good hands all through her act."

HERB RAU, Miami Daily News.

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Copacabana, N. Y.

Jimmy Durante & Co. (Eddie Jackson, Jack Roth, Jules Buffano), Barry Sisters (2), Val Valente, Betty Lorraine & Chuck Brunner, Sandy Evans; Michael Durso and Frank Marti bands; staged by Douglas Coudy, songs, Bob Hilliard & Dave Mann; orchestrations, Phil Lang; costumes, Michi (Mme. Berthe); $5 minimum.

They say the British used to wax rhapsodic about their idols who could do no wrong, such as Vesta Victoria, Alice Lloyd, Albert Chevalier (no relation to Maurice); Gracie Fields, Will Hay, Max Miller, Lupino family—these were perhaps a greater royalty to the English theatregoing masses than the occupants of Buckingham Palace.

The French similarly have maintained steadfast allegiance to Mistinguett and Chevalier (Maurice), the Guitrys, Yvonne Printemps, et al., and the same loyalty has been traditional in Central Europe and Down Under in the Anzac and South African belts. Frequently this observation has been thrown into the hopper, as a conversation piece at least; and frequently, from within show biz, as an irritation point which usually stems from the what-have-you-done-for-me-lately? -or as-good-as-your-last-picture small talk.

A gander at the Copa, of course, wipes any and all of this off the damask, because Jimmy Durante belies any and all such captious small talk. He's king of the Copacabasement, and the large turnouts give ample evidence as the legions of loyal followers battle their way into the limited confines to pay homage—and that's not all they pay.

When Jules Podell opens up the "Burma Road," as the far reaches of the East 60th St. bistro is dubbed, that means real business is on the scene. When customers, eager for choicer vantage points start pushing folding money at the veepees at the ropes, that means they're sambaing on down to the Copa in never-mind-the-minimum-charge numbers.

With a staple like the Schnoz, the barometer must only revolve around on the b.o. Durante & Co. quite patently spell beaucoup loot to the joint.

Durante, as a performer, of course remains one of the most affectionate personalities in the annals. There are few who can gravitate with the same facility and ease from the screen to the saloons, from video to vaude, as does Durante. The Schnoz's instincts are now sure, and he almost always calls the shots correctly. He knows when to jeer the bosses, leer at the babes, and curtsy a sentimental tear (figuratively, of course) to Lou Clayton, whose taps in the abstract are spotlighted on the floor. What would be maudlin with others is a badge of showmanship with the Schnoz. The Clayton, Jackson & Durante tradition is now so indelibly impressed and so warmly accepted as public property that this gesture, in almost the next-to-closing position, is taken in stride. It's a natural segue from "Let's Do The Song & Dance," with Jackson strutting in characteristic manner.

Schnoz runs the gamut. He razzes Podell for making him wear a juvenile toupee; he "refuses to wear a beret" (hat number); he perpetuates his musical mayhem with the breakaway piano and the pseudo-tyranizing of his special musical conductor. He makes with the chicks and in turn gets thrown about by a behemoth babe in "Umbriago." He finds it "Hard to Put Into Words" as he orders the band to "mingle" and "roam around," and from then it is the characteristic package of madcap Schnoz stuff which blends the affectionate mayhem with solid beltings of "Bill Bailey," "Inka Dinka," and the rest of it—withal a socko hour's cavalcade of trademarked stuff and nonsense that is commercial uranium in anybody's saloon circuit. Jack Roth is a Gibraltar on the traps—and not a bad infielder either as he heads off the thrown props—while Jules Buffano is a musical staple on the ivories.

Producer Doug Coudy's flexible revue is such that it remains a sturdy framework for this or that added guester. Thus, the opening "Stole de Wedding Bell" is retained, as is also the fetching "Wallflower" number. Per usual the Copabeauts make a pulchritudinous garland as the Barry Sisters and Val Valente (both further detailed under New Acts) become the subfeatured specialists.

Betty Lorraine & Chuck Brunner are the standard production song-and-dance pair and Sandy Evans is the juve in the ensembles.

The new specialists bespeak real important opportunities, but are telescoped into a noisy package which seemingly quiets down only for the stellar Schnozzola. Per usual the Mike Durso main band does a tiptop job for the showbackeruppering and dansapation, alternating with the Frank Marti mambo-samba specialists. *Abel.*

Hotel Statler, L. A.

Los Angeles, May 20.

Hildegarde, Johnny Johnston, Skennay Ennis Orch. (12), Ron Perry's Orch (5); $1.50 cover.

Long after the "good" singers of her salad days have passed from the scene, Hildegarde is still a headliner on the saloon circuit. She now has a partner, and a good one in Johnny Johnston, a smart move, and their four-week stand at this commercial oasis should put mileage on the waiters.

The chantootsie from Milwaukee, who has made the rose do for her what the candelabra means to Liberace, has picked up a lot of tricks in her grand tour of the country's best bistros and with impeccable choice uses only those that delight the payolas. Her comedy and special material might not fracture the cover chargees but with her special skill she can make a limp gag straighten up and hop around. As a singer there are dozens who can spot her flats and sharps and therein lies the big factor in her professional life. She's an entertainer and an artist, and that's what the nightlifers come to see and revel in. Singers you can get any hour of the day or night, but performers like Hildy are not cluttering the landscape.

She still gives out with some of the old songs, long identified with her — just enough — but by now she had broadened her repertoire. With straw hat and cane she does a softshoe that wows the femmes for her trim figure, and gets stinging mitts from the males for a bright new facet of her versatility. She still capitalizes on the flutter and the flounce but the waving kerchief is gone.

While Hildegarde is the main draw, she gives Johnston as much of the hour as she takes. They take their solo turns and then double rest of the way. For Johnston it can be said that he's one of the most improved entertainers along the nitery belt. He sings in strong, clear tones, hoofs a little, plays instruments and works well with Hildegarde in the riposte items. They complement each other rather than take away, and where she won over the first niters with her softshoe, Johnston evens the score with "My Guitar."

Backstopping the pair are Robert Norris, violinist-conductor; Murray Rumsey, pianist, and Roy Somlyo, production director. Anna Sosenko, the guiding light of Hildy's sustained ascendancy, was missing from the takeoff, an event in itself.

Ron Perry and Skinnay Ennis bands keep the hoofers happy. *Helm.*

Concho Room, Phoenix

Phoenix, May 18.

George Arnold's "Rhythm On Ice," with Melanie Magnan, Pamela Dru, Allen Di Jon, George Arnold, Flinn McDonnell, the Ice Cubettes (4); Jimmy Wilcox Orch (9); $1.50 cover, $1.75 Saturdays.

Although ice shows are rare in these parts (only four have played here in the last decade), their appeal at the gate has been consistently high. It's no surprise then that "Rhythm on Ice" is proving so solid an attraction that extra Friday and Sunday matinees are being skedded in addition to the regular two-a-night performances.

Southwest Booking Corp., which brought show here for an indefinite run, is even mulling idea of using local theatres as showcase for the touring group after windup of engagement in the Concho Room.

Show is smartly-paced spectacle with considerable razzle dazzle for a capsule company. Melanie Magnan, in the starring role, takes the spotlight with a neat exhibition of skating dexterity, poise and charm. Former Austrian ice champ sparkles in a French doll routine and also teams up well with George Arnold in a gliding dualer.

Pamela Dru and Allen Di Jon, adagio team, combine grace and speed in a rousing display of lifts and twirls. Couple, providing marked contrast in stature, register strongly.

George Arnold, who heads up company, gives a good account of himself in tandem with Di Jon in a whirling dervish and spinner display. He also partners smoothly with Miss Magnan in the more esthetic terp glides.

The Ice Cubettes, quarte of gal bladers, are on for a couple of arresting interludes and show up well in a "Holiday for Strings" production number with the inevitable phosphorescent effects.

Latin American finale, with entire company participating, provides stimulating windup to 31-minute show. *Vopa.*

El Rancho, Las Vegas

Las Vegas, May 19.

George Jessel, Jacqueline Fontaine, Dot Dee Dancers (10), Bob Ellie Orch (11); no cover or minimum.

The late Harry Lauder with his yearly farewell tours in theatres across the nation may have set the pattern that has prompted George Jessel to start his "farewell tour" after 46 years in show biz. As such is his fortnighter here billed.

Raking up Gus Edwards days and his own heyday with the only stage partner he ever had—Eddie Cantor—and Al Jolson, Jessel scores best with nostalgic bits during 35 minutes on stage. Articulate after-dinner speaker, for which talents Pres. Truman gave him title of Toastmaster General, Jessel reminisces and jokes while he gets over ease of the jitters. Jolson carbon in bleating of "California Here I Come" goes over. Songs from 20th-Fox pics he produced with stories to match are okay, especially "I Wonder Who's Kissing Her Now" and "I'm Always Chasing Rainbows," from the "Dolly Sisters."

In a "This Is My Life" routine, Jessel traces the Tin Pan Alley days of his early career from Edwards' "School Days," and weeps unashamedly while singing "Kol Nidre" (as he did on the stage in "The Jazz Singer,") and "My Mother's Arms." The inevitable Professor Labermacher, lecturing on the beauties of Niagara Falls while using his stick on the bared beauties of a native girl shown on the screen, for which he is whisked off the stage by gendarmes to plenty of laughter, is Jessel's closer.

Jacqueline Fontaine is a pert, breezy blonde who can belt a song with plenty of hot licks. "Them There Eyes," "Sweet Sixteen," and "Some of These Days" get big audience response. Lusty pipes and personality of singer are standard equipment and act is solid nitery insurance. Dot Dee Dancers hold over pair of production numbers that don't detract or distract and the Bob Ellis orch cuts a good show. *Bob.*

Hotel Chase, St. L.

St. Louis, May 18.

James Melton, Eleanor Warner, Richard Harkinson, Virginia Drane, Rebecca Lynch, May Katz, Anita Lipp, Art Lowry Orch (11); $1-$1.50 cover.

With a repertoire ranging from pop ditties to the longhaired stuff, the spenders are getting their money's worth from James Melton and the galaxy of musicians gathered under his banner. It's an all music package with Melton and Eleanor Warner, a blonde looker with melodic and powerful pipes furnishing the songs, Richard Harkinson at the piano and four gals, all eye fillers; assisting via their violin manipulations.

Melton opens the session with his interp of "April in Paris" and winds up with "Midnight in Paris." In between he cops an almost continuous salvo of palm pounding with his "Ireland," done with a neat brogue, and his "E Luce Van L'Estelle" from "Tosca" in Italian.

After Miss Warner wins a hefty mitt for her "Un Bel Di," from "Madame Butterfly," she and Melton team up for a sock interp of "Sweethearts" and "Stranger in Paradise."

Harkinson's interp of Chopin's "Fantasie Impromptu" and Gershwin's "Rhapsody in Blue" scores heavily and ditto for "Hora Staccato" by the femme violinists. Session runs a fast 45 minutes. *Sahu.*

Latin Casino, Philly

Philly, May 21.

Sam Levenson, George Tapps Dancers (5), Hope Zee, Joe Fraseto's Orch (10); minimum $5.

Sam Levenson, whose lectures on the care and training of children have been confined to the TV rostrums the last four years, has returned to night courses and the livelier arts at the Latin Casino. After an initial and unmistakable nervousness (Levenson's entrance is more timid than Herb Shriner's and his "Hello" is even less sure), he settled down to talk of the things he and his audience know best—momma, children, education, summer camps, domestic life and sex instruction for the young. All of it is warm, reminiscent and has the ring of truth. Levenson very seldom departs from his line, and almost everything he relates could very easily have happened to him and strikes a recognition response in large segments of the audience.

The comedian is on 48 minutes and never once loses his hold on the huge dinner crowd. The differences between the generations, typified very pointedly, by Levenson's story of how he never got white meat as a kid, and now he never gets it as a father—is a sample of the richly human vein in which he works. It's solid family stuff—especially his tender caricature of the mother of eight in an East Side household. Levenson's non-pro approach in relating this stuff only seems to enhance its veracity. Although a lot of his material has become familiar through tv use, the stories have become standards and the ringsiders roar welcomes at them.

The Latin Casino drops the chorus line with this show and the terping is handled by George Tapps and his Dancers (three men and two girls). Group is on twice and reception for both routines is well merited. Tapps is a gifted dancer, who seems to have given up hoofing for the ballet department. The choreography, especially in the second turn, is standout stuff, with a debt perhaps to Jose Greco, and impresses even without special lighting effects and on a small bare stage.

Hope Zee, a carbon of Betty Hutton, is on for a singing spot. *Gagh.*

Blinstrub's, Boston

Boston, May 17.

Jaye P. Morgan, LeZoris (2), Betty Luster Rudenko Bros. (2), Stanton & Stephen, Michael Gaylord's Orch (8), Louis Weir, organist; $3 minimum.

With this jumbo-sized bistro jumping due to fact it's the height of the bowling league banquet and engagement parties season, this package stacks as in the groove with okay entertainment down the line.

Jaye P. Morgan, a blonde looker with nifty pipes and an easy-going stage manner gives out with a songalog that consists of oldies, plus a couple of special material numbers, to garner nice reaction throughout. In the "special" category is her opener, a bouncy "I'm at Work in a Wonderful Game," and the windup, a cute "thank you" bit with nods to the customers and the bandboys. She also includes her Derby recordings, "Just a Gigolo" and "Life Is Just a Bowl of Cherries," tieihg the sesh together nicely with pleasant chitchat and bits of tongue-in-cheek stepping.

Lineup tees off with the topnotch terp routines of Betty Luster, including ballet stepping, samples of samba and beguine rhythms climaxed by whirlwind terping to "Ritual Fire Dance." Gal plays here often and never fails to score handily. Another w.k. act here is the Rudenko Bros., a couple of clever jugglers who nonchalantly toss Indian clubs, balls and lighted-torches for neat customer response.

Stanton & Stephen, a couple of youngsters, fare okay in their spot with song-and-dance routine to "Get Happy," "Singing in the Rain" and an Afro-Cuban number. Boy and gal wind with the old two-beater "Ballin' the Jack" interpolating frantic Charleston steps. In the next-to-closing spot LeZoris cavort through an unusual turn with the male tossing his femme partner through a series of adagio tricks.

Musical backgrounding is capably handled by Michael Gaylord and his boys with Lou Weir filling in the lulls on the Hammond. *Elie.*

Eddys', K. C.

Kansas City, May 14.

Wally Griffin, The Hightowers (2), Tony DiPardo Orch (8); $1 cover.

Next fortnight in the plush Eddys' spot offers a topnotch acro-dance duo in the Hightowers and singer-comic Wally Griffin back in town for first time in several years.

Opening minutes of the show by the Hightowers wraps up very difficult tricks from the adagio book in a closely knit turn. Redheaded femme in bend from a 5-foot twin pedestal shows one of the best acro stunts. Equally effective is a bit in which Hightower, from a small platform, tosses partner out to land in a full-split on the floor. Well-paced and applauded all the way.

Wally Griffin combines moments at the piano with line of chatter about a wide variety of subjects, interspersing songs with his cracking. Much of his material leans to the risque, appropriate for a supper club as this, and generally marking him for the more sophisticate following. Traditional nursery rhymes, done in varied styles of many nations give some slow moments at opening, but Griffin soon has the house warmed up with his chatter. He's better with a parody on "Dragnet," a calypso session, a straight song on "Song and Dance Man," and his revised version of "South Pacific" tunes—"North Atlantic." *Quin.*

Moulin Rouge, Paris

Paris, May 25.

Lena Horne, Fred Clifton, Sid Plummer, The Rayros (3), Paul Berny, Lucienne, Bob & Astor, The Andrea Dancers (3), Ballet of Moulin Rouge (8), Jean-Louis Bert, Doria Avila, Sylvain David Orch (14), Charles Carlier Orch (14); $1 cover.

Lena Horne comes back to the Parisian boards after a two year absence, her last stint being at the plush Lido. Now she is facing the crowds in the immense popular Moulin Rouge and aud reaction proves again that top talent is appreciated in any lingo. Gowned superlatively, the songstress' stance, delivery and excellent song-alog made hers a begoff stint. Her 30-minute routine is a fine example of fine lyric interpretation and style. She looks to fill this house during her two-week stay, and then heads for England to play the provinces.

She is surrounded by a good bill with the top acro spot being neatly filled by The Rayros (3), three boys who know how to take comic pratfalls in a fast-paced stint. Sid Plummer gives out with his animated xylophone which spouts smoke, a tail, etc., in keeping with the songs being played. Plummer's good humor and the pleasant cornball tactics make this an okay number.

Paul Berny dishes up his elegant, juggling number with tennis rackets and balls for a nifty display. Fred Hilton does a magico act combined with some deft pickpocketing. His broken French and good sleight-of-hand help put this over.

Lucienne, Bob & Astor repeat their fervid Apache dances with enough mayhem to appeal to the most blase crowd. This is always a well-received number. The Andrea Dancers (3) consist of two men and a pert girl who is hurled about in careful rhythm, making this a colorful, applause-garnering acro-dance number.

Interspersed with the vaude is the Ballet of the Moulin Rouge (8), giving their usual numbers, but well aided by the modernistic writhings of Doria Avila and the contortioning by the elastic Jean-Louis Bert. Two orchs supply acceptable dance music. *Mosk.*

Ritz Carlton, Montreal

Montreal, May 18.

Rita Dimitri, Johnny Gallant, Joe Settano Trio; $1.50-$2 cover.

Songstress Rita Dimitri has the tough task of following French chantootsie Genevieve who closed this week after one of the most successful engagements of any femme singer in the Ritz Cafe. However, with an entirely different song approach and manner, Miss Dimitri proves a good change of pace for this swank boite and evidences okay talent to continue drawing the payees during her three-week stay here.

Ace in the hole for Miss Dimitri is her trilingual songalog which catches all comers, and her switches from English to French to Greek (her native tongue) gives overall programming just the right lift.

A French interp of "Song of the Accordion" tees off session and is followed by "Young at Heart" and then a rousing Greek folk tune. A collection of Gallic faves, although shopworn over the years, is acceptable and brightened in spots with American standards en Francais.

Better material with added sophistication wouldn't hurt presentation and a slight toning down of the over-anxious desire to please would result in a more relaxed and convincing performance. *Newt.*

Colony, London

London, May 18.

Beverlee Dennis, Felix King Orch, Don Carlos Rhythm Orch; $5 minimum.

The importation of Beverlee Dennis as the cabaret star of this Berkeley Square cafe is one of the first fruits of the recent New York talent prowl by the Colony operator, Harry Morris. Although an unknown quantity to local audiences, she is bound to garner staunch word of mouth publicity.

Miss Dennis is a hep performer with a personality which is right for this room. She has a comedy routine which provokes chuckles all along the line. Original lyrics are all new to Londoners and give the act a fresh new-season look. It is delivered smoothly with polish and immaculate timing. Apart from a solid impresh of Sophie Tucker, best reaction goes to "Operator for an Elevator" and "I Am One of the Girls Who Do Like This."

The exemplary backgrounding is furnished by the Felix King combo, which also looks after the dance sessions with the Don Carlos Rhythm outfit. *Myro.*

Ambassador Hotel, L. A.

Los Angeles, May 19.

Connie Russell with Ian Bernard; Paul Gilbert; Johnny Conrad & Company (5); Benny Strong Orch (14) with Gloria Stewart, Dick Day; $2 cover.

Connie Russell makes an impressive Coast nitery debut with this four-week stand and she looks like a cinch to join the roster of chirpers who make regular return visits to the Schine Hotels' westernmost caravansary. She's the bright spot in a layout that promises more than it delivers and needs both sharpening and sapolioing in the comedy division.

Miss Russell, who has been making an impression in eastern cafes, duplicates that impact here, shaping as the best new cafe canary to hit the circuit in the last few years. She has a good voice and an easy manner and peddles a charm that creates a sort of "femme Tony Martin" aura on the floor. She's equally at home on ballad and bounce, getting ringside response with such diverse items as "Young at Heart" and "Sister Kate." They're all sold with skill. She gets good pianistic backing from Ian Bernard, who also pens her special material.

NBC-TV's newest comic, Paul Gilbert, isn't doing himself any good with the kind of opening show he offered. He overstayed by better than 15 minutes, a fault he's been guilty of before. What's worse, however, is that a large part of his material is far too blue for the Cocoanut Grove (some of it perhaps too blue for anywhere but Las Vegas). Gilbert is best at his old stuff, like the "Surgery Neurotica" bit and his drunk routine.

Johnny Conrad, a deft dancer, gets the show underway with a pair of fancy solo routines and one number with the four gals in his company. Latter is a calypso item that builds to a good finish. It's a strong opening act, Benny Strong's orch continues to do a fine terp and showbacking job. *Kap.*

Beverly Hills, Newport

Newport, Ky., May 24.

Rose Marie & Lenny Kent, Raul & Eva Reyes, Dean Campbell, Donn Arden Dancers (8), Gardner Benedict Orch (10); $3 minimum, $4 Saturdays.

This floorshow layout has only two acts and they're socko in this 700-chair showplace of the middle west.

Raul & Eva Reyes, established faves from previous visits, set the action in motion with a fat 17 minutes of Latin-American dancing and comedy. Eva, a petite pepperpot, clowns with the diners and registers in the team's standard horseplay bit, and in a terp routine while steadying a waterglass on her head.

Rose Marie & Lenny Kent, in for the first time, register a click that warrants returns. They held the boards for a little over an hour with crisp nitery buffonery, bluish tinged. Rose Marie scores with singing of "My Blue Heaven," while seated on the piano, and interspersing stories of drunks and talking dogs. Her partner rocked 'em with his classic takeoff of a Texan on a binge, and his briefing a review of the entire show for late arrivals.

Together they scored with a Liberace-Lena Horne farce blending.

Bob Jacobs is okay as piano accompanist and maestro of the house combo during the Rose Marie Kent turn.

Donn Arden Dancers, house line, with Dean Campbell, emcee, supply one of their best specialties of the season, a gay '20's dance. *Koll.*

Flamingo, Las Vegas

Las Vegas, May 20.

Mickey Rooney with Joey Forman and Van Alexander, Eileen Barton, Wanda Smith's Cover Girls (5), The De Waynes (6), Bob Travis, Flamingo Starlets (14), Torris Brand Orch (11); no cover or minimum.

Plenty of tightening is needed on the Mickey Rooney show to make current three-week stand a real success. Show has the ingredients but moved heavily at opening because Rooney was emcee thruout and repetitious in his "wonderful, marvelous, great" chortlings at windup of acts.

For the most part, star's act is terrific as this time around he uses clever material to bring out the best of the Rooney talent. Ribald little humorist stops the show in a pair of comedy routines as an unsuspecting victim of the "Candid Camera" tv show, and as Senator Blabbermouth in a suspiciously close takeoff on a prominent solon. Other skits in which he scores are a Ted Mack "Amateur Hour" bit and a "Cavalcade of Sports" broadcast. A brief tear-jerker is saga of Mickey Mason, a washed-up cinema thesp who checks into studio where he'd once won an Oscar to take a bit part. Joey Forman is excellent straight man all the way.

Eileen Barton is a vocal hit, but should dispense with some so-so offerings to make every song count. "I Wish I Were In Love Again" and "My Secret Love" are resonant warblings that result in heavy mitt-stinging, "I'm Just Wild About Harry" is solid vaude bleating. Disclick "If I Knew You Were Coming I'd Have Baked A Cake" scores well and topper is unusual Johnnie Ray version of "Cry," that brings down the house.

Five long-stemmed queens make up the Wanda Smith Cover Girls, fresh from Jimmy Durante's tv show. Statuesque glamazons try to sing and dance and rate a good mark for the effort only. But what's lacking in talent is made up in sex appeal. With the Schnozz's recorded voice to inspire them, girls disport to "Mink Coats, Sables And Pearls," a so-so thing in the voice and choreo departments while a pair of other numbers are even less than so-so.

The De Waynes, four men and two girls, are teeterboard artists who sock over mid-air catapultings to standing position on somebody's shoulder. Twin boards are used to flush humans into the air in an act that has plenty of punch.

Ron Fletcher introes pair of new production numbers by the Flamingo Starlets, featuring vocalist Bob Travis. Both numbers move swiftly and line will hit peak of precision with a couple of shows. Van Alexander leads the Torris Brand orch for Rooney and does outstanding job with the baton. *Bob.*

Basin Street, N. Y.

Woody Herman Orch (16) with Dolly Houston; Sarah McLawler Trio; $2.50 minimum.

Back in the U. S. after a 30-day swing through Europe, the Woody Herman orch opened at Basin Street last week (18) with a loud and swing beat that the tablers welcomed with proper enthusiasm. It's only an interim booking until last night (Tues.) when Ella Fitzgerald opened a two-week stand, but it's a good trailer for a longer stand at this club coming up in a couple of months.

For the nitery crowd, Herman has wisely put together a book that's simultaneously zingy and listenable. The repertoire includes progressive ("Men From Mars"), Latino ("Mambo The Most"), rhythm & blues ("Let 'Em Roll") and standard ("Happiness Is a Thing Called Joe"). It's the kind of book that's varied enough to hold listener interest and keep 'em asking for more. Herman has a tightly-knit crew that knows how to get his musical message across. His accent on brass (there are eight of them) with the standard three on rhythm and five reed, tends to hit the ears a bit too hard, but he varies the pace often enough to give the lobes a rest.

Herman and chorus come in occasionally for a vocal workover of the rhythm numbers and they dish it out with an ingratiating zest. The major vocal chore, however, is handled by Dolly Houston and she does okay with her assignment.

Doubling with Herman this sesh is the Sarah McLawler Trio. This combo of organ, electric violin and drums is grooved towards rhythm & blues tastes and it whips out a raucous beat. Miss McLawler tackles the organ sans shoes. She also handles the vocal chores and, except when she goes into a slow-tempoed item like "Moonlight In Vermont," it's all loud and frantic.

The room doesn't believe in silence. There's no intermish between either group—so if your date had something interesting to say, you had to wait until you got outside before you could hear it. *Gros.*

Colony Club, Omaha

Omaha, May 14.

Jane Turzy Trio; Pat Hamilton Trio; no cover or minimum.

Jane Turzy is making her third stand in Omaha after dates at the now-shuttered Frolics and the Seven Seas. Thrush is a fine 88er, too, and gets as many salvos for those stints as for her vocals. At show caught, her "Pretty Eyed Baby" and "What a Night" were the standouts along with piano solos of "Clair de Lune" and "Blue Tango."

She is ably backed by her husband, Wally Turzy, on guitar, and Herby Knapp, on bass.

Pat Hamilton Trio plays for dancing. *Trump.*

Mt. Royal Hotel, Mont'l

Montreal, May 19.

Joanne Wheatley with Hal Kanner, Max Chamitov Orch (8) with Norma Hutton, Bill Moodie Trio; $1-$1.50 cover.

By current standards, singer Joanne Wheatley is the top chirper to play Montreal in many a month. Throughout entire 45-minute stint Miss Wheatley shows solid professionalism in every song offered and combined with her husband-arranger-accompanist Hal Kanner. She is a cinch for good returns in the Sheraton-Mount Royal's lofty Normandie Room.

In her first Montreal appearance, Miss Wheatley intros with the usual fast number as a warm-up and then steps into such items as "Funny That Way" and "Dancing in the Dark," which show to advantage her trim phrasing and full-bodied voice. Updating with "Young Lovers" and "Young At Heart," Miss Wheatley displays no gimmicked mannerisms to garner one of best receptions ever from the habitually staid Normandie diners.

Kanner gives her fine backing and blends a strong tenor voice into her songalog. Only drag in programming is about midway through session when Miss Wheatley makes costume change in a quick blackout and then teams up with Kanner for a song-and-patter routine. The number and wardrobe change are okay, but the chatter and business are not up to par.

The Max Chamitov orch does a fine job with scoring for the show and then cuts dance interludes with Norma Hutton doing the vocals. Bill Moodie combo handles the relief stanzas competently. *Newt.*

Mocambo, Hollywood

Hollywood, May 18.

Georgie Kaye, Benay Venuta; Paul Hebert Orch (7); $2 cover.

With competition getting keener for the after-dark dollar, the Mocambo is veering toward dual-billed layouts instead of the traditional single spotlighting. Current show has Georgie Kaye and Benay Venuta, neither particularly strong, marquee-wise, as far as local nitery tastes are concerned. Their 45-minute offering hits a pleasant pace, with Kaye contributing some hilarious highlights. Word-of-mouth should help. Withal, however, the outlook is for little better than average business.

Miss Venuta's opening 18-minute portion is the slow segment of the show, largely because of her material. She's an easy, authoritative performer but such typically male songs as "Lady Luck" and "Guys and Dolls," both from the Broadway show, aren't suited to her. And one gambit into the joke field in the midst of the luck number draws a roar of laughter long before the punchline due to familiarity with the material.

Kaye has some sparkling funny-isms in a monolog on psychiatry and he earns a steady barrage of laughs. His material ranges from the zany to the whimsical and covers a wide variety of subjects from heredity to freight car loadings. Some of the stuff he's peddling has been heard before and the opening night stint of some 28 minutes could be sharpened by being edited down to a fast 20. But even the familiar stuff gets a fresh treatment with some almost maniacal bits of business.

Paul Hebert orch holds over to handle dance chores and provide instrumental backing for Miss Venuta's chirping. *Kap.*

Quaglino's & Allegro,

London, May 12.

"Hutch" (Leslie Hutchinson), Tibor Kunstler Gypsy Orch, Tim Clayton Orch; $5.25 minimum.

There are very few artists who can work the restricted West End nitery circuit over a period of many years and always be sure of a warm welcome. "Hutch" is one of the exceptions. Last year he was booked for these Piccadilly night spots for two weeks, plus options, and wound up with a 14-week season to his credit. He became the idol of the smart set, the cafe was patronized by royalty and turnaway business was recorded for most of the run.

This time the management has booked "Hutch" for a straight three-month run and there is every reason to suppose that last season's smash success is about to be repeated. Quaglino's (the early room) was jammed when the show was caught.

"Hutch" is a savvy performer who writes much of his own material and is renowned for his parodies. He has two strong entries in this category, one entitled "Wish You Had Hair" and the other introducing new lyrics to "Bewitched." There is an indigo streak running through most of his songs but always embellished with sophisticated wit. A standard fave is his omnibus version of "Let's Do It," which always comes as a request number. A nostalgic note is provided by a Noel Coward medley and a couple of conventional numbers provided the necessary balance.

As always, the colored singer is self-accompanied at the ivories with the resident gypsy orch, maestroed by Tibor Kunstler, adding additional musical backgrounding. This combo alternates for the dance sessions with the Tim Clayton orch. *Myro.*

Anita's Supper Club,

Portland, Ore., May 12.

"The China Doll Revue" with Ming & Ling, John Tio & Francis Abella, Florence Ahn, Sing Lee Sings (2), Don Keigo & Laurie, Ruth Chio, Louis Luna, The China Dolls (8), Wyn Walker Orch (5) with Rene Weiss; cover $1.50.

Tom Ball's outfit has been booked into this plush nitery spot for 21 days, marking the first time a transient revue has worked a club in this area. Elevated stage and tiered seating of the house make this an ideal showcase for the unit.

Ming & Ling are in as headliners and hold that spot solidly. Tall youth and sawed-off father make a smash comedy team with their hillbilly antics. Junior's imitations of crooners is socko.

Sing Lee Sings tees off the layout after the opening production number, lad and femme going through some better-than standard hand-balancing and juggling. Male dives through a hoop of knives for climax.

Florence Ahn fills the deuce spot with some nifty chirping. She slams out some top pop tunes, winding up with "Showboat" medley. John Tio, the wonder bird, and his trainer, Francis Abella, go thru a series of impressions, imitations and tricks that are unusual, to say the least.

The China Dolls are on for three big production numbers with specialty terping by Don Keigo & Laurie, and Ruth Chio. Several Oriental routines are terped in original tempo then jazzed up. Costuming by Madam Bertha of N. Y. and production by Tom Ball are outstanding. Show runs for 70 minutes.

Wynn Walker and his house orchestra do a solid job of playing the show score and setting the tempo for dancing. Rene Weiss delivers neat warbling during the dancing seshes. *Feve.*

CHI'S PALMER HOUSE SHOW ACHES ALL OVER

Chicago, May 25.

Injury and illness befalling its co-headliners last week, the Empire Room of the Palmer House emerges this frame with a five-act spread for the remaining fortnight of the bill. Early last week, warbler Yvonne Adair begged out over a case of the flu and was replaced by Betty Reilly. At virtually the same time, Mata of Mata & Hari tore an ankle ligament during a show and was advised to rest it by medics. Eileen O'Dare coming in as replacement.

Both Miss Reilly and Miss O'Dare will remain until the Jose Greco unit takes over on June 3. Mata & Hari returned to the lineup last weekend but have clipped their turn, sharing time allotment with Miss O'Dare, while Mata's sore ankle is healing.

Lagoon, Utah Fun Spot, To Reopen This Month

Salt Lake City, May 25.

Lagoon, fun spot about half way between this town and Ogden, is winding up rebuilding caused by $500,000 fire Nov. 14, and should be ready to open on Decoration Day.

Blaze called for rebuilding of roller coaster, dance hall, concessions and the like. Manager Bob Freed says opening day will see new ballroom with dancing area for 4,000, reconditioned roller coaster, nine new rides, seven new games, new patio room, picnic terraces and gardens.

Lagoon will again use name bands for holidays and special weekends. Inked to take over May 28-30 is Jan Garber. Also slated for appearances are the Ames Bros. and Les Brown.

Blue Note, Chi

Chicago, May 28.

Sarah Vaughan, Conte Condoli Sextet; $1.25 cover, $2.50 minimum.

Windy City's leading jazz boite, showcasing a string of hep chirpers, will be packing in goodly crowds for the next two weeks with Sarah Vaughan onstage. She's greeted by the aficianados here as the high priestess of jazz and holds the payees riveted through 30-minute sets.

Catalog consists of standards which she stylizes in her easy, individual way with trademark colorations. Her heady improvising and bop rides are what the crowd has come to hear, and Miss Vaughan gives them ample amounts. Gal sings all her numbers with utmost distinction, from sensitive "Easy to Remember" and rhythmized "Summertime" to boffo windup with bluesy "Funny Valentine."

Miss Vaughan is backed by her own solid trio of John Malachi at piano, Roy Haynes on drums, and Beverly Pierre on bass.

Alternate sets are played by Conte Condoli's youthful sextet who purvey restrained jump tempos. Group, made up of jazzmen from Stan Kenton's orch, gets in some hot riffs in its course with Tony Papa on drums, Bob Winn on alto-sax, Howard Houtz on trombone. Mac Hartstein on bass, Al Plank at piano, and Condoli in the fore on trumpet. *Les.*

Chaudierre, Ottawa

Ottawa, May 14.

Wallis & Carroll, Johnny Hamer, Peggy & Michael Arnaud, Malagon Sisters (3), Jimmy Garrett Orch (8); $1 admission.

With comic femmes Wallis & Carroll held over, Chaudierre's Rose Room has a hefty bill twice a night. Gloria Wallis and zany partner Bernice Carroll are standouts, but have added unnecessary blue material to an already indigo-tinged routine. They can be funny without it.

Socko ballroom stanza by Peggy & Michael Arnaud grabs frequent palmslapping which ups when Michael does a bagpipes chore. Johnny Hamer, who also emcees, handles a comedy spot to good effect, gabbing and chanting highlighted by okay apings of screen names in sound-effects.

Hamer's act would improve with shortening. Malagon Sisters offer a fever-pitched session of Latin songs and wiggles interspersed with drum and rhythm-stick beating to okay response. Jimmy Garrett band handles showbacking and customer dancing. *Gorm.*

New Acts

Continued from page 78

this with her upside down and her head almost brushing the table floor. She follows with graceful solo on the rollers, and then has the outfronters gasping as she swings round with her legs entwined round male's neck. He completes breath-taking whirl on one leg, then spins the distaffer round his neck on strap. All done to stylish routines and with polish that shows result of much rehearsing. *Gord.*

SHANE & LAMAR
Dancing
8 Mins.
Empire, Glasgow

Femme duo, both youthful, offer useful opening act of terping that is easy on the eye. Dance on miniature staircase lit in different colors, and score specially in tap work. Balance and hand movements also win mitting. Distaffers also work as scantily-garbed duo showing shapely leg.

Okay for openers in general vaude in U. K. and Commonwealth, but would require grooming for U. S. market. *Gord.*

THE IMPEROS (3)
Acro-Balance
20 Mins.
L'Olympia, Paris

Act is a deft acro-balance affair with enough color and originality to make this of appeal for boites, vauderies and tv spots in the U. S. Comely gal behind an improvised bar welcomes two loudly clothed men. They begin to clown and then balance with precision and bounce. Then a head-to-head stand has them both imbibing drinks and smoking in this no-hands-but-heady position, and they get more precarious as two end-to-end bottles are used for their final head-to-head stand.

This makes for big audience applause and makes this a fine offbeat acro act. Gal just supplies atmosphere and the equipment. *Mosk.*

VARIETY BILLS

WEEK OF MAY 26, 1954

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY
Music Hall (I) 27
Eric Hutson
Sahomi Tachibana
Irene Antal
Maria De Gerlando
Paul Knowles
Tong Bros
Rockettes
Corps de Ballet
Sym Orc
Palace (P) 28
Lillian Roth
Smith & Dale
C Marchant & K Stanford
Felo & Bruno
Albins
Craigs Chimps
2 to fill

CHICAGO
Chicago (P) 28
Blackburn Twins & E Ward
Harold Barnes
Roger Ray
Dick Contino
Regal (P) 28
L Hampton Orc
Sunny Parker
Curly Hanner
Ann Nichols
Eddie Carter
Al Taylor
Ivy Mitchell

MIAMI
Olympia (P) 28
Mardi Gras Rev

BRITAIN

ASTON
Hippodrome (I) 24
Frankie Vaughn
Dick Henderson
Arthur Tolcher
Des O'Connor
Keefe Bros & A
Francois & Zandra
Lorraine
Shane & Lamar

BIRMINGHAM
Hippodrome (M) 24
K Mackintosh Orc
Billy Russell
Alma Cogan
Merle & Marle
Sisto Co
Austral
Les Ricards
George Doonan

BLACKPOOL
Palace (I) 24
Semprini
John Pertwee
Beryl Reid
Rex & Bessie
Joe Black
A Berg Co
P & P Page
Les Dounos
Tower Circus (I) 24
C Cairoli & Paul
Knies Animals
August Natsch
3 Craddocks
Vivian & Tassi
Knies R Horses
2 Cherks
Harold Gautier Co
Fattini
4 Ramses
Douglas Kossmayer
3 Petroffs
George Ruzsa
7 Eagles
2 Rassos
10 Beer Barrel P
Little Jimmy
Jimmy Scott

BOSCOMBE
Hippodrome (I) 24
Joe Poynton
Dave Winton

BRADFORD
Alhambra (M) 24
Terry-Thomas
Seaton & O'Dell
Fred Lovelle
Angelos
Albert Sturm
Tommy Jover Co
Lorrae Desmond
Raf & Julian

BRIGHTON
Hippodrome (M) 24
Billy Eckstine
Bunty St Clare
Richman & Jackson
Allen Bros & J
Scott Sanders
Musical Elliotts
J & S Lamonte

BRIXTON
Empress (I) 24
Diane Dors
Max Bacon
5 Skyliners
Scott & Foster
Irving & Girdwood
Babette & Raoul
Baldwin & Castle
Kay & Katina

CHELSEA
Palce (I) 24
Benny Lee
Alec Pleon
4 Graham Bros
Robin Richman
A Dog Rev
Reid Twins
Jo & Jo

CHISWICK
Empire (S) 24
Vic Oliver
B & A Pearson
Clifford Stanton
Pierre Bel
Stephanie Dane
Lewis Henry
N & N Grant

DERBY
Hippodrome (S) 24
Woods & Jarrett
Cyril Lagey
Eddie Williams
Harold Holness
Lucaste Lovlles

EAST HAM
Metropolitan (I) 24
Louis Hayden
Alan Haynes
Tommy Rose
Syd Makin

FINSBURY PARK
Empire (M) 24
Guy Mitchell
Rey & Ronjy
Hackford & Doyle
Voltaire
Eddie Arnold
R Overbury & S
Rita Martell

GLASGOW
Empire (M) 24
Billy Daniels
Benny Payne
McAndrews & Mills
Cynthia & Gladys
Authors & Swinson
B & M Konyot
Stan Stennett
Skylons
Renee Strange

GRIMSBY
Palace (I) 24
Carroll Levis Co
Violet Pretty
Teen Agers
M French & Joy

LEICESTER
Palace (S) 24
Sandy Powell
3 McKenras
V Fitzpatrick
Kay White
Victor Ranger
Lancaster & Marsh
Little D Williams
De Vere Dancers

LINCOLN
Royal (I) 24
4 Dude Ranchers
Jimmy Whetton
Joe Ring
Sadie Corri
Marjorie Brown
Verna
Girl Tp

LIVERPOOL
Empire (M) 24
Beverley Sis
Morgan & Gray
Freddie Harrison
3 Lesters
Tommy Fields
A & L Ward
Rob Murray
Alex & Nico

MANCHESTER
Hippodrome (S) 24
Josef Locke
Hylda Baker
Dennis Bros & J
D Mae & Saveen
Sally & Charles
Elizabeth & Collins
Palace (M) 24
Max Bygraves
Nelson Bros
Villenaves
Winters & Fielding
L Raynor & Betty
Benson Dulay Co
Reg Russell & S

NEWCASTLE
Empire (M) 24
Deep River Boys
Mills & Melita
H Norman & Ladd
Walter Jackson
C Warren & Jean
3 Hellos
Joe Church
La Celeste

NORTHAMPTON
New (I) 24
Izzy Bonn
Ray Alan
Noberti
Copa Cousins
B Bartholomew
Rexanos
Nicolettes

NORWICH
Hippodrome (I) 24
Waltham & Sharpe
Jeretz Bros
Goldwyns
Maja & Myna
Jane Shore Co
Beams Girl Tp

NOTTINGHAM
Empire (M) 24
Al Martino
David Berglas
Yolandas
Lizzet & Eddie
Leslie Randall
Skating Sayers
Tattersall & Jerry
Beryl Ellis Co

PORTSMOUTH
Royal (M) 24
Tessie O'Shea
S & P Kaye
Jackie
Billy McComb
Fayne & Evans
Granger Bros
P Darbin & Wendy
De Vere 4

SCUNTHORPE
Savoy (I) 24
Leon Cortez
Doreen Harris
Nat Gonella
Afrique
C & H Duprez
Nelson Lloyd
Percivals W Dogs

SHEFFIELD
Empire (M) 24
Lita Roza
Jimmy James Co
W Keppel & Betty
Les Traversos
Arthur Haynes
B Wareham & B
Dargie 5

SOUTHAMPTON
Grand (I) 24
Lee Lawrence
Harry Bailey
Clayton & Ward
Raydini
2 Peters
Brian Androve
N Mongadors & A

SUNDERLAND
Empire (M) 24
Katja
Lacys
Radiana
Joe Stuthard
Vogelbeins Bears
Thea Alba
Devine & King

SWANSEA
Empire (M) 24
Laurel & Hardy
3 Jills
Alan Rowe
Kenways
Harry Worth
D Rosaire & Tony
Nadias
D Reid & Mack
Kayes Pekes

WOLVERHAMPTON
Hippodrome (I) 24
Harry Lester Co
Hayseeds
Goofus
Village Slickers
Farmers Daughters

YORK
Empire (I) 24
Dan Young
Margi Morris
Gabrielle Webb
Gay Lamour
Dick Collins
Tony Merry
Syd Jackson
Fred Renwick
Bunny Reeves
Naughtigals

Cabaret Bills

NEW YORK CITY

Blue Angel
Robert Clary
Sylvania Mello
Martha Davis
Trude Adams
Bart Howard
Jimmy Lyons Trio
Leo De Lyon
Bon Soir
Jimmie Daniels
Thelma Carpenter
Oliver Wakefield
Kaye Ballard
Dolores Brown
Cafe Society
Treniers
Chateau Madrid
Felo & Bruno
F Alonso Orc
Sarita Herrera
Copacabana
Jimmy Durante
Eddie Jackson
Jack Roth
Jules Buffano
Barry Sisters
Val Valente
Sandy Evans
M Durso Orc
Frank Marti Orc
Hotel Ambassador
Jules Lande Orc
No. 1 Fifth Ave
Don Adams
Bob Downey
Harold Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Joe LaPorte Orc
D'Aquila Orc
Two Guitars
Vladimir Rozhen
Lubov Hamshay
Misha Uzdanoff
Senia Karavaeff
Misha Markoff
Hotel Astor
Sammy Kaye Orc
Hotel New Yorker
Ed & Wilma Leary
Jo Barnum
Ben Dova
Steve Kisley Orc
Dee Drummond
Frank Sonell
Hotel Pk Sheraton
Cy Coleman
Eddie Litwin
Hotel Pierre
Denise Darcel
Charles Carts
Stanley Melba Orc
Chico Relli Orc
Hotel Plaza
H Gallagher
Joan Holloway
Ted Streater Orc
Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Daniel & Baron
Milt Shaw Orc
Ray Bari Orc
Hotel Sherry-Netherland
Juliana Larsen
Lester Lanin Orc
Jan Brunesco Orc
Hotel Statler
Art Weems Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Gene Baylos
Billy Fields
L & M Murray
Mary Montoy
Darvas & Julia
Lee Sharon
7 Ashtons
Ruby Richards
Art Waner Orc
B Harlowe Orc
La Vie En Rose
Eartha Kitt
Joey Bishop
Footnotes
Van Smith Orc
Le Ruban Bleu
Julius Monk
Nino Nanni
Gabe Dell
Ellen Hanley
Norvas-Dee Arlen
N Parris Trio
Town & Country
Morty Gunty
Lorraine Arnold
Terraces
Johnny Morris
LaPlaya 6
Versailles
'Nice To See You'
Fay DeWitt
Don Liberto
Georgie Kaye
Al Norman
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Margy Duncan
Paula Stewart
Carol Ohmart
Salvatore Gioe Orc
Panchito Orc
Village Barn
Rachel Ellen
Norbits
Jack Wallace
Larry MacMahon
Joe Furst
Hal Graham Orc
Village Vanguard
Lord Burgess
Edith Mosier
Marshall Izen
C Williams Trio
Waldorf-Astoria
Freddy Martin
Eileen O'Dare
Mandio Mera
Mischa Burr Orc

CHICAGO

Black Orchid
Gertrude Niesen
Paul Gray
Dave Romaine
R Kerpais Duo
Blue Angel
"Calypso Magic"
Talley Beatty
Sam Manning
Lady Jamaica
Princess Orelia
Lord Carlton
Lady Trinidad
D'Lacy Quartet
Blue Note
Sarah Vaughan
Conte Condoli
Chez Paree
Nat (King) Cole
Allen & De Wood
Alan & Alston
B Farnon Orc
Rodriguez Rhumba
Edgewater Beach
"S American Rev"
Lecuona Cuban B
Rudy Cardenas
Tina & Coco
D Hild Dcrs
Palmer House
Mata & Hari
Betty Reilly
Eileen O'Dare
Prof Backwards
Channing Pollock
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Connie Russell
Paul Gilbert
Benny Strong Orc
Band Box
Frances Faye
Lenny Maxwell
Rickie Layne
Bar of Music
Josh White
Sue Carson
Dick Hazard Orc
Biltmore Hotel
Dave Barry
Elsa & Waldo
Los Gatos 3
Hal Derwin Orc
Ciro's
Mills Bros
Dick Stabile Orc
Bobby Ramos Orc
Charley Foy's
W Smith & C Girls
Harry Stevens
Mary Foy
Marguerite Padula
A. Browne Orc
Mocambo
Benay Venuta
Georgie Kaye
Paul Hebert Orc
Moulin Rouge
B Minevitch H R
De Castro Sis (3)
Dominique
Chiquita & Johnson
Louise Hoff
Barbettes (5)
Gina Genardi
Tom Canyon
Fluff Charlton
Bob Snyder Orc
D Arden Dancers
Statler Hotel
Hildegarde
Johnny Johnson
S Ennis Orc
Ron Perry Orc

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
Guy Rennie
Harvey Bell
Beth Challis
Gina Valenta
Ethel Davis
Fred Thompson
Black Magic
Sammy Walsh
Jean Burkette
Lynn Taylor
Beverly Kenny
Clover Club
Charlie Farrell
Julie Romero
Marilyn Hightower
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury
Leon & Eddie's
Lois De Fee
Lynn Star
Arlene
Rita Marlow
Charlotte Waters
Nautilus Hotel
Romo Vincent
Andre D'Orsay
Antone & Ina
Sid Stanley Orc
Sans Souci Hotel
Three Riffs
Sacaras Orc
Ann Herman Dcrs
Roney Plaza
Johnny Pineapple
Hawaian Rev
Saxony Hotel
Mandy Campo Orc
Johnny Silvers Orc
Tano & Dee
Tony De La Cruz
Vagabonds
Vagabonds (4)
Maria Neglia
Mary Ann Bentley
Mayo Bros
Russ Arno
Surf Riders
Frank Linale Orc

LAS VEGAS, NEVADA

Flamingo
Kay Starr
Jones Boys
Boy Foy
Silver Slipper
Sally Rand
Hank Henry
The Appletons
Eve Marley
Sparky Kaye
Bill Willard
Jimmie Cavanaugh
Desert Inn
L Q Rev
Sahara
Ray Bolger
A M Alberghetti
Last Frontier
X Cugat Orc
Abbe Lane
Dorsey Bros
Peggy Ryan & Ray McDonald
Asia Boys
El Cortez
Eileen Wilson
Helen Boice
Golden Nugget
H Penny & S Thompson
B Bradley & Susie
Sands
Danny Thomas
Marti Stevens
Peggy Lee
Georgie Kaye
Don Cherry
El Rancho Vegas
Joe E Lewis
Lili St Cyr
Thunderbird
June Havoc
Homer & Jethro
Patio
Josephine Premice

RENO

Mapes Skyroom
Ames Bros
Lolo & Lita
Skylets
F Fitzpatrick Orc
New Golden
Georgie Shaw
Don Rice
Lewis & Van
Golden Girls
W Osborne Orc
Riverside
Joe E. Lewis
Gogi Grant
Starlets
Bill Clifford Orc

HAVANA

Montmartre
Benny Moore
G A Guedes
Olga Guillot
Carlos Pous
Rosendo Rosell
Luis Carbonell
Elpidio & Margot
Zoila Perez
Martha & Alexand
Sonia Calero
Alonso Ballet
C Playa Orq
Fajardo Orq
Tropicana
S de Espana Orq
Celia Cruz
Rene & C Delaine
Mano Lopez
Marta & Alexander
Paulina Alvarez
Bertica & Rolando
Orlando de la Rosa
Kiko Gonsalves
Senen Suarez Orq
A Romeu Orq

Coney Island

Continued from page 2

the museum is admirably supplemented by a Coney gondola and other sets depicting beach fashions in the late 19th and early 20th Century, as well as Steeplechase Park props loaned by the Tilyou family and other Coney connoisseurs.

Coney on Canvas

Reginald Marsh loaned the museum several of his powerfully realistic Coney paintings and they are, without question, one of the most arresting features of the spectacular exhibition. Other crackerjack portrayers of the behaviour pattern of the masses at he onetime nickel spa include Rollin Kirby, Pop Hart, George Luks, Paul Cadmus, Philip Evergood, A. Z. Kruse, Constantin Alajalov, Fletcher Martin, Henry Koerner, Willy Pogany, Richard Taylor, Bertram Goodman, Harry Roseland, Victor Gatto and others. Grace M. Mayer, curator of prints at the museum, rounded out the display with Jo Mielziner's scenic designs for the recent "By the Beautiful Sea" production.

Photographically, the popcorn and knishe peninsula is superbly represented with 100 stills by the top hocus-focus men, including such old timers as Eugene Wemlinger who made stunning photos of Dreamland Park, circa 1907; Adolph Wittemann, who did likewise, and Samuel H. Gottscho. Andreas Feininger's handsome shot for Life mag also is included. Many of the photos have been lent by the New York Historical Society, Brooklyn Museum, Steeplechase Park, Jo Ranson, Byron Collection, Leonard Hassam Bogart Collection, J. Clarence Davies Collection and Beecher Ogden Collection. The museum also is displaying stills from Valentine Sherry's production of the brilliant featurette, "Coney Island, U.S.A.," and the Engel-Orkin film of "Little Fugitive."

One showcase is given over to books on Coney Island and visitors can view James Huneker's "New Cosmopolis," which contains several biting essays on the resort's good and bad features; Kenneth Fearing's poem, "Stranger At Coney Island"; O. Henry's "The Greater Coney"; the Jo Ranson-Oliver Pilat history of the resort, "Sodom By The Sea."

Nor is the music about Coney overlooked by the curators. One can gander such song sheets as "My Little Coney Isle," by Andrew B. Sterling and Harry Von Tilzer; "Dear Old Luna," by Leslie Blumenstock and S. Green; "Mariutch (Make - A - The - Hoot - A - Ma - Kootch) Down at Coney Isle," by Sterling and Tilzer; "Follow the Crowd On A Sunday," by James L. Morrison and Harry W. Armstrong; "Summertime When the Girls Get Back From School," by Heindl, and "Meet Me On the Boardwalk Down By the Blue Sea," by Tom Townley and Thomas Galbo.

The exhibition occupies two main galleries and a portion of the hall on the third floor of the museum. Carnival decorations on the walls and ceilings as well as appropriate merry-go-round music help to put this huge show over with considerable charm. It fills the air with nostalgia. The exhibition is pure enjoyment and like the salubrious surf one block from Surf Avenue, it is all free and fetching.

H'wood's New TV Credo

Continued from page 1

other. Most dramatic example is Walt Disney's pact with ABC-TV, but other companies have been active for years, Columbia's Screen Gems subsid has forged to the top as one of the vidpix "majors." Allied Artists is active via its Interstate producing-distributing subsid. Republic, which has been releasing its old features to tv via its Hollywood Television Service, is now in the syndicated telepix field via its Studio City producing setup. Less obvious, but still highly active are 20th-Fox, which through its Fox Movietone subsid, produces the United Press Movietone daily tv newsreel and constitutes in N.Y. one of the four major studios available to telepix producers, and Metro, which recently moved into the telenewsreel business via its takeover with Hearst of the pioneer Telenews outfit. And RKO-Pathe has moved into tv via production of industrial pix and commercials for the medium.

Only majors not in telepix are Universal, Warners and Paramount. Both Par and U tried it and gave it up. Warners has never entered tv production, but it's borrowed from video in the form of its current "Dragnet" feature. United Artists was in telepix distribution for a time but recently folded its operation.

Par's Wide Interest

Par has made up for its absence from the producing field by its extensive activity in other fields. Studio has been adjudged by the FCC to control the DuMont network; it owns KTLA in Los Angeles; it has a half-interest in Chromatic Laboratories, which with its development of a single-gun color tube conceivably could step out in front in colorset manufacturing; and it has a half-interest in Telemeter, the latest of the toll-vision devices. And just for the record, Burt Balaban, son of Par prexy Barney, is active in tv-film production via his Princess Pictures.

Disney isn't the only top indie producing for tele by any means. Edward Small, as board chairman of Television Programs of America, has a stake in tv-films to the extent of $8,000,000 committed in production for this year. Hal Roach Jr. equals that amount through his network and syndication productions. William F. Broidy is another vet in the telepix fold, while various other top producers are active to varying degrees. The Goldwyn family has established a stake in tv, via Sam Goldwyn Jr.'s Westward Productions (shooting its first series on the Goldwyn lot) and Mrs. Goldwyn's Howard Pictures, a distribution outfit for the release of Goldwyh's old features to tv. United Productions of America has made a place for itself as one of the key producers of animated commercials. Robert Lippert for a time operated a distribution company for his theatrical oldies, which are still in tv circulation.

UA enters the picture too, via Matty Fox's partnership in the motion picture outfit. Fox is a pioneer vidpix distributor who for a time held a virtual monopoly on theatrical oldies via his Motion Pictures for Television. He's now in the telepix producing end too, and owns a substantial share of Skiatron, another of the tollvision systems.

Even the ghost of Eagle Lion has popped up, first with the sale of its studios to the recently formed American National Studios, and more recently through the sale by Chesapeake Industries of 10 E-L features to Hygo (tv) Films. And former E-L v.p. Charles Amory has entered tv distribution with a sales setup involving Motion Picture Advertising Service and United Film Service, two of the oldest theatrical commercial firms. All of these facets of motion picture activity in tv don't embrace a major change in Hollywood's employment and facilities picture—the shift of technicians and actors to tv-films at a time when theatrical production has slackened, or the use of Hollywood's studios for telepix production at a time when they otherwise would be idle.

No less an indication of the film biz activity in television is the activity of the historic film biz banking interests in tv. Chemical Bank and Bankers Trust are extremely active in floating tv-film production loans, as is Walter Heller & Co., the Chi factoring house. Chemical has released many of its foreclosed pix to video, and Bank of America made headlines with its 30-picture, $1,000,000-plus sale to General Teleradio a few weeks back.

All the tv activity hasn't been on the producing and studio side. Major circuits have made inroads too: witness the merger of ABC and United Paramount Theatres. More and more, theatre circuits have established a stake in television stations—at last count, some 65 theatre chains had either secured or applied for licenses to operate tv stations.

That the motion picture industry has come forth to meet the "threat" is underlined by the fact that while pictures has moved into tele on so many fronts, no television network or organization has in any way made a stake in the motion picture business.

Zanuckville

Continued from page 2

diet," he said. "We almost got into an awful lot of trouble at the start because we didn't provide enough of the local Kaffir brew. Later we knew better and Zanuckville had a regular brewery along with the rest of the facilities."

King used about 2,500 Zulus who would come drifting into camp in tribal strength when they heard of the project. But having them there and getting them to perform properly before the cameras were two different matters. "They're a proud people," King said. "At first we had to have something like 'get-together' parties for them where they could get acquainted and get to know the various chiefs. Finally, we formed three different 'regiments' of about 750 Zulus each and they made out fine."

However, his troubles didn't stop there. The Zulus are trained as warriors from early childhood, and while the government doesn't permit them to carry their traditional spears, they are armed with sharp wooden sticks and protective shields. At one point, while staging a battle between Zulus and the Boers, one of the tribal chiefs approached King in great agitation.

Rewriting History

"My men say they'll not play this game any longer unless you change the rules," he declared. King, who had assigned certain of the attacking Zulus to fall dead in the face of the Boer fire, expressed his surprise. "Our history tells us that the white men died also," the chieftain pouted. "So why do you have only our Zulu warriors falling dead. It isn't fair." He was assured the Boers would eventually die too.

There were other difficulties. Half-dressed Zulu women would frequently stray within camera range and had to be removed. And some of the extras, getting bored with the routine, would just pack up and leave, their curiosity satisfied. King said he rain into no racial trouble and got fine cooperation from the South African government while shooting in Zuzuland, i.e., Natal province.

Apart from the Zulus, the gear presented a problem. "We used 38 wagons, each drawn by a team of from 10 to 16 oxen," King recalled. "That made a long train. The drivers were Zulus and even with three walkie-talkies in action, it would take us practically a whole day to turn the train around. Of course, the language barrier didn't help any either. We had to communicate in English, African and Zulu."

Asked about the "Untamed" budget, King would say only that it was "too high." Film should cost around $4,000,000. Part of the expense goes into shipping various local paraphernalia, such as the colorful local costumes, to the studio. "We have to send back a whole boat load full of stuff," King said.

He was enthusiastic about CinemaScope which he saw as "a tougher job for the director. He wields more of a whiphandle now. He is the story-teller. After all, a story is never better than the way it is told. It's the telling that makes the picture." King is under contract to 20th to make one film a year. If he makes more than that, 20th get 'em. He said he would like to make "Wind in the Sahara" in C'Scope, but he couldn't progress with it until "Untamed" had been completed which should be within another three months.

Palace, N. Y.

The Massives (2), Betty Brett, George Kirby, Los Romeros (3), Gaudsmith Bros. (2), Jo Ann Tolley, Ben Wrigley (3), Harold & Lola, Jo Lombardi House Orch; "Blackout" (Lippert), reviewed in VARIETY *May 5, '54.*

The Palace talent collection makes for good variety. Bill contains a lot of movement and novelty and it's one that gets a good measure of audience reception.

A strong representation of standard acts buttresses the bill. Included are Gaudsmith Bros. (2), Ben Wrigley, George Kirby and Harold & Lola. The Gaudsmiths' pooch turn is one of vaude's staples. The duo have provided laughs around the circuits for many years and their reception at this theatre is on the par with results they have been getting all along.

Wrigley, a British import who is assisted by a man and woman, is one of the rapidly disappearing loose-limbed genre, who can make his legs misbehave for comedic results. The comedy terps are fine, but his wordage and continuity can stand some revamps. He gets the measure of this audience.

Kirby, whose impressions have a stamp of authenticity, has worked several Broadway houses in an era when there were competitive houses. He refurbishes his routines from time to time, and he generally brings in some fresh facets to his act. In this instance, he brought in a new opening song. Fortunately, he recovered from the effects of it with his next number. Overall results were excellent.

Harold & Lola, in the closing spot, do their serpentine number in which the gal is bedecked in a tightfitting snake costume. Guy acts as a charmer and routine is colorful enough to provide a strong closer for the show.

In the deuce, Betty Brett performs a fast turn on the xylophone. She hammers away at a rapid gait to provide a burst of speed in that spot. Musically, she's competent, although it's a difficult thing to coax melody out of the woodpile, especially when using hard-tipped hammers.

Completing the bill is Jo Ann Tolley, who has disked on the MGM label. Miss Tolley, who last appeared locally at Cafe Society Downtown, does an okay job. Her tunes aren't the type to create great excitement, but it does go over well with this crowd.

In the New Act section are The Massives (2) and Los Romeros (3). Per usual, Jo Lombardi backs excellently. *Jose.*

Casino, Toronto

Toronto, May 21.

Four Knights, Walter Donahue, Varga Bros., (2) Roquel, Wallace & Gale, Archie Stone's House Orch; "Casanova Brown" (Indie).

Four Knights are over big in a neatly-rounded bill that is keeping vaude healthy in this last Canadian fortress. Stage package shows plenty of diversity in 75-minute package with all acts over to top return.

Four Knights, always faves here plus their disk rep, go over with their bouncy opening, "Ida," complete with instrumental effects at the double mikes, "Rags to Riches" and novelty rhythms "Heart of My Heart" closes their first leg to solid audience response. Second set includes "I Couldn't Stay Away from You," "I Get So Lonely," and a sock finale of "Oh, Baby Mine."

Roquel, a European import, also goes over big with her balancing routine, run off at top speed. Strobolite finish is a good novelty. Opening are Wallace & Gale for another neat balancing act, complete with hand-holds, foot catches and a head-to head stand.

Varga Bros. follow on harmonicas for their "China Girl" opening, with both men on one instrument, their "Sugar Blues" and an organ-grinder medley. Finale set of "Sabre Dance," "Tiger Rag" and "One O'clock Jump" get top customer mitting. Ambling in and out is the personable Walter Donahue, an engaging Irish emcee, for pleasant patter and a stint of tap and eccentric dancing. *McStay.*

Olympia, Miami

Miami, May 21.

Polly Bergen, Romo Vincent, Roulette, Fedi & Fedi, Mike Higgins, Les Rhode House Orch; "The Pathfinder" (Col).

Bright pace of current layout should be reected by boxoffice, with continued duo-topliner policy adding to marquee lure.

Polly Bergen, new to this area, should find herself recipient of bids from the better hotel-cafes as well as the cabaret run. Handsomely gowned, the comely songstress wins them all the way via skillfully contrived compote of the better tunes, plus addition of a newie she recorded recently, "Honkey-Tonking" which serves as a zingy mood-changer from such pops as "Black Magic" and "Young at Heart."

Romo Vincent, the rotund laughmaker, is a familiar here with annual returns. His special material is as strong as ever. He also emcees the proceedings adeptly to keep the stubholders mitting for things to come in own spot. He dishes up his bits on the betting barber, a Texan lampoon and resounding "revival meeting" among other yockmakers.

Supporting lineup is on the sight-side with outstander Fedi & Fedi—the billing adding to illusion of a double instead of a single—with his one man dance "team." Gimmick is worked out in deceptive, showmanly style that brings big reaction at finish of imaginative routine.

Panto-magico work of Roulette sets well with the aud, as does the unicycling of Mike Higgins, whose stunts earn mitts. Les Rhode and house orch handled the showbackings in usual apt manner. *Lary.*

Apollo, N. Y.

Buddy Johnson Orch (14) with Nolan Lewis, Ella Johnson; Miller & Lee, The Counts (6), 4 Step Bros.; "Flame of Calcutta" (Col).

When hoofers take over the headline spot at this Harlem flagship they gotta be good. Current layout is the familiar mixture of rhythm & blues and comedics, but the important closing slot is allotted to steppers, The 4 Step Bros., and they come through for a big score.

The boys have widened their orbit in the past couple of years with bookings on tv and the downtown niteries, but the Apollo crowd greets 'em like they never left home. It's a whirlwind routine, hampered only by the interjection of some stale patter. The tapping is fast and furious, but they do it with grace and ease. Each stands alone as a stepping stylist of distinction and each gets a chance to display his wares. In all, it's well-planned routine that garners optimum results.

Another unusual part of this bill is that so much time is given over to showcasing the orch. And the way Buddy Johnson's sidemen and vocalists dish it out, they deserve all the time given them. First half of the show is all Johnson's on solid instrumental workovers of "Gone Walking" and "Mush Mouth," as well as a musical-choral item tagged "A Pretty Girl, A Cadillac And Some Money." Band's male vocalist does a good job with "All The Things You Are," "Start All Over Again" and "Love For Sale." Maestro's sister, Ella, sticks to the r&b vein in her renditions of "Ain't You Got Me Where You Want Me," "Just Your Fool" and "One More Time."

Miller & Lee and The Counts, are reviewed in New Acts. *Gros.*

Pavilion, Glasgow

Glasgow, May 25.

Tommy Morgan, Cormack & Sharp, Flack & Lucas, Allan, Derek & Bernie, Anne Field, Four Cavaliers of Song, Ken Wilson, Margaret Milne, Tommy Yorke, Arthur Roynon Orch.

Tommy Morgan, vet Scottish droll, heads this summer layout, numerically stronger than in past years and decked in jubilee style to mark 50 years of this popular vaudery.

The card is okay in most segments, although there are some patchy spots, mainly in comedy sketches. Morgan himself pleases the customers with his quaint native style and Glasgow dialect, and is specially good in a scene where he sees his girl-friend (Margaret Milne) home.

Strong singing is furnished by George Cormack & Irene Sharp, and Flack & Lucas, two young males, offer a peppy tap-dancing spot atop square platform blocks. Comedy and music comes from Allan, Derek & Bernie, formerly with instrumental talent. Trio's best number is their final "No Help Wanted" tune.

Ken Wilson, newcomer to this vaudery, has a pleasant style of comedy miming, being garbed in a lengthy striped bathing rigout and working with a recalcitrant deckchair.

More music in harmony stems from the Four Cavaliers of Song, a new act hereabouts, with some pleasing chirping from soubrette Anne Fields, a Scot lass.

Tommy Yorke, Morgan's longtime foil, is spry and youthful looking to belie the years, for their comedy partnership has lasted 34 years. Material is well tuned to tastes of this family vaudery.

Arthur Roynon conducts the house orch capably. *Gord.*

Empire, Glasgow

Glasgow, May 21.

Billy Daniels with Benny Payne, Larenty's Troupe (5), Hall, Norman & Ladd, Les Rayner & Betty, Charles Warren & Jean, Eldino & Partner, Mills & Melita, Bobby Dowds Orch.

Billy Daniels, on his second visit to this vaudery, has the younger customers once again squealing over his numbers.

Singer is ably assisted in comedy vein by Benny Payne at the ivories.

Opens with "Stranger in Paradise," then into "Secret Love," in which his vocal talent is seen to best advantage. Singer grimaces, shakes his body, does little backward runs and closes orbs at tender spots in songs. His main fault is that he too often refers to stubholders as "wonderful," this being greatly overdone by U. S. artists and no longer effective.

Daniels scores in the Negro spiritual, "Nobody Knows the Trouble a Seen," and bows to audience demand with "That Old Black Magic." But the highspot is his rendition of one of his new recordings, "There But for the Grace of God Go I," in which he has the stubholders reverently hushed. Also does his w.k. "Sunny Side of the Street," garbed in strawhat and flourishing cane.

Benny Payne is allowed his usual scope for an impression of late Fats Waller, and scores solidly.

Mills & Melita open stylishly, and the Larenty's Troupe are an agile quintet of springboard acrobats. Some so-so patter and impressions come from Walter Jackson. He includes the familiar travesty of Humphrey Bogart gabbing gangster-style to a baby.

Les Rayner & Betty whirl with excellent pace on roller skates atop circular table. Hall, Norman & Ladd, male threesome, give the comedy slant to musicianship. Eldino is a youthful juggler, who has adept control and juggles expertly with balls, sticks and hoops while balancing on slack wire.

Strongest comedy is from the distaff partner of the act Charles Warren & Jean. With facial and body contortions, she works up an almost continuous laff-session. Bobby Dowds orch showbacks with accustomed efficiency. *Gord.*

Cocktail Unit Review

High Time
(LELAND HOTEL, AURORA)

Aurora, Ill., May 18.

Harding & Moss presentation of "High Time," revue in eight scenes written by Dick Harding; costumes, Bill Moss; choreography, Nona MacDonald; with Harding & Moss, Chanon Hale, Melissa Mackay, Neil Kenyon, and George Pettas.

Dick Harding and Bill Moss have been teamed together in the circuit of better cocktail pubs some 10 years, helming acts of varying dimensions. Yearly, H&M rewrite and recast their act to keep the routines fresh.

This season the team is fronting a company of six, which is capable of churning out eyefilling musical displays three times nightly, all with portable scenery and plenty of costuming. Unit has the peculiar limitation of needing some space to work in, and consequently has to bypass the general run of backbar stages for the semi-supper clubs. Currently the group is working the Sky Club of the Leland Hotel, which is the utmost in Aurora nitelife. Even here the unit is confined to a smallish shelf, but manages to make the best of it.

Harding & Moss are inclined to make the most of everything at hand. Group's music for the show and customer dancing in the interims, is instrumented only by Moss' piano, Harding's spinet organ and George Pettas' hard-slapped drums. Results are surprisingly effective.

This revue is a quickly paced affair through a 45-minute span, with certain lapses that could easily be improved by a scissors job. On the positive side, it is youthful, exuberant, and diversified; on the negative, it could use more solid dabs of comedy which is noticeably lacking, and some tightening and polish. But even as is, it's a solid click with the villagers. Proof of the pace, and certainly a large part of its appeal, is the fact that the gals have nine complete changes of garb per show.

Spread opens in slambang style with lively production of title tune, "High Time," which is reprised for finale flourish. This number fronts two males (one of them Moss) and the two gals, who appear one by one for fine solo turns. The members also combine in various production numbers. Two bits, which could be shorn, are a Harding & Moss instrumental duet on "Malaguena," which serves as a wholly incongrous intermission and a cartcature bit by Moss. For this number, a customer is brought onstage and is quickly sketched while he's enticed by the gals in the show. It's corny.

Best numbers are a lighthearted Roaring '20s session and an amusing South Sea Islands dramatic spoof, both of which are stage-filling and lavish in costume, props and backdrops.

Dick Harding knits the scenes together with amiable bag as emcee, but could help general impact by working in some lines for an occasional titter. Off keyboard, Moss functions as a fourth in the line displays and contributes some creditable song and dance therein.

Best comedy flair in this lineup is that possessed by blond Chanon Hale, who has good theatrical potential. Gal is the singing lead here with only an average voice, but her salesmanship registers entirely in a hoked-up delivery.

Melissa Mackay balances the distaff ingredient for looks and terp, having lush frame and a goodly measure of ballet ken. Young redhead was a non-pro before this assignment. Here she contributes song, some comedics, and dance, which is her forte. Likewise Neil Kenyon doubles on various chores, but he also impresses strongest in terp.

In "High Time," Harding & Moss have an economical touring package for minor league stages. *Les.*

UN A Mecca For Tourists

Continued from page 1

whatever to inform the public as to the existence of its services.

Guided junket, tour director Carl Cannon points out, has been a "sleeper." Without any "drumbeating on our part," he adds, "we've reached virtual capacity. As a matter of fact, more people took the UN tour in its first year than were on NBC's Radio City studio tour during its initial stanza . . . and our buildings aren't open at night."

Thousands of tour visitors not only have paid the $1 admission fee (less in case of special groups such as students), but have tarried on the premises to patronize the UN gift shop, souvenir counter, cafeteria and delegates' dining room, bookshop, garage and post-office. Overall gross from operations of these varied facilities, including the tour, amounted to $2,020,000 in 1953 and it's estimated that this figure will at least be equalled or surpassed this year.

All profits on these assorted ventures, it was explained by George Janecek, director of management and circulation for the UN's Dept. of Public Information, will be channelled into a longrange program intended to provide the visitor with a wider choice of interest. For example, the guest at present is confined to what Janecek called a "limited" tour which takes you through the principal buildings, etc.

Broadening Service

Janecek envisions a broadening of the tour services—perhaps by the first of the year—so that a visitor could study more of the UN's multi-faceted aspects. A more spacious waiting room, more guides and a special theatre is planned among other things. A small theatre or auditorium would be used to screen various films pertaining to the UN and/or its operations. All these additional facilities, he feels, obviously will improve UN goodwill and public relations.

With tour attendance for the first quarter of 1954 up 40% over the comparable period in 1953, it's worthy of mention that Rockefeller Center, NBC and the Empire State Bldg are represented on the AAUN committee that organized and operates the tour service for the UN. It's a non-profit operation for them, with all proceeds after expenses going directly into the UN coffers.

AAUN's 11-man guide service committee is heavily seasoned with show biz reps. They include, among others, Ken. R. Dyke, Young & Rubicam veepee and formerly NBC v.p. in charge of programs; William S. Hedges, NBC veepee, and Melvin D. Hildreth, attorney for Ringling Bros.-Barnum & Bailey.

In contrast to the Easter week and Labor Day weekend which usually see attendance peaks at Radio City and the Empire State Bldg., visitor volume at the UN rises and falls depending upon activity of the General Assembly, Security Council and meetings of other major bodies. As a rule the GA convenes around Oct. 1. At that time, of course, demand for seats is brisk and public interest is reflected in a biz upbeat for the tour and kindred tourism operations.

Tickets to the various sessions are distributed shortly before the scheduled times on a "first come—first served" basis. Last year the GA met for approximately seven months to an attendance of 21,149 each 30-day period or a total of 148,043. For the balance of the other five months some 72,715 ducats were handed out. Meantime, interest in the UN has been so intense of late that 264,387 tix have been issued for meetings during the first quarter of '54.

Multi-Lingual Guides

To cope with the visitors who come from all over the globe, the guided tour service has a personnel of 75 of whom all but 10 are femme guides. About one-third, according to tour director Cannon, were born outside the U.S. and collectively they speak some 20 languages. Prior to coming within the UN fold, some are said to have been active in such show biz fields as legit, ballet, music and radio-tv.

Typical of the guides, perhaps, is Patricia Davidson, a winsome brunet of British birth and a veteran of a year in marshalling visitors in groups of 20 through the UN's points of interest. In the course of the one-hour, two mile trek through the Secretariat, Conference Bldg. and General Assembly edifice, she says, reactions of people vary considerably.

But one question that most visitors ask while in the Security Council, Miss Davidson recalls, is: "Where does Vishinsky sit?" Others query as to how much this is costing the U.S. and express surprise that Russia contributes 14% toward the UN $41,000,000 1954 budget. U.S. provides 32%, the British Empire 12%, and the balance, of course, is assessed other member nations on their ability to pay.

No Libel

Continued from page 2

peared, for Julian last week included Edward R. Murrow, Robert Saudek, Morton Wishengrad, and Charles Collingwood. The trial which never reached the jury because of the Saypol dismissal relieved the defendents from presenting their side.

Libel suit for $150,000 was brought by Julian, who charged that being listed in the publication in '50 was "defamatory," and has since cost him thousands of dollars in earnings. The suit named as defendants American Business Consultants, Inc., Theodore C. Kirkpatrick, Kenneth M. Bierly and John G. Keenan. All of them had entered general denials, saying that the book did not carry the connotations attributed to it by the thesp.

Julian's lawyer, Arthur Garfield Hays, who has three other such suits pending, maintained that because his client was listed under the title, "Red Channels," the implication is that "Julian is a 'Red channel.'" Julian was listed as having attended a '42 meeting of the Artists Front to End the War at which he read a poem and as a spectator at a '49 session of the National Council of Arts, Sciences and Professions.

After his name appeared in "Red Channels," Julian said his average of $18,000 a year salary for radio and television acting jobs fell sharply. It went down to $1,600 in '53, and to only a little over $300 for the first four months of this year.

Hays is handling similar suits for Selena Royle, Ralph Bell and Pert Kelton, which he said he'd press no matter what decision the jury rendered in the Julian case.

Jerry Rosen Named Mercury Artists V.P.

Jerry Rosen, who returned as nitery and vaude department head at Mercury Artists Corp. two weeks ago following a heart attack, has been named veepee in the organization by Leonard Green, agency's head.

Rosen has been with the agency for about a year and prior to that had been with various offices.

Toronto Melody Fair Goes Indoors; Ohio State U. Season; Other Barns

Toronto, May 25.

Melody Fair here is surrendering its former tent show identification and moving into the Mutual Arena here for its fourth summer season. Previously, the venture had been under canvas for two seasons at midtown Dufferin Park and last summer moved to the Canadian National Exhibition grounds.

Leighton Brill is in for fourth season as executive producer, with R. Stuart (Monty) Lampard as new general manager. Scale will be $2.50 (as compared with previous seasons' $3.40), with new scale descending to $1.50 to $1. Mutual Arena seats some 8,000 but, manifestly, sections will be marked off in this theatre-in-the-round format, with b.o. seating capacity net yet determined but likely 3,000. Former midweek matinees are out, with two performances to be presented Saturday nights.

Bert Yarborough is back as stage director and Arthur Lief as musical director, with 12 men, plus nine-girl and nine-boy chorus. Bettina Rosay will be choreographer and principal ballerina, with dance group of six girls and three boys, Don Fisher is scenic artist. Resident company includes Cynthia Latham, Stanley Carlson, John Dooran, E. M. Margolese and Alex McKee with Pegi Brown, Diane Laumer, Bruce Belfrage, Babs Hitchman in for most of the season's productions.

Sked for the 10-week includes "Brigadoon," June 21; "Roberta," June 28; "Great Waltz," July 5; "Pal Joey," July 12; "Oklahoma," July 19; "Finian's Rainbow," July 26; "Desert Song," Aug. 2; "Anything Goes," Aug. 9; "Kiss Me, Kate," Aug. 16, and "Showboat," Aug. 23.

Columbus, May 25.

Ohio State U. arena-style Stadium theatre will present eight plays during the summer season starting June 29. Five performances each are scheduled, Tuesday through Saturday evenings.

List includes "Bernardine," June 29-July 3; "Late Christopher Bean," July 6-10; "Ladies in Retirement," July 13-17; "Pygmalion," July 20-24; "Doctor in Spite of Himself," July 27-31; "Jane," Aug. 3-7; "The Crucible," Aug. 10-14, and "Skin of Our Teeth," Aug. 17-22.

Guest director will be Eldon Winkler, of Lake Erie College; Ohio State U. staff directors are Roy Bowen, Dr. Charles McGaw, Dr. Everett Schreck, Glenn Wilson and Kelly Danford. Inasmuch as the University has a ticket scheme involving its winter theatre and the Stadium Theatre, the following plays have already been announced for winter production: "Mrs. McThing," Oct 15-23; "Emperor Jones," Nov. 12-20; "Winter's Tale," Jan. 28-Feb. 5; "Boy With a Cart," May 20-28, and a musical to be selected.

Co-Author-Tryouts

Pittsburgh, May 25.

Two new plays by Margaret Hill and Ted Ritter are being tried out in strawhats hereabout this summer. First is "My Only Love," opening the season at the Mountain Playhouse in Jennerstown. It's a revised version of the piece of the same title originally tested in 1952 at the Lakewood Playhouse, Skowhegan, Me.

Other one is "Lock, Stock and Barrel," which Clay Flagg and Carl Low will do at their White Barn Theatre on the outskirts of Pittsburgh in July or August. Flagg and Low always include a new work in their schedule; last year it was "The Angry Apes," which Elaine Perry had under option for a time.

British Troupe at Niagara

London, Ont., May 25.

Niagara Falls Summer Theatre, run by Maude Franchot for the past few seasons, has been leased by Charles M. Turner. He's presenting the London Theatre Co., June 28-Sept. 11.

Troupe is an all-English touring rep which, after two successful winter seasons in the maritime provinces, toured smaller Ontario cities early this year, breaking new ground except in Ottawa. They'll change plays weekly unless biz warrants a run.

Leslie Yeo, co-owner and company manager, reveals the group lost $14,000 on its Ontario tour, but considers the money well-invested "because it greatly enhanced our reputation and resulted in the Niagara Falls summer season, on which we have a guarantee of $2,000 per week, which will more than cover our weekly running costs."

By Sept. 11 the company will have played almost a full year of stock in Newfoundland and touring rep elsewhere. After the summer here, it will take 10 weeks off, open in St. John's about Christmas, leave for Halifax in April and, if this year's London and Niagara Falls sessions prove profitable, repeat on both from May to early September next year.

'Okla' Opens Sacandaga

Sacandaga Park, N.Y., May 25.

Eddie Rich will open June 28 for his third season at the Sacandaga Park Summer Theatre. Initial bill will be "Oklahoma." Top will be $2.75 evenings, $1.65 matinees.

Rich, who has installed new seats and made other improvements, will present matinees Saturdays, this year, as well as Wednesdays.

Barn Notes

Lakeside Summer Theatre, Lake Hopatcong, N. J., under lease to **Herbert Machiz** for three years, begins a 10-week season June 29. **Alfred Leslie** will be resident director and Noah **Kalkut** will handle the lighting. . . . **A. L. Sainer's** Woodstock (N. Y.) Playhouse opens a nine-week season July 2, with "Finian's Rainbow." **Michael Howard** will direct at the barn. . . . **Ralph Alswang** will give a course on scene design at the Actors' Workshop and Apprentice School of **Lucille Lortel's** White Barn Theatre, Westport, Conn., this summer.

Tryout of **William McCleery's** "Side by Side," will open the 23d season at the Westport (Conn.) Country Playhouse the week of June 14. **Faye Emerson** will appear in the comedy, which **Luther Kennett** will direct. . . . **Eileen Ryan**, who appeared on Broadway this season in the short-lived "Sing Till Tomorrow," returns as a resident member of the Town and Country Players this summer at the Guthsville (Pa.) Hotel Playhouse.

'Guys' Ends Long Tour; Made $2,200,000 Profit During 3½ Years' Run

"Guys and Dolls" chalked up a net profit of approximately $1,850,000 during three-and-a-half years on Broadway and the road. Frank Loesser-Jo Swerling-Abe Burrows musical folded last Saturday (22) after a two-week stand at the Shubert Theatre, Detroit.

It was capitalized at $250,000. Profit does not include revenue from the recently-negotiated sale of the film rights to Samuel Goldwyn for a $1,000,000 guarantee, of which 40% will be shared by the backers and management. That will bring the total net to over $2,200,000.

During the last six weeks of its road trek, the Cy Feuer-Ernest H. Martin production lost around $14,000, including closing expenses. Since its Main Stem bow in 1950, "Guys" racked up a total of 2,744 performances on Broadway and the road. New York company, which had been touring since Nov. 30, gave a total of 1,512 performances, of which 1,200 were offered on Broadway. National company had presented 1,232 showings of the tuner when it closed last November in Atlanta.

Scenery has been put into storage in anticipation of a tour next season.

Univ. Players, Princeton, Sked 'Right Side' Tuner

Princeton, N. J., May 27.

Charles Schultz begins his second season June 28 as producer of the University Players. Group will have an eight-week season at the 210-seat Murray Theatre here. Production schedule includes an original musical, "Right Side Up." Bulk of the offerings will be directed by Bill Buttler, while Hugh Hardy returns as set designer. Thomas Reiner is handling publicity for the outfit.

Following the Aug. 21 windup of the summer season, the group hopes to play four weeks in San Juan, Puerto Rico.

Mary Hartig Plays Lead In Alexander's 'Circle'

Dallas, May 25.

Mary Hartig, the author's wife, will play the lead in "The Inevitable Circle," Ronald Alexander's comedy to be presented June 8 as the summer season opener of Margo Jones' Theatre '54 here. Alexander will direct. The theatre is playing a 15-week schedule, the first time it has operated during the summer.

Permanent members of the '54 company will include Jeanne Gal, Louise Nobel and Charles Braswell, while Louis Veda Quince will appear in the opening show. Darrell Packer will be production assistant for the season, Sarah Cabell Massey will do the scenery and costumes, and the technical and administrative staff will be the same as before.

Miss Jones is currently in New York to line up scripts for the remainder of the season.

Tallulah Back To Silos in 'Charles'; Yens B'way Show

Tallulah Bankhead plans a strawhat tour this summer in "Dear Charles," the London comedy which Aldrich & Myers, in partnership with John Wildberg, have scheduled for Broadway next fall. The star says she has no intention of doing the play on Broadway, although the producers have several times approached her with that idea. Barn tour opens July 5 at the Cape Playhouse, Dennis, Mass.

Aside from the "Dear Charles" silo tour, Miss Bankhead wants to do a Broadway show next fall, and Robert Fryer is seeking a suitable vehicle for her. Producer is now represented on Broadway by "Wonderful Town" and "By the Beautiful Sea," the latter in partnership with Lawrence Carr.

"Dear Charles," a hit in London with Yvonne Arnaud as star, was tried out on the road last season with Lili Darvas in the role. It was originally done in the U. S. some years ago as "Slightly Scandalous," was adapted into French and subsequently readapted for the British stage as "Dear Charles."

It's assumed that Miss Bankhead's terms for the barn engagements will involve a $5,000-per-week guarantee, as before, and that her Broadway terms will call for 15% of the gross, plus 25% of the profits. Star's last legit stint was in a revival of "Private Lives." Since then she has been active in radio and tv.

LARKIN TO DO SETS FOR 'PETER PAN' ON COAST

Peter Larkin, who designed the scenery for "Teahouse of the August Moon" and "Ondine," has been commissioned for a similar stint for Edwin Lester's revival of "Peter Pan," to star Mary Martin. He'll go to the Coast shortly to execute the assignment.

Jerome Robbins will stage the show, with Cyril Ritchard as Capt. Hook; Miss Martin's daughter, Heller, as Wendy, and Margalo Gillmore as Mrs. Darling. It will be a subscription offering of the Civic Light Opera Assn. this summer in San Francisco and Los Angeles.

Hurok Forms British Subsid To Aid Travel

London, May 25.

New York concert-legit impresario Sol Hurok has formed a British subsidiary whose main function will be to ease exchange control and other regulations when shipping British attractions to the U. S. The company is named Hurok Attractions, Ltd., and is financed entirely by the parent company in New York.

John M. L. Forstick, Hurok's British rep, is a co-director on the board. One of the first operations of the newly formed company will be to transport the Old Vic company, complete with scenery, when it starts a coast-to-coast tour in America next September. The contracts for the charter plane service are being inked by the new local setup.

1953-54 Broadway Season

Key to parenthetical designations: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), OP (Operetta).

HITS
(7)

Caine Mutiny Court Martial (D).
Confidential Clerk (C).
Kind Sir (C).
Sabrina Fair (C).
Solid Gold Cadillac (C).
Tea and Sympathy (D).
Teahouse of the August Moon (C).

STATUS NOT YET DEFINITE
(11)

Anniversary Waltz (C).
By the Beautiful Sea (MC).
Girl in Pink Tights (MC).
Golden Apple (MC).
John Murray Anderson's Almanac (R).
King of Hearts (C).
Kismet (OP).
Oh Men, Oh Women (C).
Ondine (CD).
Pajama Game (MC).
Remarkable Mr. Pennypacker (C).

FAILURES
(29)

Anna Russell's Little Show (R).
Burning Glass (D).
Carnival in Flanders (MC).
Dead Pigeon (D).
End as a Man (D).
Escapade (CD).
Frogs of Spring (C).
Gently Does It (D).
Girl Can Tell (C).
Girl on the Via Flaminia (D).
His and Hers (C).
Immoralist (D).
In the Summerhouse (D).
Ladies of the Corridor (D).
Late Love (C).
Little Hut (C).
Lullaby (C).
Mademoiselle Colombe (CD).
Magic and Loss (D).
Pin to See the Peepshow (D).
Prescott Proposals (CD).
Red Rainbow (D).
Sherlock Holmes (D).
Sing Till Tomorrow (D).
Starcross Story (D).
Strong Are Lonely (D).
Take a Giant Step (D).
Trip to Bountiful (D).
Winner (D).

ADDITIONAL
(13)

Charley's Aunt (C) (City Center).
Coriolanus (D) (Phoenix).
Cyrano de Bergerac (D) (City Center).
Fledermaus (OP) (City Center).
Golden Apple (MC) (Phoenix).
Madam, Will You Walk (C) (Phoenix).
Oklahoma (MC) (Return).
Richard III (D) (City Center).
Ruth Draper (CD) (solo).
Sea Gull (D) (Phoenix).
Show Boat (MC) (City Center).
Shrike (D) (City Center).
Spanish Theatre (D) (Repertory).

CLOSED OUT OF TOWN
(7)

Daphne (C).
Dear Charles (C).
Flame-Out (CD).
Little Jessie James (MC).
Make Momma Happy (C).
Mardi Gras (D).
Paradise Question (C).

LAST-SEASON HOLDERS SINCE CLARIFIED

Hits

Can-Can (MC).
Me and Juliet (MC).
Picnic (D).
Wonderful Town (MC).

Failures

Crucible (D).
Hazel Flagg (MC).
Misalliance (C).
My 3 Angels (C).

Note: "Golden Apple" was produced by the Phoenix Theatre, but was subsequently transferred to Broadway for a regular run.

Legit Bits

Producer **Alexander H. Cohen** is due for jury duty the week of June 14. . . . **Gertrude Apple**, of the Cornell-McClintic office, leaves Saturday (29) for a Mexican vacation . . . Pressagent **Gertrude Bromberg** is due back June 1 from the "Dial M for Murder" tour, and sails June 4 for England . . . **William Hawkins**, drama critic of the N. Y. World-Telegram, plans another European trip this summer . . . **Robert Rapport**, general and company manager for **Maurice Evans**, takes a two-week motor trip through Canada starting June 7.

Robert Griffith and **Harold Prince**, who are partnered with **Frederick Brisson** in the production of "Pajama Game," are respectively production stage manager and assistant on the show, with **Jean Barrere** as the stage manager. **Carl Fisher**, general manager of "Pajama Game" and the Phoenix Theatre, is now doubling as company manager of the former, with **Dick Horner** taking over as company manager of the latter group's "Sea Gull" revival.

Daniel Mann, not Paul Mann, as erratumed last week, directed "The Immoralist" . . . What ever happened to **Helen Chandler**? . . . **Helen Hayes** will emcee the initial presentation tomorrow (Thurs.) of the revue, "On the Wing," first show to come out of the American Theatre Wing's Professional Training Program . . . Roy Jones will be company manager for the Guy Lombardo production of "Arabian Nights" at Jones Beach, N. Y., this summer.

John Arent, former prexy of Laurel Films, has skedded the musicomedy, "Hot Rock," with book and lyrics by **Gen Genovese** and score by **Harry Noble Jr.**, for production next season . . . Legit p.a. **Stan Brody** will be managing director of Cinerama's Cincinnati theatre, which opens June 21 . . . **Rose Tobias**, for the past year assistant to **Howard Barnes**, producer of the CBS "Stage Struck" radio series, has joined **Blevin Davis-Robert Breen** legit production staff . . . Pressagent **Abner D. Klipstein** off Friday (28) to Italy for a two-month European vacation . . . **Dorothy Davies** has resigned as managing director of the Equity Library Theatre . . . Pressagent **George Alabama Florida** not retiring as previously reported.

"Too Dear for My Possessing," by **T. B. Morris**, has been optioned by **Robert L. Joseph** for Broadway production next fall . . . **Irene Mayer Selznick** plans a fall production of a new **Enid Bagnold** comedy, "The Chalk Garden." She's also hoping to do a musical, "Goldilocks," with book by **Walter F. Kerr**, drama critic of the N. Y. Herald Tribune, and his wife, **Jean Kerr**, with music by an unspecified composer . . . **Abe Burrows** will stage "Reclining Nude," comedy by **Harry Kurnitz**, to be produced by **Martin Gabel** and **Peter Cusick**.

The Theatre Guild has notified its New York subscribers that its next season schedule will probably include the **Lunts** in **Noel Coward's** "Quadrille," **Norman Brooks'** "Manhattan Harvest," **Guy Bolton's** "The Wings of the Dove," **Walter Macken's** "Home Is the Hero" and **Albert Husson's** "The Pavements of Heaven" . . . Contrary to report, **Jose Ferrer** will not be associated as author or in any other way with **Saint Subber's** production of the **Truman Capote-Harold Arlen** musical "House of Flowers," which will start rehearsals about Oct. 15.

Charles Friedman is in charge of overall direction of "On The Wing," first American Theatre Wing revue, bowing Friday (28) at the old Guild Theatre, N.Y.

Don Farnworth and **Marlene Dell**, modern and classic dance team, have been signed as featured performers on the opening segment of **Ted Shawn's** 13th annual Jacob's Pillow Dance Festival at Lee, Mass., July 2-3. **Pearl Lang** and Spanish dancer **Inestia** make up the balance of the bill.

Brenda Lewis, who plays one of the leads in "The Girl in Pink Tights" (Hellinger, N.Y.), gets okay for a few days in July to play "Carmen" with the Cincinnati Summer Opera Assn., July 8, 9 and 10. Metropolitan Opera soprano is set for a "Fledermaus" performance at the Met New Year's Eve. She's also to do a "Salome" at Fort Worth Nov. 24 . . . Legit p.a. **George Ross** has been appointed coordinator of special events for CARE. He'll supply personalities for radio and television programs, as well as for other special events.

London, May 13.

"Leap in the Dark," by **Noel Scott**, will be premiered at the Theatre Royal, Northampton, early July . . . **Bernard Delfont** has postponed the **Philip King** play, "Serious Charge," till lae August . . . After completing the "Trilby" version, **Constance Cox** starts working on new dramatization of "Wuthering Heights."

M'lwkee Group Seeks House for Legit Prod.

Milwaukee, May 25.

In an attempt to organize a professional, self-supporting legitimate Milwaukee theatrical group, Drama Inc., with Mary John, prime mover, is on the prowl for a suitable building to house proposed productions.

Sole legit theatre in town, the Davidson, has been razed. If a proper location can be obtained, Drama Inc. will present shows in a 20-week season.

'53-'54 B'WAY SEASON UPBEAT

Broadway Productions

	'49-'50	'50-'51	'51-'52	'52-'53	'53-'54
Number of Shows	59	83	73	54	59
Plays	28	42	60	42	47
New	22	36	45	31	41
Revivals	6	6	15	9	6
Adaptations	4	6	7	5	7
Imports	9	12	10	8	10
Foreign Language	0	0	1	2	1
Return Shows	2	2	2	0	0
Musicals	15	13	13	12	11
New	13	12	9	10	9
Revivals	2	1	4	2	2
Adaptations	5	6	3	6	3
Imports	1	1	0	0	0
Return Shows	0	0	1	0	1
Miscellaneous	0	0	0	0	1

'Town,' Eyeing Another N.Y. Summer, Mulls Move to Chi, Perhaps Wash.

Instead of playing through the summer at the Winter Garden, N. Y., as previously planned, "Wonderful Town" may be sent to Chicago, or perhaps Washington, for a warm-weather run. Proposal is predicated on the assumption that the click musical, currently in its 65th week on Broadway, will fall below the $31,000 stop limit during June or July.

With the unexpected closing of "Me and Juliet" next Saturday (29) in Chicago, the Shubert Theatre there becomes available for a summer run. Possible drawback to the move of "Town" there, however, is that "King and I," with Yul Brynner and Patricia Morison costarred, is booked for the house in October. That would require "Town" to transfer to the smaller, less desirably located Great Northern just as it might be settling down for hefty cool weather business.

Alternate proposition, admittedly academic at the moment, would be to send "Town" to Washington for a late-summer stand at the independently-operated National. Big "if" in that, however, is that "South Pacific" is currently at the house for an indefinite run and is at least a moderate bet to continue all summer. Rodgers-Hammerstein musical drew mixed reviews in the capital and started slowly at the boxoffice, grossing an approximate break-even $34,700 for its first week.

Natural choice of producer Robert Fryer would be to continue

(Continued on page 88)

Stock Managers Make Intermission Pitch For 'Bernardine' Bankroll

Snaring of legit backers has taken on another new wrinkle. Latest angle is a minimum investment pitch. Limited partnership in a contemplated touring production of "Bernardine" is being made accessible to potential backers at a minimum $5 stake.

Bid to penny-ante backers was made during a recent two-week showing of the Mary Chase comedy at the Dobbs Ferry (N. Y.) Playhouse. Presentation was put on in the nature of a tryout, as the play had been given an extensive rewrite by the author. Touring rights to the property are held by Jim McKenzie and Willard Merrill. Former runs the Playhouse, while latter is business manager at the year-round stock operation.

Besides making an intermission pitch for coin, a four-page prospectus of the offering, including a rundown of the road production cost and weekly operating expense, was issued to Playhouse patrons. Capitalization for the itinerant production is $25,000, of which, it was announced, $15,000 is on hand. Weekly nut is figured at $6,610.

Prospectus also calls for the standard arrangement that coin invested is to be held in escrow until the needed capitalization was reached, with failure to hit the $25,000 goal resulting in refunds of the cash advanced.

Old Vic to Elsinore For Home-Base 'Hamlet'

London, May 25.

After the current Old Vic season ends next Monday (31), the company is set to play a week at Newcastle and Manchester before leaving for Elsinore, where they'll give 10 evening performances of "Hamlet" between June 18 and 27. Fay Compton, Claire Bloom, Richard Burton and Michael Hordern will head the cast.

The day after they close at Elsinore, the company planes to Zurich, where they'll give three performances of "Hamlet" at the Schauspielhaus.

The new Old Vic season opens early September and the present repertory policy will be continued with slight modifications.

Britain Ties Up U.S. Legit Coin

London, May 25.

Bank of England has reversed its recent policy and put a ban on the transference of dollars from Anglo-American legit productions. No official reason has been advanced for the Bank's change of heart, but financial insiders believe it was motivated by the improved strength of the pound sterling and the possibility of an early change in the official rate of exchange.

One of the first victims of the Bank of England's directive is reported to be the scheduled presentation of "The Wooden Dish" by Broadway producers Aldrich & Myers. At least two other ventures are said to have been similarly affected.

After extended negotiation, the Bank of England recently arranged to permit the export of a percentage of the profits of West End productions, including management fees, of U. S. firms.

REP. HOWELL PROPOSES FINE ARTS PROGRAMS

Washington, May 25.

Hearings are scheduled to get under way June 8 before a House Education & Labor subcommittee on a bill which would establish a national program in fine arts as a "living war memorial." Introduced by Rep. Charles R. Howell (D., N. J.), the measure provides for grants to states for development of fine arts programs and would establish a national arts commission, among other things.

In addition, the Howell bill calls for early construction here of the "John Basilone National Memorial Stadium" and a public auditorium with a capacity of at least 15,000 to be known as "Christpoher Columbus Auditorium." Sen. Herbert H. Lehman (D., N. Y.), incidentally has tossed a measure identical to the Howell bill into the Senate hopper and a total of 16 similiar or related bills are now before Congress.

PRODUCTIONS, HITS INCREASE

By HOBE MORRISON

Broadway had a relatively good legit season in 1953-54. Good, that is, by modest contemporary standards.

The season had a slight rise in number of productions and there was a fairly good percentage of hits. More important than mere statistics, however, was the improved quality of shows, particularly straight plays. This time, there was no talk about the lack of genuine contenders for "best play" awards. As anticipated, though, it was a lean season for musicals.

Of the 59 legit productions on Broadway, 47 were plays, 11 musicals and one miscellaneous (Ruth Draper's solo dramatic programs). There were 41 new plays and six revivals. Seven plays were adapted from novels, television scripts, etc., and there were 10 imports, including "The Burning Glass," which was actually presented in the U. S. a few days before its "original" production in London. Spanish National Theatre was only foreign language entry.

Of the 11 musicals, nine were new, including three adaptations, "Carnival in Flanders," from the French film, "Kismet" from the original play, and "Pajama Game" from the novel "7½ Cents," plus two revivals, the City Center's "Show Boat" and "Fledermaus." There were no musical imports, but Oklahoma" played a return engagement last fall before embarking on its final season of regular touring.

Of the established hits, "Caine Mutiny Court Martial" and "Teahouse of the August Moon" are likely to prove major moneymakers, while "Solid Gold Cadillac" and "Tea and Sympathy" should have substantial profits. "Sabrina Fair" has been a limited coin-getter because of its heavy setup, with two stars on percentage. "Kind Sir" and "Confidential Clerk" barely edged into the black.

Of the not yet clearly indicated shows, the likely hits appear to be "Pajama Game" as a big profit-

(Continued on page 87)

Balto, Once Key City, Sagged Again in '53-'54, But Sparking Comeback

By BORAH BURMAN

Baltimore, May 25.

With "An Evening With Beatrice Lillie" set for the week of June 5, the 1953-54 legit season at Ford's ends another sluggish season. Last seven seasons have maintained uneven grosses for the sporadic bookings scattered in bunches throughout the seasons. Including the final week, the season will close with 12 playing weeks, about average by recent standards.

Negative factors creating gloomy legit situation here are numerous. With the reopening several seasons ago of the National, in Washington, plus the emergence of the Shubert there, Baltimore has experienced a big loss in playing weeks. Less than a decade ago, this town was one of the key tryout stands. Now, with the emphasis shifted to the capital, Baltimore receives not much more than the promised Guild-ATS productions, with one or two of the big touring musicals thrown in. In recent seasons, for example, Washington played "Pal Joey," "Porgy and Bess," "Top Banana" and various others, all of which bypassed Balto

Baltimore's legit aud has also been erratic at the b.o. Plays with little advance buildup usually find the going rough, but with a star and hit play, there has been substantial business. This season, for instance, "Guys and Dolls" drew $44,300 for a single week and Dial 'M' for Murder" did $29,600, proving the existence of an interested local legit audience.

The missing quantity here is adequate merchandising and smart

(Continued on page 88)

'Going to Town' Revue Likely London Click

London, May 25.

"Going To Town," presented by Tennent Productions, Ltd., which opened at St. Martin's Theatre last Thursday (20), was well received and is given an even chance of prospering. This is Tennent's "At the Lyric" revue which was moved from the Lyric, Hammersmith, into London's St. Martin's and renamed "Going To Town."

This revue is only witty in spots but generally entertaining. Dora Bryan and Hermoine Baddeley score in the brightest spots. Lyrics and sketches are by Alan Melville while music is by Kenneth Leslie Smith and Charles Zwar. It is directed by William Chappell. Besides Miss Bryan and Miss Baddeley, the cast includes Ian Carmichel, Marjorie Dunkels, Shirley Eaton and Eric Berry.

N. Haven Season Best in Years

New Haven, May 25.

Shubert Theatre here had its most successful season in many years. Combination of artistic and commercial successes punctuated the 1953-54 semester with a series of record-breakers among the 25 bookings.

Season included six musicals, 18 straight shows, including the Charles Laughton readings, plus one ballet. There were 14 breakins, again emphasizing the town's importance as a tryout spot. They included eight current Broadway productions, "Tea and Sympathy," "Teahouse of the August Moon," "Sabrina Fair," "Oh Men, Oh Women," "Girl in Pink Tights," "Beautiful Sea," "Anniversary Waltz" and "Pajama Game."

Of the local preems that subsequently failed in New York there were "Anna Russell's Little Show," "Paradise Question," "Prescott Proposals," "Mademoiselle Colombe," "Confidential Clerk" and "Lullaby." Record grossers in their particular category of scale and number of performances played were "Tights," "Sea," "Clerk," and "Waltz."

For the first time in Shubert history, house played a single show ("Pajama") beyond a week's run by previewing with a Saturday night advance performance prior to regular full-week's run.

ST. LOO 21-WK. SEASON TOTALLED 425G GROSS

St. Louis, May 25.

With a gross of approximately $425,000 for a season of 21 weeks, the American theatre has closed its first session in its new midtown house.

The gross for the season was about $135,000 under that of 1952-53. Nine of the 16 shows presented were new here, with "Porgy and Bess" grabbing a terrif $65,000 during a two-week stand.

"Kind Sir" had the top one-week gross, $39,825. Takes of other shows included $45,000 for "Pal Joey" (two weeks), $24,000 for "Dial M for Murder," $25,500 for "An Evening with Beatrice Lillie," $18,000 for "The Moon Is Blue," $34,000 for 'South Pacific," $25,600 for "Oklahoma" (seventh visit), and $27,000 for "Good Night Ladies" (two weeks).

Manager Paul Beisman announced that the 1954-55 season will open Sept. 20 with a two-week engagement of "The King and 'I" at the Henry W. Kiel (municipal) auditorium.

Philly Had Disappointing Season, Only 37 Shows, 76 Playing Weeks

Philadelphia, May 25.

Philly's 1953-54 legit season was disappointing. Dispute between the Shuberts, who operate all four theatres here, and Local 77, American Federation of Musicians, delayed the season's opening a month and may have been a factor in the lower-than-usual figures.

There were 37 shows (including ballet and one vauder, Danny Kaye), for a total of 76 weeks. That compared to 43 shows for a total of 96 weeks for the 1952-53 session. For several seasons previous to that, the number of offerings, per season, averaged about 40-50, with the total active weeks close to the 100 mark.

Of the 37 shows, 22 were tryouts, three were revivals, six were return engagements, five could be characterized as "special"; only one, "Dial M For Murder," was a touring New York hit. "Misalliance," "Porgy and Bess" and "Twin Beds" were the revivals; Ballets de Paris, the Danny Kaye and Beatrice Lillie solo shows, the Kabuki Dancers, and the U. of Pennsylvania Mask and Wig show were the "specials." "John Brown's Body," "Stalag 17," "Guys and Dolls," "Oklahoma," "Fourposter" and "The Moon Is Blue" were the returns.

Of the 22 tryouts, 10 are still running in New York. They include "Caine Mutiny," "Court Martial," "Anniversary Waltz," "By the Beautiful Sea," "King of Hearts," "Kismet," "Oh Men, Oh Women," "Remarkable Mr. Pennypacker,"

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9 New (So Far) Barns Bringing Equity List Up To Last Year Total

Professional summer theatre operations this season are expected to about equal last year's total of 133. To date, bonds for approximately 80 strawhats have been posted with Actors Equity. Of that number, nine are new additions to the rustic circuit.

Tent theatres are continuing on the upbeat, with two new undercanvas projects slated to bow this season. They are the Music Carnival Tent, Warrensville, O., and the Dorney Park Theatre, Allentown, Pa. That will bring the number of Equity-bonded tents in operation this year to nine. In addition, about six amateur tents are expected to set up stakes this summer.

Also scheduled to preem this season are the Municipal Theatre Under the Stars, Atlanta; Warren County Summer Theatre Festival, Bolton Landing, N. Y.; Hunterdon Hills Playhouse, Jutland, N. J.; Hayloft-Summer Theatre, Lincoln, Neb.; Pickwick Players, Birmingham; Deerlake Theatre, Orwigsburg, Pa., and the Town 'n' Country Playhouse, Clarence, N. Y.

Equity's stock list also includes the year-round Alley Theatre, Houston, which recently switched from an amateur to pro status, and the Malden Bridge (N. Y.) Playhouse, which is going Equity this year.

3 Changes in London Co. Of 'Dolls' This Week

London, May 25.

Two more changes are taking place at the London Coliseum when Vivian Blaine quits "Guys & Dolls" May 29 after a year's run. With her goes Stubby Kaye, who scored personal success with "Rockin' the Boat," and Lew Herbert. Out of the seven Americans who came over with the show, the only one left is Tom Pedi. With newcomer Jacqueline James replacing Blaine, this will make two from the U.S.

Danny Green, local actor, takes over the Herbert role of Big Jule, while Kaye's understudy, Jock Thorburn, replaces the latter.

Plays Out of Town

The Cretan Woman

Washington, May 4.

Arena Stage presentation of tragedy in two acts by Robinson Jeffers, from the Phaedra legend of Euripides. Stars Miriam Reardon, Lester Rawlins, Stanley Price. Directed by Basil Langton; set, Walter Stilley; lighting, Leo Gallenstein; costumes, Elenitza. At the Arena Stage, Washington, May 4, '54. $2 top.

First Woman ..... Lois Barden
Second Woman ..... Anne Leslie
Third Woman ..... Cay Knockey
Selene ..... Olive Dunbar
Phaedra ..... Marian Reardon
The Goddess Aphrodite ..... Jacqueline Dudley
Hippolytus ..... Stanley Pitts
Alcyon ..... George Grizzard
Androa ..... Dick Sykes
Messenger and Attendant of Theseus ..... Gerry Hiken
Attendant of Theseus ..... Allen Joseph
Guards ..... Paul Curtin, Dick Freeman
Theseus ..... Lester Rawlins

Robinson Jeffers, whose "Medea" was done on Broadway in 1947, with Judith Anderson as star, turns again to Euripides for in "Cretan Woman," Euripides, who wrote in the fifth century B.C., borrowed from an already ancient Greek myth of Phaedra, daughter of the king of Crete, who married the hero Theseus, aging king of Troezen, and then developed a tremendous passion for his handsome young son by an earlier marriage, Hippolytus. When Hippolytus spurns her, she tells Theseus he has raped her. Theseus kills his son and Phaedra hangs herself in remorse.

The basic story of covetous passion and revenge by a spurned woman is, of course, a lot older than that. It is the story of Potipher's wife in the Bible, and probably goes back still further among the Egyptians. The Jeffers' version, short for a full length, two-act play, has moments of power and fine writing, although it appears an unlikely candidate for the commercial theatre. It might, however, look better if presented by a more experienced cast and presented on a stage, rather than in the intimacy of a theatre-in-the-round.

Marian Reardon, as Queen Phaedra, falls short in the trying role, but hits a peak of effectiveness during her unsuccessful seduction scene with Hippolytus. Stanley Pitts, who plays the latter role, demonstrates the emotion of cold marble throughout this scene. Lester Rawlins, returning to the Arena State as Theseus after a two-year absence, is effective and would do still better except for a clanking suit of armor.

Jacqueline Dudley, as Aphrodite, goddess of love, is costumed even more strangely in what appears to be a leather harness, or perhaps chastity belt, over her flowing gown. *Lowe.*

Caricature

Los Angeles, April 20.

Ebony Showcase Theatre (Nick and Edna Stewart) presentation of comedy in two acts (four scenes) by Irving W. Phillips. Staged by Demetrios Vilan; set, Paul Rodgers. At Ebony Showcase Theatre, Los Angeles, April 20, '54; $2.40 top.

Kate Drew ..... Mary Emma Watson
Judy Marlow ..... Tommie Moore
Nelson Crandell ..... Bernie Hamilton
J. B. Conway ..... Earl Smith
Mr. Rumple ..... Nick Stewart
Anna ..... Orchid Oliver
Dr. Winslow ..... Amos Reese
Sgt. Mallory ..... Reggie Armstrong
First Photographer ..... Lew Braddock
Second Photographer ..... Clarence Watson

There's a good legit musical idea being sidetracked here. The peculiar angle is that "Caricature" appears to have been originally written as a musical. The music cues fall noticeably into place; it's still in two-act form; and it falls short of the usual length, apparently because of the elimination of the songs. As a straight dramatic offering, it's weak.

Basic idea is good and scripter Irving W. Phillips has a way with dialog. Consequently, he might be able to convert it into a dramatic fantasy if he cares to expend the effort. Plot hinges on the return to N.Y. of artist Nelson Crandall after months in a hospital following a jungle plane crash while on a USO tour.

He's got a mental block that prevents him from continuing to draw —which sadly complicates the lives of his cartoon characters, notably "Mr. Rumple," who has come all the way from Oblivia to get things straightened out. In the process, he also straightens out Crandall's romantic situation and provides a not inconsiderable amount of fun in a script that is light, amusing and provocative in its fantasy.

Director Demetrios Vilan has done a fine job of staging and there are some very good performances to help achieve the proper pace. Nick Stewart carries the bulk of the comedy chores with ease and aplomb, making the most of the "Rumple" characterization. There are also good portrayals from Bernie Hamilton and Tommie Moore as the artist and his gal; from Mary Emma Watson as a man-hungry gal; and from Amos Reese as a psychiatrist. Paul Rodgers did the effective single set. *Kap.*

Oklahoma

Honolulu, May 12.

Honolulu Community Theatre production of Rodgers & Hammerstein musical comedy in two acts. Directed by Edward Mangum; musical direction, Delores Wunsch; dances staged by Josephine Taylor; settings, William Allison; costumes, Veryle Allison. At Ruger, Honolulu, May 12, '54; $2.40 top.

"Oklahoma," with a decade of pro playing behind it, has jumped into the amateur league in a transition of newsworthy significance. Judging from Honolulu staging, the Rodgers & Hammerstein classic is a cinch to be around for decades more.

Director Ed Mangum has done an ambitious, largely-successful job of recreating the spirit of the original Broadway presentation, with heavily pre-sold show probably in for a nine-week run. That's a terrific response for amateur theatre and it's evidence of the magnetic drawing power of the perennially-popular music.

In the limited confines of a 600-seat house, 35 participants on stage for the ever-stirring finale don't seem crowded, due in part to the Ruger's deep stage and the clever pocket-sized sets that never take up more than a portion of entire stage. Two pianos, played by Delores Wunsch and Helen Kimzey, provide good accompaniment.

Mangum, in his bowout Hawaii production, draws upon a well-rounded cast for major assist. Some of the characters aren't too effectively played and none of the voices is of professional calibre but the leads come off excellently. Youthful Ed Kenney, who sang the romantic lead in "Paint Your Wagon" here some months ago, gallops off with starring honors as Curly. Good-looking Island-born youth is a pro, having made several Hawaiian records and gaining attention as a guest soloist at niteries.

Lorraine Santschi, formerly in New York musicals, plays Ado Annie, and Phyllis Sydney, who was with the Pittsburgh Light Opera, is Laurey, both clicking. Also scoring are Elsie Russell as Aunt Eller, and Yankee Chang as Ali Hakim. Dick Kuch, Janet Grout and Jack Annon click as leading dancers. *Walt.*

Equity Review

Jacobowsky & Colonel

(LENOX HILL, N. Y.)

As it rings down the curtain on "Jacobowsky and the Colonel," Equity Library Theatre closes its first decade with a record of having shown 16,000 actors in over 300 productions. A lusty revival of the Werfel-Behrman opus is a suitable swan song to a vigorous season, being a good showcase for some promising talents.

As World War II converges on Paris an assortment of continentals makes for the ports, among them droll S. L. Jacobowsky and stuffy Colonel Stjerbinsky, played respectively by Maurice Shrog and Irwin Charone. This casting is good, with Shrog being poignantly amusing in the Chaplin manner and a proper foil for Charone's hilariously apoplectic Colonel.

Leo Bayard informs the Colonel's orderly with a quiet whimsy that once literally stops the show. Carl Don's Tragic Gentleman is standout, his evocation of a dying city being a rare moment, while Allan Rich provides a flimsy Gestapo official. Sydney G. Stevens' Brigadier is well-drawn and Drummond Erskine is clipped as a British agent.

On the distaff side, the production is weaker, Jane Bronson's Marianne lacking tang and seemingly being self conscious. Margit Forssgren's Mme. Bouffier is done in the French manner, and Lidija Franklin shows briefly as a handsome Cosette. The rest of the cast portray various vivid types.

Joseph Brownstone's direction copes adequately with the ensemble scenes, but permits some of the intimate moments to lose color. Luckily, it retains the pathos behind the laughter. Sonia Lowenstein does a practical job of converting the stage into points on the Route National between Paris and St. Jean de Lez.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Carousel (O)—N. Y. City Light Opera Co.; prod.; William Hammerstein, dir.

Longshot Plays

Continued from page 1

critical and boxoffice firecracker with "Caine Mutiny Court Martial," dramatized from his "Caine Mutiny" novel.

Charles Lederer and Luther Davis adapted the book and Robert Wright and George Forrest arranged Borodin's original score and supplied the lyrics of "Kismet," which split the critics but has drawn consistent capacity attendance. Richard Adler and Jerry Ross provided the songs for "Pajama Game" to go with the George Abbott-Richard Bissell adaptation of the latter's "7½ Cents" novel, And John Latouche and Jerome Moross, not previously identified with such eminence, copped the N. Y. Drama Critics Circle award for "Golden Apple" as the best musical of the season.

Ring Cash Register

Maurice Valency, previously the adaptor of "Madwoman of Chaillot" and "The Enchanted" from Jean Giraudoux originals, rang the cash register with "Ondine" from the same author's French. Samuel Taylor, whose "Happy Time" was a goldmine several seasons ago, repeated with "Sabrina Fair." But they're exceptions to the season's generality about the rise of newcomers.

Of the directors, one "newcomer" (at least technically, since he rarely has had stager billing) was Alfred Lunt, with a virtuoso job on "Ondine." Jose Quintero graduating from off-Broadway, drew respectful attention as the director of "In the Summer House," while Charles Laughton, also technically an "unknown," surprised no one with his expressive staging of "Caine Mutiny Court Martial." Walter F. Kerr, drama critic of the N. Y. Herald Tribune, did a deft staging job on "King of Hearts," written by Jean (Mrs.) Kerr and Eleanor Brooke.

H. C. Potter wiped out sorry memories of "Point of No Return" with deft staging of "Sabrina Fair," Howard Lindsay had an official "first" as the expert director of "Prescott Proposals," which nevertheless failed to repeat his and collaborator Russel Crouse's "State of the Union" click of several years ago.

Newcomer players who scored (or familiar names who achieved bigger success than before) included Deborah Kerr and John Kerr ("Tea and Sympathy"), Audrey Hepburn ("Ondine"), Lloyd Nolan ("Caine Mutiny Court Martial"), Renee Jeanmaire ("Girl in Pink Tights"), David Wayne and John Forsythe ("Teahouse of the August Moon") Carol Haney ("Pajama Game"), Hermione Gingold and Billy De Wolfe ("Almanac"), Geraldine Page and Louis Jourdan ("Immortalist"), Doretta Morrow ("Kismet"), and Kay Medford ("Lullaby").

Seasoned veterans who came through as expected included Dorothy Gish ("Trip to Bountiful"), Josephine Hull ("Cadillac), Margaret Sullavan, Joseph Cotten and John Cromwell ("Sabrina"), Shirley Booth ("Beautiful Sea"), Franchot Tone ("Oh Men, Oh Women"), Ina Claire ("Confidential Clerk"), Burgess Meredith ("Remarkable Mr. Pennypacker"), Jose Ferrer (City Center season), Alfred Drake ("Kismet"), John Raitt ("Pajama"), Edna Best ("Ladies of the Corridor" and "Mademoiselle Colombe"), Ruth Draper (solo dramas), Katherine Cornell ("Prescott"), Henry Fonda ("Caine") and Cedric Hardwicke ("Burning Glass").

In the ranks of designers, too, the emphasis was on comparative outsiders. For the first time in the 13 years VARIETY has polled the critics, Jo Mielziner didn't win or tie for the best-designed classification, although he drew praise for his "Beautiful Sea" scenery. Peter Larkin copped critical honors with "Teahouse" (with "Ondine" as a dividend) and William and Jean Eckart won attention with "Golden Apple."

In the producer field, the Playwrights Co. had its greatest season with three simultaneous smashes, "Tea and Sympathy," "Sabrina" and "Ondine." Paul Gregory continued his remarkable record with "Caine," Maurice Evans and George Schaefer teamed spectacularly with "Teahouse" and Max Gordon made a "comeback" with "Cadillac." Producers Theatre (Roger L. Stevens, Robert Whitehead and Robert W. Dowling) made an interesting entry into managerial ranks.

Inside Stuff—Legit

Backers of the Elaine Perry production of "King of Hearts," currently at the Lyceum Theatre, N.Y., include actress Dorothy Patten, representing a syndicate, $600; Sefton Darr, Miss Perry's secretary, $100; Kenneth Banghart, radio-tv announcer-commentator, $600; Leonard Goldenson, Am. Br.-Par. Theatres prexy, $2,400; Arthur Van Horn, radio-tv commentator, $300; George Banyai, the play's company manager, $300; actor Robert Quarry, $150; tv producer Max Liebman, $1,200; Lawrence Langner and Theresa Helburn, Theatre Guild co-directors, $600 each; souvenir program agent Al Greenstone, $1,200; Ruth Green, secretary of the League of N.Y. Theatres, $1,200; talent agent Daniel Hollywood, $800; Marilyn Clark (Mrs. Hollywood), $300; Harriet Levy, Hollywood's secretary, $300; legit producer Rita Allen, $1,200; actor-director-author Elliott Nugent, $1,200; Nugent's daughter Nancy and her husband, Francis Bethencourt, $300 each; actor-director John Gerstadt, Nugent's son-in-law, $750; his daughter, Annabelle Lee Nugent Gerstand, $600; actor-musician Conrad Janis, $200; actor Robert Emhardt, $600; Mrs. Victoria Kearny, of General Artists Corp., $600; agent Eddie Jaffe, $600; theatrical attorney Robert Rockmore, $2,400; Joe McGee, of the William Morris Agency's legit department, $200; Lillian Pickard, with the Rita Allen office, $1,200; Saul Lazarow, of General Artists Corp., $300; actor Winston Ross, $300; Thomas J. Legate, representing Broadway Angels, Inc., an investment syndicate, $600; William Doerflinger, manager of the Playhouse, Wilmington, Del., $1,200; legit pressagent Bill Doll, $300; author's agent Sara Enright, $200; aetor Richard Derr, $200; Mrs. Edward Choate, wife of the show's general manager, $600; Ira Mangel, an assistant to pressagent Doll, $300, and Janet Cohen and Mary S. Kelly, of Brandt & Brandt, author's agent, $600 each. Production was capitalized at $60,000, with provision for 20% overcall.

The Playwrights Co.'s William Fields took advantage of the N. Y. Drama Critics' poll in VARIETY last week to vox pop at the N. Y. Times, "now that it has been demonstrated . . . that Deborah Kerr and Audrey Hepburn are the stage's finest actresses, may I respectfully suggest that the next activity of the critics be to conduct another poll. Perhaps they can look into the misguided correspondents to the Drama Mailbag who, in recent weeks, have been critical of the stature and position of Audrey Hepburn as one of the world's greatest actresses in order to ascertain which of the letterwriters is the silliest." Goes without reminding that Miss Hepburn is under the Playwrights Co. production banner.

Meantime, three letters to the Times' Drama Mailbag just preceding Fields' publicity pitch continued the pro and con on "Ondine," in this instance only one negative, the other three slapping down her detractors.

Joe Laurie Jr. will "have to be enshrined in the roaring fire of our hearts," as Harry Hershfield so well phrased it to VARIETY, in answer to a decision by the board of governors of The Lambs Club that it deems it unwise "on some wintry night, when the fire is roaring high" to consign the late author-comedian's ashes to the fireplace. This was an expressed wish in his will but apparently he wasn't thinking of the fact that the fireplace is in the main dining room; that it might create some unthinking wisecracks ("you know how comedians are!," said a club spokesman); and then there is also the feeling it "might be construed as creating a second crematory." William Degen Weinberger, who has been counseling June (Mrs. Joe) Laurie Jr., the widow, will make other provisos for the ashes.

Production of "Anything Goes" on NBC-TV's "Colgate Comedy Hour" last February is believed to have been a factor in stimulating summer theatre interest in the musical. At present seven strawhats, including tents, have the Cole Porter work scheduled for production this season. There were only three productions of the musical last summer. "Colgate" presentation was an hour-long condensation of the musicomedy, with Ethel Merman, Frank Sinatra and Bert Lahr heading the cast.

'OKLA' TO TOUR AGAIN AS BUS-TRUCK SETUP

Having repeatedly played the regular road outlets, "Oklahoma" will motor into off-the-route territory next season. A bus and truck tour of U. S. and Canadian towns, off the main railroad lines, is being mapped for a September start.

Trek, consisting predominantly of one-niters, will be under the production auspices of Nick Mayo, Philip Mathias and Jean Barrere, Trio, former stage managers of the New York and touring companies of "South Pacific," have obtained the exclusive U. S. and Canadian touring rights to the musical.

Tour is being booked by Clarence Jacobson, with tentative plans calling for opening in Bridgeport, Conn. Company would then head to upper N. Y. state and from there play dates in eastern Canada, northwestern Pennsylvania, the midwest and Texas, with a windup swing back east. There'll be no cuts in the production and if the tour proves successful the producing trio hope to repeat with "South Pacific," "Carousel" and other Rodgers & Hammerstein works.

Name Frances Herridge N.Y. Post Drama Editor

Frances Herridge has succeeded the late Vernon Rice as drama editor of the N. Y. Post. Miss Herridge, former dance and music critic for the paper, will continue in that capacity and also cover off-Broadway productions, besides her legit editorial duties.

She also contributed to the women's page, but discontinues that.

'Norway' Opens Newport

Newport, May 25.

Casino Theatre here will open a 10-week season July 5 with the touring package of "Song of Norway," starring Lucille Manners. Sara Stamm, who's been associated with the spot for 13 years, will continue as producer.

N.Y. City Center Had New Attendance Peak, But $227,135 Deficit

Largest operating loss in the 10-year history of the New York City Center of Music and Drama was registered during the recent season, ended last April 24. Deficit of $227,135.27 was tabbed for the 12-month period, with only the legit series, produced by Jean Dalrymple, with Jose Ferrer starring and supervising, showing a profit.

Report by board chairman Newbold Morris last week noted that because of the Center's policy of writing off production costs against current productions the season's loss is reflected in inventory including costumes, sets and lighting equipment, which will be available for future productions.

During the '53-54 stanza, attendance at 498 performances, including opera, ballet, drama and the special "Oklahoma" booking, totalled 962,457, accounting for a gross of $1,898,750.50. Stacked against the previous season's attendance for 530 performances, that represented a 116,246 increase in ticket sales.

B. o. receipts were $584,927.98 for 95 Opera Co. performances, $821,742.74 for 227 Ballet Co. performances, $350,526.68 for 64 Theatre Co. performances, $79,942.15 for 72 performances of "Misalliance" on Broadway and $61,610.95 for 40 showings of "Oklahoma."

A record Centre gross, $55,000, was racked up by the ballet company during an extra eight-performance run of "The Nutcracker," a new entry. An opera season of five productions left the company with "an enormous deficit," according to Morris. Also announced at the meet was the addition of three new board members, Goddard Lieberson, Columbia Records' exec veepee; Roger L. Stevens, realtor and member of Producers' Theatre and Playwrights Co., and Davidson Taylor, NBC's director of Public Affairs.

Chi So-So; 'Juliet' $33,400, Closing; 'Itch' Exits at 17G, 'Angels' $15,200

Chicago, May 25.

Loop biz held about even last week with the previous frame. "Seven Year Itch" departed the Erlanger after 35 weeks and "Stalag 17" folded at the Great Northern Saturday (22) after a two-week stay. "Me and Juliet" shutters at the Shubert and "My 3 Angels" at the Selwyn next Saturday (29), leaving "Time Out for Ginger" at the Harris and "Twin Beds," which opened Sunday (23) at the Blackstone as the Loop's two June entries.

Estimates for Last Week

Stalag 17, Great Northern (2d wk) ($2.75; 1,500) (George Tobias). Over $7,900; closed Saturday (22).

Me and Juliet, Shubert (7th wk) $4.60; 2,100). Almost $33,400; folds next Saturday (29), but may be sent out again next fall.

My 3 Angels, Selwyn (3d wk) ($4.15; 1,000) (Walter Slezak). Over $15,200; folding next Saturday.

Seven Year Itch, Erlanger (35th wk) ($4.60; 1,334) (Eddie Bracken). Nearly $17,000; exited Saturday (22) for the road.

Time Out for Ginger, Harris (19th wk) ($4.15; 1,000) (Melvyn Douglas). Topped $13,700.

'GUYS' FOLDS, DETROIT; HEFTY $35,300 FINALE

Detroit, May 25.

"Guys and Dolls" grossed an excellent $35,300 in the second and final week at the 2,050-seat Shubert. Top was $4.50 Fri. and Sat. eves and $3.95 other eves. Musical broke up here, ending a three-and-a-half year career.

This looks like the end of the 1953-54 legit season in Detroit. Neither the Shubert nor the 1,482-seat Cass has any more bookings in sight.

Philly Season

Continued from page 85

"Sabrina Fair," "Girl in Pink Tights" and "Solid Gold Cadillac."

Shows that tried out here and subsequently flopped on Broadway were "Take a Giant Step," "The Strong Are Lonely," "Ladies of the Corridor," "A Trip to Bountiful," "Mademoiselle Colombe," "The Starcross Story," "Lullaby" and "The Immoralist." Tryouts that died here were "Flame-Out," "The Paradise Question," "Make Momma Happy" and "Mardi Gras."

Shubert Theatre, largest of the town's playhouses, had six shows for a total of 17 weeks and racked up approximately $620,000 total gross. Top draws at the house included Danny Kaye's vaude bill, with four weeks at $173,000; "Kismet," which picked up after a slow start to tally $152,000 in four weeks, and "Girl in Pink Tights," with a smash $142,000 in three stanzas.

Other Shubert offerings included Beatrice Lillie, $44,000 in two weeks; "Guys and Dolls," $46,300, one week, and "Oklahoma," which garnered $62,000 in its final three weeks.

Forrest Theatre, with 21 weeks, amassed close to $600,000. "By the Beautiful Sea," last of the three new musicals of the season, was the house topper with $127,000 for a three-week stand. The musical broke the house record with a $46,330 take on the final week of its stay.

"Porgy and Bess" built steadily during its three weeks to draw more than $97,000. "Guys and Dolls" picked up $37,000 in a week's return visit, and "Oklahoma," on its first appearance of the year, drew $65,000 in two semesters.

Locust Theatre, with 10 productions running 19 weeks, wound up the season with $240,000 in the till. The Walnut Street clocked approximately $217,000, with nine productions for 17 weeks, close to $60,000 being accounted for by two weeks of "Dial M For Murder."

Theatre Guild-American Theatre Society subscription series ran one short of its skedded 10 plays. The Guild-ATS also failed to produce a promised musical, and reimbursements are now being made. Until the start of this month it was thought the subscribers would be given either "Picnic" or "The Pajama Game," but both shows bypassed Philly.

B'way Season

Continued from page 85

earner, with "Kismet," "Ondine" and "Oh Men, Oh Women" moderate clicks and perhaps "Anniversary Waltz" and "King of Hearts" as potential payoffs.

City Center, already a factor in the New York legit picture, assumed greater importance this season with Jose Ferrer's smash series of self-starring revivals, "Cyrano de Bergerac," "The Shrike," "Richard III" and "Charley's Aunt," plus the start of a new unit, headed by William Hammerstein, producing revivals of "Show Boat" and Fledermaus," with "Carousel" due June 2, technically after the close of the current season.

Boost From Phoenix

Phoenix Theatre, an "off-Broadway" stock operation started this season by T. Edward Hambleton and Norris Houghton, was a definite addition with productions of "Madam, Will You Walk," "Coriolanus," "Golden Apple" and "Sea Gull," of which "Apple" drew enough critical enthusiasm and boxoffice response to be transferred uptown. It's still an uncertain payoff prospect there. In a general surge of the off-Broadway theatre, "End As a Man" and "Girl on the Via Flaminia" also reached the Main Stem.

The comparative health of Broadway this season was indicated further by two rarely-noted factors. One was that the perennial theatre-shortage was more frequent, prolonged and severe than usual (in one period of several successive weeks, every one of the 16 Shubert houses was lighted) and the independently operated theatres were generally occupied more weeks than normal. The fact that the old Avon and the Vanderbilt failed to make operating costs and are lost to legit does not alter the situation, as both were no longer considered desirable houses commercially.

The other less obvious factor in the good legit season was the relatively few big-money ops. Only "Carnival in Flanders" turned out to be real disaster, although the failures of "Sherlock Holmes," "Pin to See the Peepshow," "Strong Are Lonely" and "Prescott Proposals" were costly by straight-play standards.

Several shows presented in Broadway theatres are not included in the above figures or the accompanying tabulations, as they are not officially legit productions. For example, the current Victor Borge show, "Comedy in Music," is a sort of variety entertainment and is under American Guild of Musical Artists' juridiction. Similarly, "At Home with Ethel Waters," was a vaude show, under American Guild of Variety Artists jurisdiction.

Current Road Shows

(*May 24-June 5*)

Dial M for Murder (Maurice Evans)—Biltmore, L. A. (24-29) (closing).

Evening With Beatrice Lillie (Beatrice Lillie)—Aud., Rochester (24-25) Erlanger, Buffalo (26-29); Her Majesty's, Montreal (31-5).

King and I (Yul Brynner, Patricia Morison) — Philharmonic Aud., L.A. (24-5).

Me and Juliet—Shubert, Chi. (24-29) (closing).

My 3 Angels (Walter Slezak)—Selwyn, Chi. (24-29) (closing).

Picnic (Ralph Meeker)—Music Hall, K. C. (24-27); Aud., Denver (28-29); Biltmore, L. A. (31-5).

Porgy & Bess—Hartman, Columbus (24-29); Aud., Denver (1-5).

Seven Year Itch (Eddie Bracken)—Hanna, Cleve. (24-5).

South Pacific (Jeanne Bal, Webb Tilton)—National, Wash. (24-5).

Stalag 17—Great Northern, Chi (24-29).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi. (24-5).

Twin Beds—Blackstone, Chi (24-5).

'Fauna' Barn Tryout

"Feathered Fauna," new comedy by Charles Robinson and Jean Dalrymple, will be tried out this summer at the Somerset (Mass.) Playhouse.

Play is scheduled for production sometime in August.

'BRIGADOON' 35G, S.F.; KABUKI LIVELY $19,000

San Francisco, May 25.

With simultaneous openings May 17 of the Civic Light Opera season and the Kabuki Dancers local legit activity perked last week. Large local oriental colony is helping boost the Kabuki troupe and it looks solid for its two-week stand. Warm reviews also helped.

"Brigadoon" garnered mixed reviews, but is strengethened by heavy CLA subscription.

Estimates for Last Week

Brigadoon, Curran (1st wk) ($4.75; 1,775) (Pamela Britton, William Johnson, Dorothy MacNeil). Nice $35,000.

Kabuki Dancers, Geary (1st wk) ($4.50; 1,550). Strong $19,000.

'King' Wow $63,500, 'Dial' $25,300, L.A.

Hollywood, May 25.

Two local productions folded over the weekend after fair sessions, but the two road offerings that preemed here last week set hot paces in their initial sessions. There's one newcomer this frame, "Tin Pan Alec," which bows tonight (Tues.) at the Ivar Theatre.

Estimates for Last Week

Dial M for Murder, Biltmore (1st wk) (1,636; $3.85). Over $25,300 for first of two frames, both on Theatre Guild; previous week's final in San Francisco tabbed $33,400; show folds here next Saturday (29).

King and I, Philharmonic Aud (1st wk) (2,670; $4.80). Socko at nearly $63,500 to start eight-week run.

Letter to Mother, Civic Playhouse, (5th wk) (400; $3.60). Up to $3,000 before closing.

White Cargo, Las Palmas (3d wk) (400; $3.30). Disappointing $1,500 on the finale, for a three-week total of $5,000 and a loss of about $3,000.

BALLET THEATRE 37G, ENDS BOSTON SEASON

Boston, May 25.

Ballet Theatre in seven performances nabbed a slick $37,000 at the 3,000-seat Opera House last week. House was scaled at $1 to $4.

This winds up the regular legit season here, with nothing on the agenda until local strawhats get going at the end of June.

Bowdoin's 'Cat's Away' Due for Silo Showing

"While the Cat's Away," musical revue preemed recently at Bowdoin College, will be given a two-week strawhat showing this summer in Middlebury, Vt. It's the first original production at Bowdoin to be picked up for barn production. Several silo managers caught the campus presentation with a view to possible bookings.

Written by William Beeson, III., and Frederick Wilkins, Bowdoin sophomores, the revue was originally presented May 4-5 at the college's Memorial Hall by the Masque and Gown. Strong demand for seats prompted a re-showing last Saturday (22) and Monday (24).

Current London Shows

London, May 25.

(Figures denote premiere dates)
Airs Shoestring, Royal Ct. (4-22-53).
Angels in Love, Savoy (2-11-54).
As Long As Happy, Garrick (7-8-53).
Boy Friend, Wyndham's (12-1-53).
Burning Glass, Apollo (2-18-54).
Charley's Aunt, Strand (2-10-54).
Dark Light Enough, Aldwych (4-30-54).
Day By The Sea, Haymarket (11-26-53).
Facts of Life, Duke York (5-4-54).
Folies Bergere, Pr. Wales (9-24-53).
For Better Worse, Comedy (12-17-52).
Going To Town, St. Martin's (5-20-54).
Guys and Dolls, Colliseum (5-28-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Intimacy At 8:30, Criterion (4-29-54).
King and I, Drury Lane (10-8-53).
Love Match, Palace (11-10-53).
Manor of Northstead, Duchess (4-28-54).
Moon Is Blue, Vaudeville (2-5-54).
Mousetrap, Ambas. (11-25-52).
Old Vic Repertory, Old Vic (9-14-53).
Pal Joey, Princes (3-31-54).
Prisoner, Globe (4-14-54).
Question of Fact, Piccadilly (12-10-53).
Reluctant Heroes, Whitehall (9-12-50).
Ring Out Bells, Vic. Pal. (11-12-52).
Sleeping Prince, Phoenix (10-5-53).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Waiting For Gillian, St. Jas. (4-21-54).
Wedding in Paris, Hipp. (4-3-54).
Wish You Were Here, Casino (10-10-53).
Witness Prosecution, W. Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS
Impressario Smyrna, Arts (5-26-54).
Cockles & Champagne, Saville (5-28 54).
Both Ends Meet, Apollo (6-9-54).
After the Ball, Globe (6-10-54).
Mountains of Five, Strand (6-10-54).
CLOSED LAST WEEK
Bombshell, Westminster (5-1-54).
Fifth Season, Cambridge (2 24-54).

B'way's Up 'n' Down Season Continues; 'Pajama' $51,400, 'Fledermaus' 24G, Shirley 50G, Jeanmaire $38,500

Broadway continued spotty last week, with five shows registering drops of $1,000 or more. Remaining entries held fairly steady and in the case of one musical took a nice jump.

Only preems this week are the off-Broadway presentation of "Montserrat" at the Barbizon-Plaza Theatre and "The Sorcerer," last in a 10-week Gilbert & Sullivan series, at the President Theatre. Both shows bowed last night (Tues.). Sole closer last Saturday (22) was "Confidential Clerk."

Only Broadway preem last week was "Fledermaus," which bowed Wednesday (19) as the second production in a six-week series of operettas at the City Center.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% amusement tax, but grosses are net: i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (7th wk; 53) (C-$4.40; 1,160; $28,000) (Macdonald Carey, Kitty Carlisle). Almost $24,000 (previous week, $23,200).

By the Beautiful Sea, Majestic (7th wk; 52) (MC-$6.60; 1,510; $58,000) (Shirley Booth). Nearly $50,000 (previous week, $54,500).

Caine Mutiny Court Martial, Plymouth (18th wk; 140) (D-$5.50-$4.80; 1,062; $3,500) (Henry Fonda, John Hodiak, Lloyd Nolan). Over $33,700, a new high for run, with theatre parties eliminated (previous week, $33,200); Barry Sullivan replaces Henry Fonda, next week.

Can-Can, Shubert (55th wk; 436) (MC-$6.60; 1,361; $50,160). Held at $50,500.

Confidential Clerk, Morosco (15th wk; 116) (C-$7.15; 935; $30,200) (Ina Claire, Claude Rains, Joan Greenwood). Nearly $13,800 (previous week, $12,500); closed last Saturday (22), with production cost of approximately $60,000 (including about $25,000 tryout profit) just about recouped.

Fifth Season, Cort (70th wk; 555) (C-$4.40; 1,056; $25,227) (Menasha Skulnik, Richard Whorf). Just $15,500 (previous week, $17,500).

Fledermaus, City Center (1st wk; 8) ($3; $3,090; $50,160). Opened last Wednesday (19) to six favorable reviews and one negative notice (Atkinson, Times); grossed over $24,000 for first eight performances.

Girl in Pink Tights, Hellinger (12th wk; 91) (MC-$6.60; 1,527; $53,000) (Renee Jeanmaire, Charles Goldner). Almost $38,500 (previous week, $40,000).

Girl on the Via Flaminia, 48th St. (8th wk; 60) (D-$4.40-$3.30; 925; $18,300). Almost $6,500 (previous week, $6,000); closes next Saturday (29).

Golden Apple, Alvin (5th wk; 39) (MC-$4.40-$3.30; 1,150; $40,807). Nearly $26,400 (previous week, $26,000).

John Murray Anderson's Almanac, Imperial (24th wk; 188) (R-$6.60; 1,400; $50,000) (Hermione Gingold, Billy De Wolfe). Over $31,600 (previous week, $31,700).

King of Hearts, Lyceum (8th wk; 58) (C-$5.50-$4.40; 995; $23,389) (Donald Cook, Jackie Cooper). Almost $18,100 (previous week, $18,200).

Kismet, Ziegfeld (25th wk; 196) (MD-$6.60; 1,528; $57,908) (Alfred Drake). Nearly $57,900 (previous week, $57,900).

Oh Men, Oh Women, Miller (23d wk; 190) (C-$5.50-$4.40; 920; $23,248) (Franchot Tone). Held at almost $18,100.

Ondine, 46th St. (14th wk; 109) (D-$7.15; 1,139; $41,644) (Audrey Hepburn, Mel Ferrer). A new straight play record, $42,280 (previous week, $42,175).

Pajama Game, St. James (2d wk; 12) (MC-$6.60; 1,571; $51,717) (John Raitt, Janis Paige, Eddie Foy, Jr.). Over $51,400 (previous week, $37,000 in four performances and two previews).

Remarkable Mr. Pennypacker, Coronet (21st wk; 165) (C-$7.15; 1,027; $28,262) (Burgess Meredith, Martha Scott). About $13,500 (previous week, $14,500).

Sabrina Fair, Royale (27th wk; 213) (C-$5.50-$4.40; 1,172; $29,000) (Margaret Sullavan, Joseph Cotton). Nearly $26,800 (previous week, $27,800); Leora Dana and Tod Andrews take over as stars next week.

Seven Year Itch, Fulton (79th wk; 629) (C-$5.50-$4.40; 1,063; $24,000) (Tom Ewell). Almost $20,200 (previous week, $19,700).

Solid Gold Cadillac, Music Box (29th wk; 229) (C-$5.50-$4.40; 1,077; $27,811) (Josephine Hull). Over $26,600 (previous week, $26,900); star still ill, with the understudy subbing.

Tea and Sympathy, Barrymore (34th wk; 269) (D-$5.50-$4.40; 1,060; $28,300) (Deborah Kerr). Held at nearly $28,700; Joan Fontaine succeeds as star next week.

Teahouse of the August Moon, Beck (32d wk; 256) (C-$5.50-$4.40; 1,214; $31,681) (David Wayne, John Forsythe). Held at almost $32,200.

Wonderful Town, Winter Garden (64th wk; 508) (MC-$6.60; 1,510; $54,173) (Carol Channing). Almost $36,400 (previous week, $34,500).

Miscellaneous

Sea Gull, Phoenix (2d wk; 16) (D-$3.30; 1,150; $22,300). Over $22,300 (previous week, $22,600).

Scheduled Opening

Carousel, City Center, June 2.

'S. P.' $34,700, D.C.; Fair First Week

Washington, May 25.

"South Pacific," launching an indefinite hot weather run at the air conditioned National Theatre, grossed $34,700 for its initial week. Musical started a little slowly, but picked up boxoffice pace as the week moved along and wound up with a strong weekend.

The advance sale, originally disappointing, also gathered momentum during the week. It remains to be seen, however, whether the Rodgers-Hammerstein smash will be able to stick it out all summer here.

'PORGY' $28,900, CLEVE.; 'ITCH' CURRENT THERE

Cleveland, May 25.

Second stanza of "Porgy and Bess" climbed to over $28,900 last week at the 1,500-seat Hanna, at a $4.75 top. Opera grossed $26,800 the previous week. Both figures included tax, which the non-profit show retains.

Hanna has "Seven Year Itch" current, with Eddie Bracken as star.

'Picnic' $17,500, Cincy; Twofered 'Beds' $12,000

Cincinnati, May 25.

Cincy's legit season ended last week with local rarity of two shows simultaneously. "Picnic" was fair, but below expectations at $17,500 in the 2,500-seat Taft at $3.96 top.

"Twin Beds," at a $3.50 top (and two-for-ones) at the 1,300-seat Cox, grossed a profitable $12,000.

Northport (NY) Barn Also Booking Parties

Spread of theatre party sales to the strawhat circuit is continuing. Red Barn Theatre, Northport, N.Y., beginning a 10-week season June 2, has set aside Friday and Sunday evenings for benefit performances.

Arena will be operated by William Hunt, with Barbara Kennedy serving as his assistant. Latter will also share stage manager chores with Elex Ingersoll. Business details will be handled by Patricia MacLeod.

Also giving the nod to theatre party audiences is the Berkshire Playhouse, Stockbridge, Mass., where the entire opening week, beginning June 14, has been sold to the Junior League of Pittsfield, Mass.

BEA $14,900 (6), COLUMBUS

Columbus, May 25.

"An Evening With Beatrice Lillie" took in a fair $14,900 in six performances at the Hartman Auditorium here last week. It opened Wednesday (19) and ran through Saturday (22), playing at a $4.60 top.

Revue is splitting this week between the Auditorium, Rochester and the Erlanger, Buffalo.

Plays Abroad

After the Ball

Glasgow, May 11.

Tennent Productions, Ltd., presentation of an operetta (two acts; six scenes) by Noel Coward; based on Oscar Wilde's "Lady Windermere's Fan." Stars Mary Ellis, Vanessa Lee, Peter Graves, Graham Payn and Irene Browne. Directed by Robert Helpmann. Sets and costumes, Doris Zinkeisen. Musical director, Norman Hackforth. At King's Theatre, Glasgow.

Lady Jedburgh ..... Betty Felstead
Lady Paisley ..... Anna Halinka
Mrs. Cowper-Cowper ..... Ailsa Gamley
Lady Plymdale ..... Lois Green
Lady Stutfield ..... Pom Marmont
Mr. Dumby ..... Dennis Bowen
Mr. Cecil Graham ..... Tom Gill
Lady Windermere ..... Vanessa Lee
Lord Windermere ..... Peter Graves
Mr. Hopper ..... Graham Payn
Lord Darlington ..... Shamus Locke
The Duchess of Berwick ..... Irene Browne
Lady Agatha Carlisle ..... Patricia Cree
Parker ..... Leslie Pearson
Lord Augustus Lorton ..... Donald Scott
Mrs. Erlynne ..... Mary Ellis
Mr. Guy Berkeley ..... Raymond Sivigear
Mr. Rufford ..... Bill Horsley
Lady Ruckinge ..... Silvia Bermish
Miss Graham ..... Maureen Quinney
Mrs. Hurst-Green ..... Marion Grimaldi
Mrs. Arthur Bowden ..... Margaret Gibson
Footman to Lord Darlington ..... Bill Horsley

Combo of Noel Coward wit in lyrics and syrupy tunefulness in music plus the clever if often outdated dialog of Oscar Wilde here results in a notable theatrical occasion. Piece remains complete melodrama and 19th century in spirit, but the Coward musical bits add novelty and interest for modern playgoers while the compelling study of the society outcast remains always intriguing. Coward has generally livened up the 1892 play and given it a new look. Some of the songs almost remind one of a late-night revue. They include a happy little ditty titled, "Stay on the Side of the Angels," sung with charm by Shamus Locke as Lord Darlington; "Oh, What a Century It's Been" and "London At Night."

Familiar plot concerns the beautiful divorcee, Mary Ellis (Mrs. Erlynne), striving to get back into London society and risking her reputation anew in order to prevent the break-up of her daughter (Lady Windermere's) marriage. Reaction of strait-laced Victorian age types to this "bad femme" and her amorous goings-on make for interesting theatre, though dated.

Play is almost stolen by Irene Browne in the non-singing part of Duchess of Berwick, a scandal-mongering dame who loves spicy items of gossip. Her fruity performance is topflight throughout as she wallows in society chit-chat and bids her niece, Patricia Cree (Lady Agatha), go look at the sunsets while she indulges in her hobby.

More laurels go to Shamus Locke, an upcoming singer former thesper with the A Theatre, Dublin, who rec toured England as leading ma. "Annie Get Your Gun" and "Sally." On his bow in a London-bound show, he scores both as an actor and vocally, in the role of Lord Darlington. Vanessa Lee, the chirper from Novello musicals, is always delightful as Lady Windermere. Peter Graves is suitably suave and man-about-townish as Lord Windermere, while Miss Ellis, who first made her name in musicals' parts, plays the mysterious Mrs. Erlynne with competence in her first musical since "Dancing Years," a decade ago.

South African Graham Payn has a lightsome delicate touch as the romantic young hero, "the nice Mr. Hopper," who seeks the hand of young Miss Cree, who portrays Agatha nicely. He gives much scope to the Wilde witticisms.

Direction of Robert Helpmann, actor-producer, attains a high peak in this. The five scenes in London society spots of 1892, especially a ballroom setting, owe much to the vision of designer Doris Zinkeisen. It is Coward's first musical since "Ace of Clubs" in 1950. While not reaching rave heights, it shapes up as entertaining easy-on-the-eye-and-ear fodder, neatly tuned to London West End tastes but with less likely appeal for the U. S. market. *Gord.*

Comment S'En Debarrasser

(How to Get Rid of It)

Paris, May 11.

Jean-Marie Serreau production of expressionistic drama in two acts by Eugene Ionesco. Staged by Serreau; decors, Jacques Noel; music, Pierre Barbaud. At Theatre De Babylone, Paris; $2.50 top.

Amedee ..... Lucien Raimbourg
Madeleine ..... Yvonne Clech
Postman ..... Pierre Latour
Sailor ..... Jean Martin
Mado ..... Dominique Dullin

Theatre De Babylone has definitely established itself as having the most interesting offbeat legit production in town. After its poetic fable of a couple of tramps waiting for a mythical character in "Waiting for Godot," Babylone now comes up with an expressionistic drama of frustration and dreariness that carries an engrossing atmosphere and a macabre comic undertone to put this moral fable across. Though a throwback in style to the German plays of the 1920s, it displays a remarkable tone and atmosphere that makes this both engrossing and interesting. It is a curio hit of proportions here.

This is not the type of play to make for Broadway chances because of treatment of its grim theme, and it's offbeat characteristics. It might be of interest for an enterprising off-Broadway producer. Story concerns a middle-aged couple whose life has become a miserable parody. He is an impotent writer and she drudges at a switchboard to keep them going. Something has been growing in their bedroom for 15 years, and they refer to a strange dead person who, though young, is already old and bearded. It is an incarnated symbol of their inability to love and the dreary, lifeless but palpable thing they created between them.

The scabrous decors amply encase this strange play, and create a solid atmosphere of a macabre serio-comic impasse, aided by the excellent histrionics of Lucien Raimbourg as the husband and Yvonne Clech as the wife. Raimbourg is perfect as the ineffectual would-be writer whose marriage to his wife has reduced her to a carping, sinister woman whose bitterness and biting tongue have long ceased to reach him. Direction by Jean-Marie Serreau is a masterpiece of aplomb, and the functional use of a small set. He builds the eerie atmosphere to its height. Although the play has some slow and repetitive spots, it is primarily engrossing. Music by Pierre Barbaud is in the cacophonous mood of this strange offbeater. *Mosk.*

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Show on B'way

Fledermaus

N. Y. City Light Opera Co. (William Hammerstein, director) production of operetta in three acts; music by Johann Strauss, libretto by Cy Haffner and Richard Genee, English book and lyrics by Ruth and Thomas Martin. Features Jack Russell, Gloria Lind, Adelaide Bishop, Guen Omeron, Lloyd Thomas Leech, John Tyers, Stanley Carlson, Donald Gramm, Harold R. Brown, Carl Nicholas, Lidija Franklin, Robert Pagent, Colee Worth. Staged by Glenn Jordan; choreography, Pagent; costumes, John Boyt; lighting, Jean Rosenthal; conductor, Thomas Martin; production assistant, Michael Shurtleff. At N. Y. City Center, May 19, '54; $3 top.

Alfredo ..... Lloyd Thomas Leech
Adele ..... Adelaide Bishop
Rosalinda ..... Gloria Lind
Gabriel Von Eisenstein ..... Jack Russell
Blind ..... Carl Nicholas
Dr. Falke ..... John Tyers
Frank ..... Stanley Carlson
Sally ..... Lidija Franklin
Prince Orlofsky ..... Donald Gramm
Ivan ..... Thomas R. Powell
Ida ..... Robert Pagent
Frosch ..... Colee Worth
Servants ..... Stanley Bakis, Hill Eller, Alan James, Don Ratka, James Spicer, George Tucker
Guests: Marilyn Bladd, Rina Falcone, Barbara Ford, Ellen Gleason, Sheila Mathews, Dorothy Mirr, Gloria Sacks, Greta Thormsen, Rose Virga, Benjamin Baljeski, Dawin Emanuel, Russell Goodwin, Charles Kuestner, James Martindale, Roland Miles, Benjamin Plotkin, William W. Reynolds, Joseph Tanner.

In thinning the line between opera and operetta, the N. Y. City Center first threw "Show Boat" into its opera series and is now offering the semi-longhair "Fledermaus" as part of its inaugural operetta season. Both shows, however, are also performed at the Center in the opera catagory. "Fledermaus" is in the N. Y. City Opera Co.'s repertory, while the Jerome Kern-Oscar Hammerstein 2d musical was operatized a few weeks earlier.

Switching of the tuners from their accustomed classifications doesn't appear to be working out too well. As legit, "Show Boat" received far more favorable reviews than did the longhair edition of the perennial fave. And although "Fledermaus" is established in the opera fold, it's a deadbeat in a pop legituner series. Johann Strauss' tuneful score and an occasionally bright lyric aren't enough to detract from an antiquated book.

Broad portrayals, sweeping gestures and a general tongue-in-cheek atmosphere fail to rejuvenate charms on this vintage yarn of extra-marital armours and disguised identities. Cast has little opportunity to demonstrate acting merit, but Donald Gramm and Colee Worth have a hokum field day with play's two major acting parts, both comic. Former also has a natural in the tune, "Chacun a Son Gout," while latter's pantomime of a drunken jailer affords some laughs, despite its corniness.

Doing a competent job on the major singing assignments are Lloyd Thomas Leech, Adelaide Bishop, Gloria Lind, Jack Russell and John Tyers. Cast, incidentally, alternates for certain performances, with Harold R. Brown going in for Leech, Guen Omeron taking over Miss Lind's role and Leech moving into Russell's spot. Of the numbers in the show, the most humorous, except for "Chacun," are spotlighted in the first act and includes "When These Lawyers Don't Deliver," "Come Along to the Ball" and "Oh Dear, It Breaks My Heart."

The sole ballet turn is given okay execution by Lidija Franklin and Robert Pagent. *Jess.*

Set Memphis Concerts

Memphis, May 25.

Met opera soprano Marguerite Piazza, wife of local business exec Bill Condon, will headline one of the seven free concerts being staged at Overton Park here this summer. Her appearance will be the week of July 27. Seven-week series is presented admission-free every year by the Memphis Federation of Musicians (AFL, Local No. 71) and the local Park Commission.

Other bookings for the summer season include: tenor Robert Rounseville, the opening week, July 13; Memphis State College Singers, July 20; tenor George Sawtelle, Aug. 3; Shrine Chanters, Aug. 10; soprano Frances Greer, Aug. 17, and Bill Justis and his band as the season finale, Aug. 24. Noel Gilbert will conduct the Memphis concert orchestra.

Balto Season

Continued from page 85

public relations. With Ford's dwindling from legit prominence to something of a small spoke on the UBO wheel, legit has lost its position as a local institution that continuity of playing weeks gave it in the past. When legit is on tap, it is indifferently promoted.

Baltimore Sunpapers, powerful local morning and evening daily, are not helping matters with uncertain legit coverage for their morning spread. With Donald Kirkley, former morning drama critic, shifted to tv coverage, three reporters are alternating in the slot. Though Sunpapers brass claim that they are auditioning the new critic via this alternating schedule, insiders believe the setup may have economic angles. Others see it as a token of the paper's strong support of tv, especially in view of the daily's tv adjunct, WMAR-TV.

Whatever the explanation, the result is rather shaky writing about the theatre in important space that includes the Sunday coverage. Sole authoritatitive critic writing about the theatres here is Gilbert Kanour, of the Evening Sun.

Until recently, dormant legit interest here seemed to be stymied by the weak newspaper coverage and the lack of enterprise emanating from Ford's. Baltimore Central Committee for the Council of the Living Theatre was set up in 1952 to try to build Guild-ATS subscription. Its efforts brought subscribers to a peak figure of 3,500 in 1952. After the initial spurt and the subsequent gradual decline of committee activity, however, the current subscription figure stands at about 2,500.

Several weeks ago, Mrs. Raphael Walter, a committee member, volunteered to make an appeal for subscribers from the Ford's stage during the run of "Picnic." Cards expressing interest in Guild-ATS subscription were placed in the programs.

Reaction to Mrs. Walter's personal pitch was warm and enthusiastic. In response to her appeal, over 1,000 potential subscribers were lined up. Mrs. Walter, who acted professionally under her maiden name, Nancy Baker, proved to a winning speaker and demonstrated the need for an interesting personality to sell legit hereabouts.

In contrast to the current listless approach, Mrs. Walter confronted Joshua Logan, in town to o.o. his staging of the William Inge prize-winner, with the possibility of trying out "Fanny," his upcoming musical, at Ford's next fall. In what was the first direct and aggressive move in the right direction for local legit in years, she guaranteed Logan a $10,000 advance sale through a "citizens committee." Logan, who gained his first theatre experience here with the University Players, was apparently impressed and promised to consider the offer.

Mrs. Walter, together with Rosalie Walton, subscription representative, are mapping more of the type of activity in the hopes of upping the number of subscribers, generally revive lagging local interest in live theatre and increase the number of playing weeks by selling Baltimore as the tryout stand it used to be.

In addition to Mrs. Walter's activities, other isolated but encouraging signs pointing to an early fall kickoff for a more substantial season include the booking of Jean Arthur in "Saint Joan" for the week of Sept. 27 and the strong possibility of "South Pacific" playing here after its summer run at the National, D. C.

Reopening Pitt Burley House for Ballet Run

Pittsburgh, May 25.

Casino Theatre, old burlesk house which has been dark since last winter, has been taken over by Francis Mayville and his International Repertory Ballet Company for a three-week season of dance and music next month. Mayville, who organized the local troupe a couple of years ago and recently had it on a brief southern tour with Mia Slavenska and Fredric Franklin as guest stars, plans to do considerable refurbishing on the house before reopening it.

For the first and third weeks, Mayville will present ballet programs; for the second he'll do "Brigadoon," featuring Karl Kraft and Mary Ellen McCann, and with his ballet doing all of the dance numbers. Season starts June 8 and runs through June 27, on a schedule of six evening performances, Tuesday through Sunday, and two matinees, Saturday and Sunday. Mayville operated the Wagon Wheel strawhat here for a couple of summers, but gave it up in 1952.

'The Man' at Houston

Houston, May 25.

Martin Kosleck opened Wednesday (19) in "The Man," by Mel Dinelli at the Playhouse Theatre here. Playing opposite him is Moyna Macgill.

Production was directed by Hans Heinrich von Twardowski.

'Town' Eyeing

Continued from page 85

"Town" through the summer at the Winter Garden, sending it on tour next fall. However, if business shrinks severely during the general boxoffice slump of June-July, there might be prohibitive operating losses. On the other hand, it would probably cost $25,000 or so to shutter the show and reopen it in the fall.

"Town" breaks even at around $33,000 weekly gross, but that could probably be reduced by sliding concessions from authors, director, choreographer and leads if business sagged. Carol Channing, who succeeded Rosalind Russell as star April 5, gets $3,500 a week, plus a small percentage over $40,000 gross, in contrast to her predecessor's 10% off the top and 5% of the net.

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Recent Australian Tour of "OKLAHOMA" as Ali Hakim, the Peddler and "SONG OF NORWAY"

A few credits: Music in the Air; Red Mill; Sister Eileen; Show Boat; Arsenic & Old Lace; Great Waltz; etc. TV: Armstrong Theatre; Sound Stage; Goldbergs; Ellery Queen; You Are There; etc.
Contact Henry Wiese, CO 5-1930, N. Y. C., or Somerset Hotel, PL 7-2780, N. Y. C.

Literati

Show Biz To The Rescue

An Indiana couple, whose chain of five newspapers in southern Indiana towns, was facing the auction block this week to satisfy a $15,000 Federal tax rap, have a good chance of resuming publication due to the efforts of some 40 radio, tv and recording artists. These show biz samaritans staged a benefit performance last night (Mon.) in the Scottsburg, Ind., High School auditorium to chase those "tax collector blues."

Victor Green and his wife, who ran Banner Publications at Pekin, Ind., for the last 21 years, had their plant padlocked recently by U. S. authorities because of delinquent taxes. Operations were suspended until the Greens could make good on the arrears. Banner Publications comprise some five sheets in southern Indiana towns with a total circulation of 17,000.

Bob Reid, Louisville radio-tv and disk singer, and others suggested a community newspaper benefit to be held at Scottsburg. Committee which handled the affair adopted the slogan, "Let's Get the Padlock Off the Door." Their motive in aiding the Greens, Reid explained, is that "show people are indebted to newspapers as well as radio and tv for much of the publicity and help which keeps them in business."

Sympathetic southern Indiana businessmen and citizens had already pledged $10,000 toward the "remove the padlock" goal. Much of the balance or all of it, it was hoped, was raised at last night's benefit. All proceeds of the show at 50c admish along with the $10,000 previously raised go into a trusteeship and eventually is to be re-paid with 4% interest.

Organized by L. Doc Cassidy and other professional promoters, the benefit performance was emceed by Reid. Among those billed to appear were fiddle champ Sleepy Marlin of WHAS, Louisville; Jerry Carr & The Wanderers, all-girl western band; Bob Roark & the Santa Fe Boys of WKYW, Louisville, plus a number of other bands and turns in the "country" vein.

Belasco Biog

Actor-singer-drama-teacher Craig Timberlake has authored "The Bishop of Broadway," which Library Publishers will bring out Sept. 10. It is the biography of David Belasco (1853-1931). The last biog of the legit producer was written by the late William Winter, drama critic of old N. Y. Herald, and was published in 1918.

Timberlake, who is this year's winner of the American Theatre Wing's concert auditions, and is currently with the Fred Waring show on CBS-TV, has played with Katharine Hepburn in "As You Like It" on Broadway, and taught drama at McMurry College, Abilene, Texas.

Second-Guessing

"The Reason Why," bestseller by (Mrs.) Cecil Woodham-Smith concerned with the stupidity and jealousy of two British peers which culminated in the disastrous Charge of the Light Brigade, has had a spotty career with the book clubs. Book-of-the-Month Club originally bypassed it. Atlantic Monthly Book Club, only a year old and considerably smaller, grabbed the item for its July selection and a couple of weeks later the Reader's Digest Book Club obtained it as an October selection.

Now that the book has received enthusiastic reviews and is apparently headed for high rating on the best seller lists, Book-of-the Month has second-guessed it as an alternate selection for August.

VARIETYESE in Ireland

Starch-shirted Irish Times, which is rated top influence among Irish newspapers, recently startled readers with headline "Mellers Hypo Biz in Stix" over an article by its theatre columnist Michael Monks.

Article explained: "To the readers of VARIETY, America's famous trade journal of show business, the meaning is simple — "Melodramas Improve Box Office Returns in Small Towns': a statement which is as true in Ireland as in America. Monks explains in dignified English many of the words coined by VARIETY contributors and comments "VARIETY keeps up with who's in and who's out, and where."

Affectionate approval, and a knowledge of the language is expressed by Monks who winds up: "Abuse of the English language? Maybe it is, but VARIETY writes for a highly-specialized business—a business which uses more jargon in its talk than any other, and includes within its scope every grade of cultural development. VARIETYese is the lingua franca; and who complains when condensation not only saves space, but provides a smile as a bonus?"

'Time' Wins Libel Suit

Time magazine won out in the $3,000,000 libel suit tossed against it by the defunct Empire Tractor Corp., when a Philadelphia Federal Court jury found for the publication after six hours' deliberation Friday evening (21). The trial before Judge William H. Kirkpatrick lasted five days.

Suit was based on mag's article "A Lot of Junk," printed Sept. 20, 1948. Empire Tractor contended piece gave false impression that the firm had swindled the Argentine Government in sale of 7,000 tractors in 1947.

FCCommissioner's First Novel

H. Gifford Irion, an examiner for the Federal Communications Commission, is author of a novel, "Windaward of Reason," released by the Dial Press.

The story concerns a girl educated to a life of leisure who confronts the realities of living. It is Irion's first published fiction. The author is a native of Washington who lives in Alexandria, Va.

True Picks Kennedy

Douglas Kennedy, sports editor of Time mag the last four years, has been named editor of True mag, replacing recently-resigned Ken Purdy. Charles Barnard, True associate ed, moves up to managing ed. Kennedy takes over June 1.

Lucian Cary continues as gun editor and Alan Hynd as crime and feature writer with True.

Superstition In Publishing

Some literati observer tried to make copy of the Hawthorn Books (Prentice-Hall subsid) corporate name, because of the lack of any final "e" on Hawthorn. Actually it's a little conceit worked out by Ken Giniger, veepee and g.m. of the P-H affiliated firm, and Richard P. Ettinger, prez of the parent outfit, having to do with multiples of 13, in that the firm started Oct. 13, 1913, on 5th Ave. and 13th Street where it is still located on the 13th floor. Prentice-Hall, counting the hyphen, also adds up to 13 letters. Thus, Hawthorn Books was also conserved to add up to 13 letters.

Bob Sheeran's UP Hub Spot

Robert T. Sheeran, formerly with United Press bureau in Albany and more recently a divisional representative in that city, has been appointed manager of its Boston Bureau. Sheeran, who began his newspaper career on the Troy Record and joined UP at Albany in 1946, has charge of all news and radio wire operations in Boston.

Damon's 2 Mags

R. Eugene Damon took over as president and publisher of Pocket Magazine, Inc., recently with purchase of 100% of the stock. The corporation publishes Tempo and Bold mags. Robert W. Marks has been named ed-in-chief of the mags and Merle Armitage was appointed art director.

Not-So-Relaxed Sell

Thomas Whiteside's assorted pieces on advertising, merchandising and opinion-polling which first appeared in the New Yorker magazine have now been combined into a book (Oxford, $3.50) called "The Relaxed Sell." The result is a highly instructive and diverting bedside reader in which many of the business rituals of this generation are debunked in a curiously courteous literary style which seems to be saying "wouldn't-scoff-for-the-world-but—"

Essays are included on the "amphibious," or ballpoint pen, Elsie the Cow's "smoke filled barn," soap operas per "Life Can Be Terrible," and the art of singing jingles. Painstakingly researched and set down in a fine, clear, tongue-in cheek prose. *Land.*

Prolific Victor Rosen

Victor Rosen, whose biography of Otto H. Kahn, "The Magnificent Kahn," will be published by Hermitage House when it's completed (in work for three years), has signed with Hawthorn Books to write "Psychoanalyze Yourself" for fall delivery. It's to be an adaptation of "Meet Yourself as You Are," a sort of self-applied home psychoanalysis, written by Prince Leopold Loewenstein and William Gerhardi and published in England in 1936 by Penguin Books.

Rosen's biog of Vincent (Mad Dog) Coll, the Prohibition-time gangster, will launch Lion Books' 35c paperback line in the fall, and Rosen has contracted with Lion for still another book, a historical novel on the California Gold Rush bandit, Joaquin Murieta.

N.H. Daily's $45,590 Divvy

The Manchester Union-Leader, New Hampshire's largest daily newspaper, which shares 50% of the corporation profits with employees before Federal income taxes, distributed a total of $45,590 in profit-sharing payments from October, 1953, hrough March of this year, it has been announced.

Total of 179 employees in all departments of the newspaper shared in the latest distribution of checks.

Hoffenstein Unexpurgated

The Broadway bards are blossoming all over the literary landscape this spring. Tom Weatherly's book of light verse, "Main Stem Stuff," is due on the stands next week via Library Publishers, and Modern Library has just issued a handsome volume of the late Samuel Hoffenstein's complete poetic output.

"The Complete Poetry of Samuel Hoffenstein," priced at only $1.45, is a bargin for all lovers of deft and devastating light verse. Probably no one has ever scalpeled the passing show with such good-humored savagery as the onetime Broadway p.a. turned poet.

CHATTER

Pete Martin in Hollywood to profile Ethel Merman and Grace Kelly for the Satevepost.

Gloria Votsis in Hollywood to round up material for Screen Life and TV mags.

Frank Gruber completed his 34th book, "The Limping Goose," for publication by Rinehart.

Maureen McManus, p.a. for New American Library, due back at her desk next week after a month's hospitalization for minor surgery.

On June 7 Knopf will publish "The Black Swan," first new work by Thomas Mann since 1951. A short novel, it's laid in Dusseldorf in the early 1920s.

Art and Len Weissman closed a deal to handle fan mag and other photo assignments for other publishers in addition to their assignments for Goodman Publications.

Ruth Brown (Murray) now with Crowell Company as pub-promotion director; previously with Viking, Harcourt Brace, Oxford U Press, Wyn, and Publishers' Weekly.

New American Library's 25c paperback edition, Signet, bringing out a reprint of Arnold Shaw's "The Money Song," in August, originally published by Random House.

Hy Gardner now syndicated in the Paris edition of the N. Y. Herald Tribune, which already has been running Art Buchwald's European stuff in the hometown edition.

"Man's Right to Knowledge," CBS Radio lecture series by eminent world scholars, presented Sundays in observance of the Columbia U. Bicentennial, will be published in permanent book form for $1.

Dick Smith, program director of WHB there, was elected president of the Kansas City Press Club. Title makes him head of the professional chapter of Sigma Delta Chi, national honorary journalism fraternity, there.

Laura Lee, film critic of the Philadelphia Evening Bulletin, who was reported as having returned after a year's sabbatical in Europe, is continuing her stay abroad and making a motor tour of Central Europe with her artist-husband, Clayton Whitehill.

Peter Craig-Raymond, Ballet Today (London) editor, has contributed two sections to the new Hobbies book being published by Burke's. He has also signed contract with London, and starts at Nottingham U. in September as first of 24 scheduled talks.

Russell Jones, formerly with the UP in Austria and Germany, and more recently with Radio Free Europe's news setup in Munich, will replace the late Art Noyes as the N. Y. Daily News roving correspondent in Germany and Middle Europe. Jones flies to Frankfurt and Bobb about June 1.

The Reporter, five-year-old news mag edited and published by Max Ascoli, has acquired the list of subscribers to World mag, which is discontinuing publication with its June issue. With its July 6 issue, it's claimed, The Reporter will have a circulation in excess of 100,000, or five times the readers it had in 1951.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Back in 1927, on an idyllic summer's day, the admiral of the Mediterranean fleet and his chief of staff were emerging with Rex Ingram from the villa of General Massina. Massina was one of Napoleon's marshals and obviously had lived well. By 1927, however, the villa had become Ingram's sanctuary in the centre of the French Riviera studios Metro had acquired for their ace director's long lotus-eating vacations between productions.

The naval officers, ever loyal to their kind, were wondering what Ingram planned to make next and he said he wasn't quite sure. It seemed he had added insult to injury by making "Mare Nostrum" after "The Four Horsemen" and the Germans had barred all his pix in Germany.

The officers suggested he might get back in their boxoffices by doing a picture of John Paul Jones who beat hell out of the British even in their own ports, got doublecrossed by French commanders and didn't fare too well with Russians when after the American Revolution he took a commission from Catherine the Great. In fact, the only ones who had never done him wrong, the officers pointed out, were the Germans and that was because he had never had any dealings with them.

A Sea-Borne Casanova?

"He was," the admiral explained, "a great ladies' man as well. Though born and raised in Scotland, he became a sort of Bobby Burns of the American Navy."

Bobby Burns, I recalled, had made love to 200 women in his time.

It so happened that Hutchins Hapgood, who at that time lived at nearby Vence, had written one of the few authentic lives of Jones. I made a note to tell Ingram to invite Hutchins down to the studio.

But at that moment a courier came running up to us with the news that some Scandinavian screwball had flown a wheelbarrow from New York to France and had just landed in Paris. Nobody knew his name at the moment, but the feat in itself was enough to throw all discussion of John Paul Jones into the tideless blue Mediterranean.

It was soon discovered that the mad pilot's name was Charles Lindbergh and Ambassador Robert Herrick had put him up at the Embassy to housebreak him, lest this crated chauffeur turn out to be something less charming than the bucolic "Gentleman From Indiana" of bygone legit.

Lindbergh's subsequent ups and downs — he is now a brigadier general — have kept John Paul Jones' name off everything but whiskey bottles. But the other day I saw where Elliott Roosevelt, who has suddenly become a research scholar, found among his father's private papers the beginning of a biography on Jones as well as references to a film scenario he seemingly had sent to either Adolph, or his son Eugene, Zukor around 1922.

The script got lost on the Par lot and has never been found. Some years ago Warner's announced they were going to reduce the epic to 35m proportions, but have done nothing about it. Then about six years ago Sammy Bronston got permission of the Secretary of the Navy to try his hand. Apparently he could find nothing to use for money.

FDR's Wish — Fulfillment

Now comes Elliott Roosevelt and Robert Nolan with the original notes of FDR's "I Have Just Begun To Fight," a phrase Jones used when on one occasion his surrender was demanded. At the time he wrote the script, the same could have been said of FDR, for he was convalescing from polio which had left him permanently crippled, his public life presumably over for good.

With wide screens now widespread, the story of the "father of the American Navy" becomes a natural and Par should be the one to do it.

There has been a lot of bilgewater pumped over the side concerning Jones, and quite unnecessary, because the bald historical facts of his life are sufficiently fantastic in themselves. The British, at that time mistress of the seven seas, give him credit as "a seaman of great bravery and technical ability but over-jealous of his reputation and inclined to be querulous and boastful."

But what a reputation to be jealous of! He was a first mate at 18. His master's vessels dealt in slave trade. He acquired an interest and then sold out, not liking the biz of selling people like cattle.

Early 10 Percenter

Returning on a ship from Jamaica to England, the captain and mate died of fever. Jones (whose real name was John Paul), took command of the ship and brought it safely to England. The owners rewarded him with 10% of the cargo.

After that he captained one of their merchantmen, made several trips to America and then suddenly gave up his command and retired to North Carolina. He soon was broke but seemingly had no desire to return to the sea until the Revolution broke out. Then the Continental Congress commissioned him a lieutenant.

He cruised between Bermuda and Nova Scotia, knocking the British shipping lanes into a cocked hat. In a year his rank was raised to captain and then he took the Ranger, a sloop-of-war, to France. He hoped the French would trade him a swift frigate to raid British ports. (The French and English were feuding at that time, too.)

But he didn't get the faster ship, so he proceeded to harass the British with his lone Ranger. Within a week he was dragging their Drake from England to the French port of Brest.

He next commanded five ships the French had loaned him. Three of these (privateers) soon deserted him. He ran into two top British men-of-war and after four hours forced one to surrender. His men boarded this warship and then watched their own sink. (It was called Poor Richard, after Ben Franklin's Almanac.)

The French acclaimed him. Louis XVI gave him a gold sword. He returned to America for a new flagship. And then went back to France in 1783 to collect the prize money due him for British ships he captured during the Revolution. It gave him quite a b.r. and he played it like a land-based Casanova.

The Shrew Tames Him

Then in 1788 he joined Catharine the Great with the rank of rear-admiral, but holding on to his American citizenship. A year of that and he felt that the taming of that shrew was too much for him. So he returned to Paris, where he died in 1792. He was only 45 at the time.

Once blasting off about sources of his inspiration, my old bete noir, G. Barnum Shaw, said he resented being charged with having lifted ideas from foreign sources when the best of it came from Samuel Butler. "Really," I recall he cracked, "the English do not deserve to have great people."

The same, barring of course Lincoln, could be said of Americans not deserving of great people. That in 50 years, or at any rate since we've been able to support legitimate theatre and motion pictures of epic proportions, no stirring production has been distilled out of such great lives as Thomas Paine, John Paul Jones, Thomas Jefferson, George Washington, Benjamin Franklin or even Samuel Morse, is a dismal reflection on our appreciation of our own.

Some of these lives, concededly great, may have seemed too static for motion pictures and Zanuck's experience with the biography of Woodrow Wilson may have discouraged other producers from trying their hand in this field. But the word "static" could not be said to apply to John Paul Jones.

His life was one long chase and what else does a film need?

Broadway

Grace Kelly due in from the Coast today (Wed.) before leaving for Europe.

Gene Kelly back to Coast after 10-day visit to New York and his home in Pittsburgh.

George Margolin, president of Continental Picts., to Italy for three months, on business.

Metro execs Charles C. Moskowitz, J. Robert Rubin and Si Seadler back from vacations.

Elkin Kaufman, executive veepee of the Weintraub agency, making it chiefly an Italian holiday next month.

Tom Rogers is expected to be discharged from Flower Hospital next week after undergoing a series of X-rays and tests.

Eric Schuller, promotion head for Vox Productions, longhair diskers, on four-week combined biz-vacation trip to Europe. Due back June 14.

Grace and Abel Green will be based at the George V, Paris, for the next two weeks on a Continental show biz o.o.; they Pan-Am out tomorrow (Thurs.).

Meyer Davis is sailing on the S.S. United States Saturday (29) to conclude negotiations for his orchestras to play at Cannes and Monte Carlo this summer.

Billy Wilder in from the Coast to confer with Charles A. Lindbergh on the film script of "The Spirit of St. Louis," which Wilder will direct for Warner Bros.

The New York City Ballet left Monday night (24) for its second annual tour of the Coast. Company has one stop on its westward trek—Chicago from May 26 to June 6.

Arthur Godfrey, after a weekend checkup in Boston, reported that another operation is postponed for at least 90 days, although he'll have to get around during all that time on crutches.

Louis de Rochemont, indie producer; violinist Yehudi Menuhin; bandleader Cecil Norman and the Theatre Guild's Jerome Whyte in from Europe yesterday (Tues.) on the Queen Mary.

Andre Mertens, vice-president of Columbia Artists Mgt., and Mrs. Mertens sailed Saturday (22) for a four-month European trip. He'll scout new talent and visit all the important summer music festivals.

Lewis Cotlow, explorer-film producer, planed to London Sunday (23) en route to Africa where he'll lens a full-length color picture on Equatorial Africa flora and fauna. Untitled as yet, venture will be distributed through Republic Pictures.

Richard Widmark, whose contract with 20th-Fox recently expired, leaving for London today (Wed.) to star in Warwick Productions' (Irving Allen-Cubby Broccoli) "A Prize of Gold" which rolls in Britain in two weeks. It's for Columbia release.

Rosoff's also has agreed to pay Francis Renault a shut-in at the St. James Hotel, 109 W. 45 St., after seven operations. "Alone and lonely in my Room 24-A, believe me I would appreciate a few words from friends . . .", the yesteryear vaudeville headliner writes.

Gummo Marx, east on vidpix business in connection with a show pattern for Chico Marx (which the Morris agency is handling), is insistent there is nothing to the European marriage rumors linking Groucho Marx and Edna Hartford. Comedian is taking a leisurely Paris-Rome-London motoring holiday.

Bernard Sobel chased off the Riviera—"only five full days of sunshine in our five months at Nice"—to Paris where he's continuing his recuperative rest at the Hotel Roncery, 10 Blvd. Montmartre. Ticker trouble caused the Broadway critic-publicist to seek out the south of France for a health cure.

Paramount Theatre, N. Y., has entered a tieup with Rosoff's Restaurant designed to ease the automobile problem for Gothamites. Eatery is providing parking space weekday nights for its patrons who, following dinner, attend the Par. Rossoff's also has agreed to pay for the second admission ticket for any two of its diners.

Paris

Marcel Pagnol to Switzerland to make a pic, "Beauty On the Earth."

Alfred Hitchcock to Riviera for "Catch a Thief" pic location work.

Georges Auric elected prexy of SACEM, the Gallic version of ASCAP.

Jean Renoir returns to films here in directing a color costumer, "French Cancan."

Cresson Smith here to place Louis De Rochemont's "Martin Luther" in Europe.

Richard Myers back from London where he is negotiating deal for production of "Wooden Spoon."

Borrah Minevitch soon to open bar-restaurant-cabaret in renovated 14th Century building on Ile St. Louis.

Claude Dauphin into rehearsals of Andre Birabeau comedy, "Remember My Love." Suzet Mais inked for femme lead.

Jean-Bernard Luc's new one, "New Year's Day Wedding," set for Madelaine next season with Gaby Sylvia in top role.

Unless it spurts, actual film production in France will only hit about 70 pix this year plus about 30 coproductions made in other countries or partially in France.

Film cric Jeander proposing to Assn. of Film Crix that a rep film house be set up which will only show proven greats. It would be called the Salle Lumiere. House would operate on a government subsidy a la the Comedie-Francaise.

Jacques Becker's pic, "Ali Baba and 40 Thieves," will be the first French film dubbed into Arabic because of its subject matter. Estimated that this will make the film available to about 50,000,000 extra patrons in the Arabic countries.

First French drama unit to play Yugoslavia in 20 years will be the Jean Darcant group performing Alfred Musset's "Caprice De Marianne," Moliere's "Le Mariage Force" and Jean Cocteau's "La Machine Infernale" there until May 31.

Washington

By Florence S. Lowe

Ringling Bros.-Barnum & Bailey Circus preemed its season under Big Top on last week, May 20, for four-day run.

D. C. Department of Recreation trailblazing with three-day series of local amateur drama groups at government-owned Watergate theatre-on-a-barge, starting June 8.

Olney (Md.) Theatre will debut season of summer stock June 2 with guest stars Bramwell Fletcher and Marjorie Gateson plus resident Players, Inc., in "Cocktail Party."

Mrs. Alan Valentine, wife of former prexy of Rochester U, is newly-named president of women's committee of the National Symphony Orch, succeeding Mrs. Paul Magnuson.

Chicago

Danny Bachman back at AGVA desk after recent operation.

Mata & Hari, current toppers at Empire Room, signed final naturalization papers last week.

Conrad Hilton's Boulevard Room closes tomorrow (Thurs.) for remodelling. Slated to reopen in fall.

Dick Hoylman, pianist at Jim Saines for six years, injured in auto wreck last week but recovering.

Willard Alexander planed into Chi for few days last week holding confabs with local rep Bill Polk.

Trianon Ballroom reopening May 28 under new management of James Alexander, with inter-racial policy. Count Basie helms kickoff bill.

Cafe Society, having tried sophisticated entertainment for a month, reverted back to stripper policy when new setup failed to draw.

Jeannie Knight, onetime dance band vocalist, pacted as recording artist for new Andoll label. Diskery was formed in Baraboo, Wis., by songwriters Andy Anderson and Paul Lehman.

Chick Kardale in town plugging latest Jubilee pop sides etched by Charlie Barnett, "Million Ways to Forget" and "How Do You Do Do Do." Also gathering material to take back to N. Y. for Shaw Agency artists.

Pittsburgh

By Hal V. Cohen

Miriam Sage Dancers reorganized for a run at William Penn Tavern.

Archie Robbins topping final show at Carousel before it closes for remodeling.

Jack Lester goes back into the Horizon Room on June 7 under a six-month deal.

Jack Subsaro off for Provincetown to join Weathering Heights troupe for the summer.

Jack Helsel, of Sun-Telegraph sports staff, will again p.a. Mountain Playhouse this summer.

Peggie Castle and Shawn Smith in town two days drum-beating new Mickey Spillane picture.

"Picnic" company tossed a farewell party here for their departing stage manager, Alan Anderson.

Billy Eckstine's sister-teacher home from Mexico after studying Spanish under Ford Foundation grant.

London

Jack Hylton recuperating after emergency appendectomy.

Jack Buchanan made his cabaret debut at the Cafe de Paris this week.

Dick France last week took over the title role from Harold Lang in the Princes production of "Pal Joey."

Patricia Medina due from Hollywood early in June for London preem of her new Columbia pic, "Drums of Tahiti."

"Boy Meets Girl," penned in 1936 by Bella and Sam Spewack, will be aired on the BBC Light program June 2.

Douglas Bader, legless RAF hero, whose wartime adventures are to be filmed by Daniel Angel, is to be honor guest at this week's Variety Club lunch.

David Toff, head of David Toff Music Co., rushed to Paddington Hospital after attack of pneumonia May 17; expected to be away three weeks.

Douglas Granville, Universal's British topper, and Jack Sullivan, publicity director, plane to Barcelona June 4 to attend the company's international convention.

Douglas A. C. Ewin, who won a free trip to New York as champion showman of the Associated British Cinemas circuit, named assistant publicity manager of group, under J. Andrew Neatrour.

Dorothy Shay, who finished a four-week cabaret season at the Cafe de Paris last weekend, checked out yesterday (Tues.) for Paris to start a tour of GI installations.

Ross Hunter, producer, and Douglas Sirk, director, head a big Universal-International contingent here to set up the production of "Captain Lightfoot" which is to be filmed entirely in Ireland and with Technicolor. With them are Jim Ryan, casting director; Oscar Brodney, scripter, and Jim Pratt, executive production manager.

Minneapolis

By Les Rees

Singer Jimmy Carroll into Hotel Radisson Flame Room.

Big Jay McNeely combo held over fifth week at Vic's.

Hal McIntyre's band played Prom Ballroom one-nighter.

Metropolitan Opera ended a four-performance date with a Sunday matinee.

Lyceum's only remaining show, "The Seven Year Itch," set for week of June 14.

Bebe Shopp, Minneapolis' onetime "Miss America" and now a nightclub and tv performer, playing return Covered Wagon date.

Minnesota U Theatre's director Dr. Frank H. Whiting to take over as guest director for Edyth Bush Little Theatre's "Liliom" production.

Carole Richards, appearing with Martin & Lewis unit at St. Paul Auditorium, a localite who got her start winning a Bob Hope vocal contest here.

James Grunke, Edyth Bush Little theatre director the last four years, resigned to embark on commercial career with Minnesota Mining & Mfg. Co.

Philadelphia

By Jerry Gaghan

Harry Schwartz, co-owner of Trans-Atlantic Cocktail Lounge, in Jefferson Hospital for operation.

Eartha Kitt will head list of stars at the Philadelphia Inquirer's Music Festival at Municipal Stadium June 11.

Celebrity Room, in its first summer under Lerner family management, will shutter for hot weather starting June 30.

Negotiations are under way for Philadelphia Civic Grand Opera Co. to replace the Metropolitan in Baltimore next season.

Maria Velasco, songstress at Embassy Club, will front all-girl band at El Patio, Mexico City, following windup of run here.

The Ringling Bros.-Barnum & Bailey Circus will give its first Sunday shows here on May 30. Tent show will beat Pennsylvania Sabbath observance laws by turning over percentage of take to charity.

Australia

By Eric Gorrick

"Zip Goes a Million" hitting top pace in Sydney at Tivoli for David N. Martin.

"Call Me Madam" passed 100th performance in Sydney for J. C. Williamson.

Reissue of "King Kong" (RKO) pulling hefty trade in Queensland action houses.

Cinesound newsreel, under director Ken G. Hall, building up big tv biz in U. S.

Aussie exhibitors still slow in putting pen to contract for CinemaScope equipment.

Dancehalls anticipate socko biz over the winter span. Local talent used on the band rostrums.

Vic Hobler, former Aussie rep of Hallmark Productions, confined to hospital following heart attack.

Armand Perren's "Hot Ice" revue will do Melbourne run after solid Sydney span for J. C. Williamson.

Robert Newton began work on "Long John Silver" at Pagewood, Sydney, for Treasure Island Productions.

"South Pacific" continues a top winner in New Zealand under J. C. Williamson banner. Will play repeats in Aussie next month.

"Genevieve" (U) is proving one of the year's best biz-getters. Pic is now past its 14th week at Odeon, Melbourne, for Greater Union Theatres.

Madrid

By Lois Wilson

Greer Garson expected, also Gloria Swanson.

John Steinbeck got big local press interview coverage.

Silvana Pampanini, Italian actress, in at the Hilton, here to make Spanish-Italian film, "Tirna."

Ernest Hemingway, at the Palace, telling reporters about the injuries received in that famed aircrash last January.

Lester Welch has been in Madrid readying "Pirate Women" for September production here. Film will be made in Eastmancolor and widescreen.

Frank M. Folsom, president of RCA here with wife Gladys and daughter Betty, to dedicate the new RCA plant in Madrid. His g.m. is Gabriel Soria.

The Lope de Vega Co. of Spain readying trip to Paris. Will present Spanish version of "Dialogues of the Carmelites," or "La Vida es Sueno," (Life is a Dream), for Paris Drama Festival slated for June 10.

Weather has finally turned and Madrid is decked out in best spring wardrobe. Sidewalk cafes in full bloom and nitery garden spots open. Some nite spots without outside accommodations will close come the first of June. Hotels full and town is gay.

Also here is Harry L. Whitney, only active American bullfighter in Spain. Has not fought in Madrid but expects to during summer. Has come in for some praise in small rings in other towns. If he has good year in Spain he'll fight in Mexico next year.

Parilla Recoletos, local night spot, has jai-alai court in connection with restaurant. Patrons have dinner and then go to watch games, chief attraction being the betting. Later, the patrons return to tables for floorshow and dancing. Laredo Orchestra, mostly strings, is especially good with rumbas and sambas which are always popular. Floor show, short but good, featured Madalena Castro, dancer in ballet versions of Spanish folk dances. Also featured are Muguet & Bailicin, gypsy dancers.

San Diego

By Donald Freeman

Comic Arthur Walsh returned to the Casbah.

June Havoc cancelled date at Top's; case of flu.

Ray Garcia launched new morning disk jockey show featuring Latin-American songs.

Mexican government eased tax pressure, allowing Jai Alai in neighboring Tijuana to stay open.

Don Howard, KSDO disk jockey, promoting weekly jazz concerts at the Garden of Allah in addition to co-promotions with Gene Norman.

Bill Browning, 23, named program director at KFSD—youngest one at any NBC affiliate in the U.S. Browning just started "Saga of San Diego," documentary narrations of city's history.

Ireland

By Maxwell Sweeney

"The Robe" (20th) doing big biz at Savoy, Dublin.

"Doctor in the House" (Rank) subjected to cuts by Irish censor before release here.

Contracts for widescreen installations are creating backlog in Irish equipment service outfits.

Longford Productions currently staging revival of Henrik Ibsen's "Enemy of the People" at Gate, Dublin.

Freddie Carpenter in from London to direct Dublin production of Ivor Novello musical, "Perchance to Dream."

Hollywood

William E. Selwyn in from Tulare.

Ward Wood to Houston to prep star role in "The Strike."

Jack Carson launches bistro tour upon winding "Phffft" role.

Jack Dietz underwent abdominal surgery at Cedars of Lebanon.

Cecil B. DeMille elected to Board of Trustees of Pasadena Playhouse.

Don Porter back in town after week's Coast jaunt to plug "Private Secretary."

Hillary Brooke and John Hubbard appointed to Screen Actors board of directors.

Mary Pickford and Buddy Rogers planed to Topeka, Kan., to attend Centennial celebration.

Hymie King returned here after 12-week swing of country plugging King Bros.' "Carnival Story."

Irving Berlin here for huddles with Sol C. Siegel at 20th-Fox on "There's No Business Like Show Business."

Bill Howard, son of Dorothy Lamour and William Howard III, enlisted in Marine Corps and reports June 17.

Joan Crawford leaves this week on 10-day bally tour of Texas for Republic's "Johnny Guitar," in which she is starred.

Dorothy Squires, one of top English recording stars arrived here to join husband, Roger Moore, Metro contractee.

The Montgomerys (Dinah Shore and George) have adopted John David Montgomery as companion to Melissa Ann, their daughter.

George Murphy to emcee Boston Variety Club dinner May 27 when group presents its annual Great Heart Award to Walter Brown, prexy of Boston Garden.

Scotland

By Gordon Irving

O'Duffy Bros., comedy duo, inked for strawhat season at Leven, Fife.

Capital & Provincial Cinemas of London to launch Glasgow's second news theatre.

Hungarian dance team Claire & Leslie Gonda joining "Half-Past Eight" revue in Glasgow.

"Folies Bergere" switching to Empire, Edinburgh, following three-week Glasgow stint.

Lena Horne due in for week's vaude at Glasgow Empire June 7, with the Empire, Edinburgh, to follow.

John Clements and Kay Hammond to King's Theatre, Glasgow, with London company in "Pygmalion."

Vaude season at Gaiety Theatre, Ayr, with Robert Wilson and Johnny Victory topping, registering nice boxoffice.

Glasgow Citizens' Theatre to tour clicko success of "All in Good Faith," new play by actor Roddy MacMillan, in small theatres in Greenock and Paisley.

Vienna

By Emil W. Maass

Helene Thimig will direct a Grillparzer folk drama in Josefstadt Theatre next season.

Bergland Film starting work on "Kaprun Story," concerning the largest water-power plant in Europe.

Paul Hoerbiger and Sonja Ziemann will play leads in film version of Ralph Benatzki's "My Sister and I."

Artists Union issued pamphlets, warning against signing for work on American tv contracts, claiming unfair conditions.

Ernst Marischka preparing two films, "Girl Years of a Queen" and "The Three Meteors," a circus comedy in Technicolor.

Rosenhuegel studio (Russian zone) preparing four new pix, besides financing color feature pic for Ernst Zwilling's Central African expedition.

"Grapes for Queen" by Karl Naestlberger and Karola Koblitz (music by Erik Werba), scheduled as next to play in Vienna's only operetta theatre.

Film star Susi Nicolletti, robbed of $2,000 in jewelry last year, now must pay $20 fine because she forgot to appear as witness at the robbery trial. So now she's out $2,020.

Barcelona

By Joaquina C. Vidal-Gomis

"April Fair" show at Folies nitery with Hilda de Carlo, Maria del Sol, Aida & Elena Maya, Blendy & Blandy.

Lili Murati, legit actress, at Barcelona Theatre with "Ninotchka." The other leads are Paco Munoz and Luis Garcia Ortega.

Antonio Vico, after an absence of several years working in pix, has reorganized his legit company with wife Carmen Carbonell and son George Vico.

OBITUARIES

ARTHUR PRYOR, JR.

Arthur Pryor Jr., 57, BBD&O veepee in charge of agency's radio department, died May 25 in New York. A radio pioneer, he joined BBD&O in 1927 to head the first self-contained radio department within an agency where broadcasts were written, cast, rehearsed and produced. He was given veepee status in 1934.

Son of the bandleader-composer, Pryor joined his father's orch after serving with the Navy during World War I. While with the band, he acted as assistant conductor and cornetist and handled the announcements for orch's broadcasts from Asbury Park, N. J., and Miami, Fla.

During his tenure at BBD&O, Pryor was instrumental in sparking the radio bows of such opera performers as Giovanni Martinelli, Lawrence Tibbett, Rosa Ponselle and John Charles Thomas. In the first year of network radio, he saw BBD&O create the Atwater Kent program, featuring Metropolitan Opera performers; the "Socony-land Sketches," the first dramatic series to be sponsored, and the General Motors "Family Party," the first all-star variety show.

Pryor was responsible for giving such performers as Nelson Eddy, Oscar Levant, the Dorsey brothers, Benny Goodman, Dinah Shore, Dorothy Kirsten, Kate Smith and Edwin C. Hill their first important radio jobs. He also helped develop the popularity of the Sousa band, Sanderson & Crumit and the "Happy Wonder Bakers."

Wife, daughter and a brother, Roger Pryor, former actor and now with the Foote Cone & Belding ad agency, survive.

CHARLES E. IVES

Charles Edward Ives, 79, American composer, died May 19 in New York. In 1947 he won the Pulitzer Prize for music for his Third Symphony, penned by him in 1911 but unplayed until 1946. His music went unrecognized for over 30 years, with its obscurity attributed to the nature of the works which were marked by atonality, polyharmony, polyrhythms and tone clusters.

Composing was an avocation with Ives, a partner in the insurance brokerage firm of Ives & Myrick. His works include four symphonies, four violin sonatas, two piano sonatas, an album of piano music, three orchestral suites, eleven volumes of chamber music and scores of other compositions.

Wife and a daughter survive.

ARTHUR LUCAN

Arthur Lucan, 67, film and vaude star, collapsed and died May 17 at the Tivoli Theatre, Hull, Eng., just before the opening of his show, "Old Mother Riley in Paris." His understudy assumed his role and the audience was not told of his sudden death. With his wife, Kitty McShane, from whom he had been separated, he starred in a number of British film comedies as well as in the couple's vaude act titled "Old Mother Riley and her daughter, Kitty."

Although he had been in the big money class for years, Lucan appeared at bankruptcy court last March with income tax debts reportedly around $40,000. The adjourned hearing was due to have been resumed yesterday (Tues.).

WALLACE R. PARNELL

Wallace R. Parnell, 58, legit producer and former manager of an Australian film house circuit, was found dead May 19 in his office in Hollywood near the body of his former secretary, both killed by pistol shots. Police called it murder and suicide.

Parnell's sole stage production since his arrival in Hollywood a few years ago was his own play, "The Beaustone Affair," at Las Palmas Theatre. He was also a partner in an auto polish company, where the shooting took place.

His family is well known in British theatrical circles. He was a son of ventriloquist Fred Russell and a brother of Val Parnell, manager of the London Palladium.

His wife survives.

LEICESTER A. COOKE

Leicester Alfred Cooke, 88, one-time circus performer and rider who later became a ringmaster, died in Glasgow May 5. He was a son of the late John Henry Cooke, a circus owner, whose shows were popular in Scotland and England at the turn of the century.

A top rider in his father's circus, Cooke subsequently joined his two brothers in managing his father's show. When Cooke's Circus closed in Edinburgh in 1911 he became ringmaster for Hengler's in Glasgow and Bostock's Circus at Kelvin Hall, Glasgow.

WILLIAM LAPORTES

William LaPortes, 59, manager of the Boyd Theatre, Chester, Pa., collapsed in the office of the film house May 21 and was pronounced dead at Chester Hospital. He helped found the Main Line Amusement Co. 25 years ago and later was a division manager for Stanley Theatres of America.

LaPortes was chairman of the Delaware County theatre division of the War Activities Committee during World War II.

Surviving are his wife and two daughters.

GIDEON D. SEYMOUR

Gideon D. Seymour, 52, vice president of the two Minneapolis daily newspapers, the Star and Morning Tribune, died May 20 of a heart attack in Minneapolis.

Seymour was an ardent fan of the legitimate theatre and amusements generally and had many theatrical friends. As general city editor of the Associated Press in New York from 1929 to 1931, he reviewed Broadway productions for that service.

His wife and a son survive.

DONALD BAIN

Donald Bain, 58, professional imitator of sounds made by animals, babies and machines, died May 22 in Jackson Heights, N.Y. He had worked on radio, tv and in legit for 25 years.

Bain provided sounds for such Broadway productions as "I Remember Mama" and "Harvey" and made noises for Frank Buck's "Bring 'Em Back Alive." He also did the snarl for Metro's lion trademark and made several records.

Surviving are five brothers.

THOMAS SACCO

Thomas Sacco, 61, theatrical booking agent, died May 22 of a heart attack in Chicago. In the days of presentation houses, circa 1925, he had been a personality bandleader playing neighborhood houses in the Windy City with matinee idol stature.

Later, in the 1930's Sacco began booking theatres and, until his death, was a noted midwest agent for nightclubs and club dates.

His wife survives.

FRED WALLER

Fred Waller, 68, died May 18 at Huntington, L. L. Although a veteran inventor and cinematographer he was comparatively unknown until 1952 when his invention, Cinerama, burst upon a depressed and discouraged motion picture industry, creating a revolution comparable to the impact of Vitaphone in 1926.

More detailed story of Waller's career in Films section of this issue.

HELENA MORSZTYN

Helena Morsztyn, 65, Polish-born concert pianist and teacher, died May 22 in New York from a cerebral hemorrhage. She toured abroad prior to making her first appearance in New York in 1928 at the Guild Theatre.

In 1939, Miss Morsztyn set up permanent residence in the U. S. and in 1941, '43, '45 and '48 gave performances at Town Hall, N. Y. She was a U. S. citizen.

A sister survives.

ETHEL HILL

Ethel Hill, 56, screen writer, known in private life as Mrs. Ethel Hill Clark, died May 17 in Hollywood after a long illness. She had been under contract at various times to Metro, 20th-Fox and Columbia.

Among Mrs. Clark's screen credits were "Tenth Avenue Angels," "Two Smart People" and "Twice Blessed."

Her husband and two sisters survive.

JEANETTE DUPRE

Mrs. Abel F. Richmon, 74, former vaude comedienne, professionally known as Jeanette Dupre, died May 18 in Brooklyn. She made her stage debut as a dancer at the age of 11 at the Niblo Garden, near Greenwich Village, N. Y.

Mrs. Richmon recently appeared on the video panel, "Life Begins at Eighty."

FRANK FRANKS

Frank Franks, 55, vaude artist, died in Accrington, Eng., May 12. With his brother, T. Franks, he presented a double musical act under the name of the Two Franks and the Franks Bros.

Franks was a son of the late Navan O'Reilly, w.k. ventriloquist. In his younger days he worked in a musical comedy act, Busoni & Franki.

SAMUEL BELOV

Samuel Belov, 70, former conductor of the Eastman School of Music orch in Rochester, died May 17 in that city while visiting relatives. Since his retirement from the Eastman School in 1949, he had been living in Miami. A native of Russia, he ent to Rochester in 1920.

Prior to moving to Rochester, Belov had been on the faculty of the Philadelphia School of Music and was a member of the Philadelphia Symphony Orch.

EDWIN T. GARCIN

Edwin Thomas Garcin, 51, supervisor of plant administration at Technicolor, died of a heart ailment May 20 in Hollywood. He had been with the plant for 24 years.

Surviving are his wife, mother, two sons, two sisters and a brother.

Lou Harris, 67, acting sales manager of United Artists in London, died suddenly in London, May 12 a few hours after attending the Perspecta sound demonstration at the Empire Theatre. He had been with UA since 1937. Survived by his wife and daughter.

Alfred Zeitlin, 71, prominent theatrical agent, and for years a partner in the Archie Parnell organization, died May 15 at Basingstoke, Eng., after two years' illness with coronary thrombosis. Survived by his brother, Leon.

Linda Lee Porter, wife of songwriter Cole Porter, died May 21 in New York after a long illness. The Porters had been married 35 years. Surviving, besides her husband, are a sister and a half-sister.

Mrs. Nancy Lauck Merten, 21, daughter of Cheser Lauck (Lum of the Lum and Abner radio team) was killed May 21 in an automobile crash in West Los Angeles. She left a two-year-old son.

Mother, 94, of Leo G. Gaffney, drama editor of the Boston Daily Record, died May 17 in Boston. Also surviving are two other sons and two sisters.

Peter Shayne, 65, former president of IATSE Local 110, Chicago Motion Picture Operators Union, died May 17, in Chicago. Two brothers survive.

Emanuel Winter, 77, manager of Broadway Theatre, Birmingham Eng., died in that city May 10. He formerly served with Pathe in Yorkshire, Eng.

Gaye Gordon, 73, oldtime vaude singer, died at Wakefield, Eng., May 6. She also used the stage name of Helen Martin. Her real name was Nellie Frances Porter.

Sidney George Rayment, 74, former editor of the Kinematograph Weekly, died in London May 17. He retired just after the end of World War II.

Harry E. Bjorkstrom, 52, Cinerama installation engineer, died May 18 in Cincinnati of a heart attack. His wife and two children survive.

William Farrell, former vaude performer, died May 14 in Hadley, Eng. He was the father of Al, Vic and Doreen, teamed in an acro and comedy trampoline act.

Jack McLaren, 67, writer and broadcaster, died May 17 while on holiday in Brighton, Eng. He authored more than 40 books.

William A. Garlock, 45, account executive of KANI, Kaneohe, Hawaii, died May 16 in Honolulu after a heart attack.

Billy Maurice, 64, comedian, who was born as Hugh Mount Drysdale, died in Birmingham, Eng., May 16.

Sol Rosenberg, 57, who sang professionally under the name of Donald Ross, died May 21 in Germantown, Pa. His wife survives.

SOLDIERS IN GREASE PAINT

In Memoriam

1954

Elmer Baldus
Billy Berry
Jean Blackburn
Peanuts Bohn
Norma Brown
Kid Chapman
Chandler Christy
Joseph DeSantis
Harold Diamond
Ruth Donor
Coburn Goodwin
Ewen Hail
Ed Hutchinson
Adelaide Joy
Charlie King
Charlotte King
George Krinog
Emil Lennard
Myles Lyons
George Mack
Maxine March
Renee
Ben Reuben
Bob Ripa
Roy Rognan
Jack Ross
Lionel Royce
Al Sabath
Val Salata
Christine Street
Tamara
Kay Tyler
Evelyn Wahl
Vern Wahl
William Joseph Walsh
James Wilder
Gay Young

Passkey Niteries

Continued from page 1

is largely taking place along Rush St., off-the-Loop nitery belt here. First venture to touch off the recent trend was the Gaslight Club, purportedly exclusive to the advertising set but now so frequented by businessmen and professionals, as well, that it was necessary to expand to two new rooms. Room has piano and singing entertainment. Management's attitude is still seemingly exclusive, but the keyholders abound and brim the rooms to the rafters. Apparently, none can resist trying to get past locked doors.

Directly across the street from the Gaslight, the Opera Club reopened last month with a similar key stunt and with singing waiters and waitresses trying to get their first show biz break. There's no pretext at all about exclusiveness here. Everyone seems to know the keys are as easy to get as parking tickets along the street, but the demand for keys is strong and the psychology still seems to work. Room is managed by comic-pianist Aaron Leifer.

Most recent key club to join the Rush St. bandwagon is the Bachelor's Club, which debuted last week, adjoining the Sands, a lounge which normally hosts the younger set. This room distributes keys for a $50 deposit which is returned to the customer piecemeal in paying his drink tabs. Kickoff membership looks auspicious. Pub features keyboard stylists who are to be changed weekly.

In addition, town has older and truly exclusive key clubs which have survived a number of years. One of foremost is a wing of the Chez Paree, whose keyholders are regular patrons of the nightclub.

MARRIAGES

Jacqueline Magill to Larry Bennett, New York, May 20. He's with Associated Booking Corp.; she's a ballerina.

Ursula Thiess to Robert Taylor, Jackson, Wyo., May 24. Both are film performers.

Carol E. Naish to Jack R. Sheridan, Santa Barbara, Cal., May 23. Bride is the daughter of actor J. Carrol Naish.

Sharon Bazelon to Fred Randazzo, Chicago, May 8. Bride's a member of the WCFL sales staff; he's sales manager at WAAF.

Mariam Tolles to Jimmy Crum, Columbus, O., recently. He's sports director for WLW-C.

Jennifer Clarke to Wladimir Iwasz, Huddersfield, Eng., May 17. Bride is an actress.

Brenda Cooke to Hubert Warren, Peterborough, Eng., May 20. Both are legit players.

Joan Pease to Henry Rudolph Freidrich, Hollywood, May 14. Bride is in Columbia's publicity department.

BIRTHS

Mr. and Mrs. Robert Schiller, son, Hollywood, May 16. Father is a radio-tv writer.

Mr. and Mrs. Edwin Hill, son, Pittsburgh, May 15. Mother's former June Tolley, onetime RKO exchange asst. cashier and daughter of Ted Tolley, Metro shipping department head.

Mr. and Mrs. Frank Wilcox, daughter, Los Angeles, May 18. Father is an actor.

Mr. and Mrs. Alan Gilbert, son, New York, May 7. Father is writer and assistant producer of "Break The Bank."

Mr. and Mrs. Don Hinkley, daughter, Los Angeles, May 16. Father is a radio gag writer.

Mr. and Mrs. Roy Smith, daughter, Glasgow, May 14. He's a member of Five Smith Bros., vaude act.

Mr. and Mrs. Michael Cooper, daughter, Lancs., Eng. May 12. He's a legit producer.

Mr. and Mrs. Richard Blanchard, daughter, Los Angeles, May 15. Father is on the KCBS staff.

Mr. and Mrs. Barry Cohon, daughter, Los Angeles, May 18. Father is a television writer.

Mr. and Mrs. Red Blanchard, daughter, San Mateo, Cal., May 15. Pop is a comedian on KCBS, San Francisco.

Mr. and Mrs. Don Hinkley, daughter, Richmond, Cal., May 9. Father is writer-producer of the Bill Waver show on KCBS, San Francisco.

Mr. and Mrs. Dan O'Connor, son, New York, May 21. Father is supervisor of broadcast services for WNBT, N. Y.

Mr. and Mrs. Mario Lanza, son, Hollywood, May 19. Father is a singer.

Mr. and Mrs. Glenn Anderson, daughter, Burbank, Cal., May 21. Father is a sound technician.

Mr. and Mrs. Mel Dacus, daughter, Fort Worth, May 17. Father is a WBAP staff announcer.

Mr. and Mrs. Don Ickes, daughter, Flushing, L. I., May 19. Father is director of the "Bob Haymes Show," aired over WCBS, N. Y.

Mr. and Mrs. Maurice Norton, daughter, May 19, Bronx, N. Y. Father is Resort Editor of N. Y. Post.

Mr. and Mrs. Irving Hafter, daughter, May 24, N. Y. Father with the Lecuona Cuban Boys band; mother is the daughter of Lester Jacob, VARIETY advertising staffer.

"A VOICE THAT CAN TEACH THE ANGELS"

Anna Maria ALBERGHETTI

FIRST 3 NIGHT CLUB APPEARANCES — *and here is what they're saying* —

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Audience cheering and whistling for Anna Maria Alberghetti. And that's how it's destined to be for the three week run of this superb entertainment in the Congo Room. Announcing a medley of operatic arias, young show-woman pulls a cutie by swinging into "That's Amore," "Ricochet Romance" in fashion calculated to make crop of pop stars real envious. . . . "Mama Mia" is emotional song experience that leaves star with tear-streamed face and gets ovation. . . . Voice, figure and face have matured into a beautiful substance of looks and sound that engenders admiration at once. Trills thrill and soprano's range evokes bravo calls all the way.

Bob

THE REPORTER

Lovely Anna Maria Alberghetti's return to Las Vegas is marked by maturity and poise. Her angelic voice and appearance won instant acclaim. Her applause was heavy to the point of refusing to let her off . . . Anna Maria's youthful beauty is as refreshing as a spring day, and her talent that of an old master.

"Spellbinder"
Eve Hodges
Denver Post

"Anna Maria Alberghetti a magic name for a young girl with a magic voice—her voice does things to your heart."
Reno Evening Gazette

BROWN PALACE REVIEW
"Anna Maria Alberghetti the most exciting show personality to appear in Denver in many, many years."
Marjorie Barrett
Denver Post

"Anna Maria Alberghetti brought down the house at the Sahara."
Hedda Hopper

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Pierre Cossette — **James Byron**

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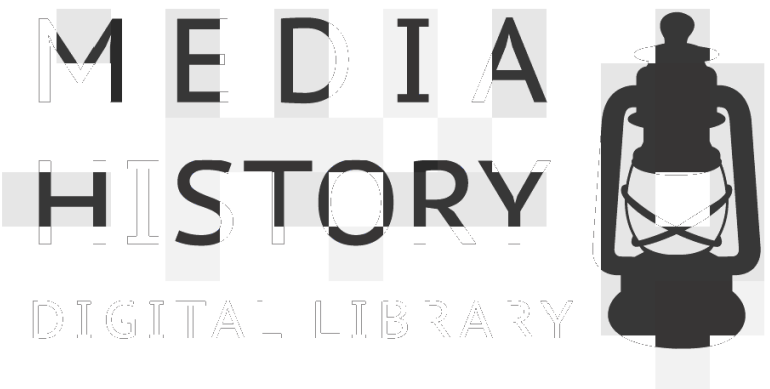

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